

STATE OF NYC DANCE

& WORKFORCE
DEMOGRAPHICS
2016



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IN ALLIANCE WITH DANCE/USA

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- ✓ Digital Version: The layout has been designed continuously and free of complex layouts in order to maintain a simple and consistent body flow for screen readers
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ACKNOWLEDGMENTS



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Dance Service New York City, Inc.'s (DBA Dance/NYC) 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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TESTIMONY

“New York has been a magnet for dance artists and audiences for generations, drawing energy and talent from around the world to make our city one of the great centers of the art form. We need to make sure that our dance community - and the rest of our cultural sector - continues to expand its reach, engaging people from the astoundingly diverse people that live in, work in, and visit New York City. This requires a deeper understanding of how our arts groups are successfully opening themselves up to new talent and audiences, and where we need to find ways to address longstanding problems.

Earlier this year, we released a report on groups funded by the Department of Cultural Affairs which found that our cultural leadership and workforce fail to reflect the city's demographics across nearly every discipline. Since then, we've activated over \$4 million for efforts at diversifying our city's cultural nonprofits. With this report, Dance/NYC expands on our knowledge of the dance community in New York: how it can continue to be both an engine for growth and a place where people from all backgrounds can find entertainment, employment, and fulfillment. We look forward to collaborating on concrete strategies to make our cultural sector a more inclusive, equitable community for all New Yorkers."

Tom Finkelppearl, Commissioner,
NYC Department of Cultural Affairs

INTRODUCTION

Far more than a report on the status quo, *State of NYC Dance and Workforce Demographics* is a call to join a growing movement to address inequities in dance and culture.

With this new study, Dance/NYC expands its work to reveal the activity and economics of dance organizations and dives more deeply into the demographics of their workforce than ever before. By incorporating a pilot demographics survey by DataArts, it acts on its commitments to advancing an inclusive and equitable workforce and establishes key benchmarks to guide action and measure progress over time.

On the surface, the state of dance in New York City may appear bright. Aggregate organizational data shows how the field emerged from the Great Recession financially stronger and is contributing to the fabric of the city in a real and vibrant way, with a sizable and growing employee base, thousands of performances and educational programs, millions in paying attendees, and \$302 million in aggregate expenditures.

Yet there are worrying trends over the six-year period studied. Most notably, dance-making organizations report a 20% decrease in the number of paying attendees to their live performances, suggesting a need for new audience engagement strategies. Government funding declined 25% overall, with Federal support down 37% and City support down 31%, encouraging louder budget advocacy for discipline-specific funds. The number of jobs increased, but the newer jobs are significantly more part-time than full-time, raising questions about how, and for whom, dance can be a viable career path.

Further, segmented organizational analyses expose severe inequities in the distribution of resources. Growth in total revenue and expense is tied primarily to the few dance organizations with operating budgets of more than \$5 million. Groups with annual budgets of less than \$100,000;

\$100,000 to \$499,999; and \$1 million to \$4.9 million all lost contributed and earned sources, and cut expenses. The smallest groups, which demonstrate the greatest capacity to adapt, were the hardest hit, losing 42% in support from their boards and trustees and 38% from foundations.

The findings show Manhattan-based groups, 67% of the population studied, attract 92% of total revenue, signaling need for investment outside the borough.

The workforce demographics survey adds critical dimension to understanding this landscape and the relationship between dance workers and the New York City population as a whole. The survey complements and extends [recent studies by Ithaka S+R](#) on the demographics of New York City's Department of Cultural Affairs' grantees, which show dance leading the major disciplines of theater, music, and museums in terms of female representation and racial diversity in its workforce.

The survey adds value by capturing data from an individual rather than an organizational level and by offering additional identity categories, including LGBT and disability, to help ensure individuals see themselves in the data. The category of disability was called for by Dance/NYC's recent [Discovering Disability: Data & NYC Dance](#).

There is some promising news for dance in the survey results. In terms of gender, 65% of respondents identifies as female, outpacing the city's overall population, which is 52% female according to census data. The portion of respondents who identify as LGBT is substantial at 21%. While indicating opportunity to better engage people over 70, the findings on age generally align with the city's population, which skews young.

However, survey findings point to entrenched patterns of exclusion of African, Latinx, Asian, Arab, and Native American (ALAANA) populations and disabled people by dance organizations. With 68% of respondents self-identifying as white non-Hispanic, the survey offers a snapshot of the workforce that is out of step with the racial and ethnic makeup of the city's population, which is 44% white non-Hispanic. Consistent with Ithaka S+R findings, racial diversity appears to decrease the farther one looks up the ladder of seniority, from general staff to senior staff positions and boards.

In terms of disability, 5% of respondents identifies as disabled, only half the percentage (10%) of New Yorkers who identifies as disabled.

Above all, the survey findings invite constructive responses for policy, funding, and programs to increase racial diversity and the integration of disabled people along the continuum of career readiness and advancement—from enhanced classroom practices to paid internships and leadership training. When viewed in the context of organizational segments, they also signal opportunities for attention and investment in educational organizations and organizations with budgets of less than \$100,000, whose workforces are least likely to identify as white non-Hispanic and most likely to identify as disabled.

As I said, this report is a call to join in addressing inequities in dance and culture. The call is urgent, as the New York City Department of Cultural Affairs begins a comprehensive cultural planning process that will shape both local and national agendas.

As immediate next steps, Dance/NYC plans to convene its constituents to broker solutions and to pursue additional data sources, especially on fiscally sponsored artists, to ensure we are as expansive as possible in our approach.

Dance/NYC also invites you, dear reader, to weigh in with your recommendations for how best to turn the data into action and ensure that dance becomes truly inclusive of all of New York City's artists and communities.

Please share your ideas at [Dance.NYC](https://www.dance.nyc.gov).

A research publication like this involves many people. On behalf of Dance/NYC's board of directors and committees, I thank the project's lead funders: The Andrew W. Mellon Foundation and the New York State Council on the Arts. I thank our researchers at DataArts for their hard work and learning with us, as well as the Dance/NYC staff and colleagues who contributed to the preparation of findings, especially Connor Davis Yockus. Most important, I thank the dance workers who willingly gave their time and effort to make the demographics survey a success. The biggest way we can repay those efforts is by making meaningful use of the information.

Lane Harwell
Executive Director

STUDY SAMPLE & METHODOLOGY

Composition of Organization Snapshot

Findings for snapshot (what is happening now) analyses presented in this report are based on a population of 172 organizations drawn from the DataArts's Cultural Data Profile (CDP) in May 2016. The population includes all New York City-based organizations self-identifying as dance that had "review complete" profiles, including 170 legally registered 501(c)(3) nonprofit organizations, one fiscally sponsored dance organization, and one with a parent organization. All data is drawn for the most recent fiscal year (FY) of available data for each organization, with about half (49%) from FY2014 and another 19% from each of FY2015 and FY2014, creating the most current and comprehensive dataset possible. Data is segmented by organizational type (dance making, focused on the creation and/or performance of dance, educational, presenting, and service), budget size, and borough. For a list of all data fields included in this analysis, see the appendices on page 67.

FIGURE 1: Composition of Organization Snapshot

Composition of Organization Snapshot	Number of Organizations	%
Organizational Type		
Dance maker	108	63%
Educational	29	17%
Presenting	19	11%
Service	16	9%
Budget Size		
<\$100K	55	32%
\$100K-499K	63	37%
\$500K-999K	26	15%
\$1M-5M	18	10%
>\$5M	10	6%
Borough		
The Bronx	5	3%
Brooklyn	44	26%
Manhattan	116	67%
Queens	6	3%
Staten Island	1	1%
Total	172	100%

Alt text: The table displays the number of dance organizations by organizational type and the percentage of the sample they represent: dance maker (108; 63.0%), educational (29; 17.0%), presenting (19; 11.0%), service (16; 9.0%). The table displays the number of dance organizations by budget size and the percentage of the sample they represent: <\$100K (55; 32.0%), \$100K-499K (63; 37.0%), \$500K-999K (26; 15.0%), \$1M-5M (18; 10.0%), >\$5M (10; 6.0%). The table displays the number of dance organizations by borough and the percentage of the sample they represent: The Bronx (5; 3.0%), Brooklyn (44; 26.0%), Manhattan (116; 67.0%), Queens (6; 3.0%), and Staten Island (1; 1.0%), and total (172; 100.0%).

Composition of Trend Data

Findings for trend (what is happening over time) analyses are based on a subset of the larger set of organizations. There are 89 organizations in the subset, including all organizations that have a data profile for both FY2008 and FY2014. The trend shows how dance organizations in New York City have recovered from the economic shock of the Great Recession, which spanned from December 2007 to June 2009, according to the National Bureau of Economic Research. Figures for 2008 are adjusted for inflation and are “2014 dollars.”

Workforce Demographics Survey

Demographic findings presented in this report are based on data gathered at an individual rather than an organizational level and in this way are distinguished from recent demographic studies on the dance and culture workforce such as Ithaka S+R’s [*Diversity in the New York City Department of Cultural Affairs’ Community*](#). From November 2015 through March 2016, Dance/NYC issued a pilot version of a new DataArts Workforce Demographics Survey through contacts affiliated with 168 of the 172 organizations in the organization snapshot with the goal of generating a large (500+) sample and understanding demographic information in context, not of representing the whole workforce of dance in New York City. The research also uses demographic data from individuals affiliated with the remaining four organizations in the organization snapshot, which was gathered through a separate pilot of the DataArts Workforce Demographics Survey conducted by the Jerome Foundation from July through September 2015. At the end of the Dance/NYC-led survey period, a total of 571 individual responses affiliated with 115 organizations was available. Among this group, 32 organizations had five or more persons responding, and 17 had 10 or more responses. Participants are from organizations’ staff members, boards, volunteers, and independent contractors. Eight surveys were excluded because respondents do not fall into any of those groupings.

The DataArts Workforce Demographics Survey collects data on these primary categories:

- ✓ Heritage (race, ethnicity, and nation of origin)
- ✓ Disability
- ✓ Age
- ✓ Gender
- ✓ LGBT

The DataArts Workforce Demographics Survey aims to ensure that all participants can “see themselves” in the options provided and do not feel excluded by the choices. To that end, it offers respondents a broad range of options for self-identification as well as the opportunity to “write in” an identifier. At the same time, it ensures that data collected can be meaningfully compared to benchmark demographic data, including the US Census. Throughout the report, demographic findings for the dance workforce are compared to findings for New York City’s population as a whole, not the city’s workforce, using 2014 American Community Survey five-year data profiles for 2010–2014.

Survey questions are included in the appendix to the online version of this report and a current demonstration may be viewed at www.culturaldata.org/demographicslandingdemo. (Please note that the pilot survey used for the Dance/NYC data collection differs in some ways. For example, DataArts has since changed “Identify as LGBT” to “Identify as LGBTQ.”)

Researchers can download aggregate organizational and survey data at Dance.NYC.

REPORT HIGHLIGHTS

ORGANIZATIONAL FINDINGS

NYC Dance as Economic Engine

The 172 organizations studied for this report represent an economy in and of itself, rivaling the whole arts and cultural sector of smaller cities. Together these organizations spend \$302 million annually (including 83% on programs), representing a healthy contribution to the economy.

- ✓ **\$224M** Expenditures for 108 dance-making organizations
- ✓ **\$39M** Educational organizations
- ✓ **\$34M** Presenting organizations
- ✓ **\$5M** Service organizations
- ✓ **\$302M** Total

Variation in Income Sources

Income sources totaling \$319 million vary by organizational type, budget size, and borough.

While an average of 55% of income comes from contributed revenue across organizational types, the ratio is skewed slightly by the 19 dance-presenting organizations that rely heavily on foundation support and derive 74% of their income from contributed sources.

The smallest organizations, with budgets of less than \$100,000, are more dependent on contributed revenue (65%) than are organizations in other budget sizes. Organizations in Manhattan have a slightly higher share of contributed revenue than do organizations overall (57% to 55%). This segment receives 92% of total revenue.

In terms of earned revenue, ticket sales are the dominant source for dance makers and presenters, comprising 40% and 57% of their respective earned revenue. For educational and service organizations, the dominant sources of earned income are tuition and contracted services.

Role of Public Funding

Findings indicate the importance of City, State, and Federal funding to NYC dance organizations at 7% of their total contributed revenue.

City funding, at more than \$7 million in the aggregate and 57% of total government funding, is generally the largest share of government support for dance organizations in NYC, when viewed by organizational type, budget size, and borough.

The State and Federal government each provide approximately 22% of total government giving.

Role of Private Funding

The analysis shows the lion's share of contributed revenue tied to private sources.

Individual support, through boards and other individuals, is the largest share of contributed revenue for dance organizations as a whole at 61%. It is a greater share of contributed revenue for organizations with budgets of more than \$5 million than it is for smaller groups, however.

Foundation support is 18% of total contributed revenue for the sample as a whole but its impact varies by organizational budget size. It makes up at least 30% of total contributed support for groups in the three "middle" budget categories of \$100,000 to \$499,999; \$500,000 to \$999,999; and \$1 million to \$4.9 million. Yet it is only 11% of contributed revenue for groups with budgets of more than \$5 million and 21% of total contributed revenue from groups with budgets of less than \$100,000, which rely more heavily on board and individual support.

Financial Health

The analysis indicates the field as a whole is operating in the black, with a thin 3% operating margin. The health of groups varies, however.

In the aggregate, the smallest organizations, with budgets of less than \$100,000, have the highest operating margins at 12% and midsized organizations, with budgets from \$500,000 to \$999,999, have the lowest at 0%.

In terms of counts of organizations, a majority (70%) of the largest organizations, with budgets of \$5 million or more, has annual deficits.

NYC Dance maker Activity

New York City dance makers in the snapshot sample are vibrant contributors to and ambassadors for New York.

- ✓ **1,763** public performances at home
- ✓ **1,335** public performances away
- ✓ **3,996** classes and workshops
(2,716 for the public, 1,280 for professionals)
- ✓ **334** off-site school programs
a total of 4,468 off-site school visits
- ✓ **2.1M** attendees to live events

Workforce Findings

Workforce findings analyzed shed light on employment practices and variation by organizational budget size and geography.

The workforce numbers 3,073 full-time equivalent employees, both paid and unpaid. Among paid positions, 1,188 (39%) are full-time, 1,112 (36%) are part-time, and 452 (15%) are filled by independent contractors.

While 10 organizations with budgets of more than \$5 million employ the majority (62%) of total full-time employees (733), full-time positions make up a larger percentage (61%) of the staff of organizations with budgets of \$1 million to \$4.9 million than of the staff of organizations of other sizes.

While Manhattan has the highest total number of full-time jobs (1,022), full-time employees make up a higher percentage of the employee mix in Brooklyn-based organizations (42%) than they do in Manhattan-based organizations (37%).

10 Trends to Watch

↑ OPERATING MARGINS:

Improved operating margins demonstrate the resiliency of the sector as it recovered from the Great Recession. In 2008, the sample was operating at an 11% deficit, and by 2014 it was generating a net surplus of 8%.

↔ AGGREGATE EXPENSES:

Total expenses grew 4%, tied to overall programmatic investments. However, organizations with annual budgets of less than \$100,000; \$100,000 to \$499,999; and \$1 million to \$4.9 million all decreased expenses to generate operating surpluses despite declining contributed and earned revenue for those groups.

↓ GOVERNMENT FUNDING:

Funding from public sources declined 25% overall, with Federal support down 37% and City support down 31%.

↑ FOUNDATION GIVING:

Foundation giving increased for all but the smallest organizations, with budgets of less than \$100,000, which experienced a 38% drop.

↑ BOARD AND INDIVIDUAL:

Revenue from board members and trustees increased 103%, driven primarily by organizations with budgets of more than \$5 million. This increase offset a total decrease of 10% from other individual supporters.

↑ EARNED INCOME:

Total earned income increased by 42%, tied significantly to earned investment revenue, tuition, and revenue from ticket sales generated by organizations with budgets of more than \$5 million.

↔ TOURING:

Income from touring decreased in the aggregate for all groups with budgets of \$1 million or more. This source increased for groups with budgets of less than \$1 million, and for groups with budgets of less than \$100,000 in particular.

↓ ATTENDANCE:

The total number of paid admissions for physical attendance among dance-making organizations declined 20%, driven by declines of 10,000 or more to each of the six organizations with budgets of more than \$5 million. With the exception of groups in the \$1 million to \$4.9 million range, all experienced a loss.

↔ VIRTUAL ATTENDANCE:

While paid virtual attendance decreased over all, data show the first instances of paid virtual attendance in the less than \$100,000, \$100,000 to \$499,999, and \$1 million to \$4.9 million organizational budget ranges.

↑ JOB CREATION:

Total paid full-time equivalent (FTE) positions increased 11%, with a notable shift from individual contractors, which declined by 9%, to part-time staff, which increased by 34%. The number of full-time jobs increased by 2%.

REPORT HIGHLIGHTS

DANCE WORKFORCE FINDINGS

Heritage, Ethnicity & Race

The pool of survey respondents is significantly more homogeneous than is New York City's population as a whole.

- ✓ **68%** of the dance workforce identifies as white non-Hispanic
- ✓ **11%** identifies as more than one ethnic identity
- ✓ **8%** identifies as black/African American
- ✓ **6%** identifies as Asian
- ✓ **5%** identifies as Hispanic/Latino(a)
- ✓ **0.5%** identifies as Indigenous

(See page 43 for detail)

Disability

Findings show 5% of respondents identifies as disabled, markedly below the 10% of New York City's population that identifies as disabled.

This gap is a powerful indicator of opportunity for increased employment and engagement of disabled New Yorkers in the dance field and the wider creative sector.

Age

The workforce studied skews young but is generally consistent with the makeup of New York City's population as a whole. Two-thirds (66%) of survey respondents are 51 or younger and are members of either Generation X or the Millennial Generation.

Only 5% of the workforce studied is over 70 years old, as compared to 9% for the wider population, suggesting opportunity for the field to better engage seniors.

Younger generations among the respondents are more racially and ethnically diverse than are older generations. While 79% of Baby Boomers identifies as white non-Hispanic, 63% of members of Generation X identifies as white non-Hispanic, and 65% of Millennials identifies as white non-Hispanic.

Gender

Findings suggest that the dance workforce is more female than is New York City's population as a whole.

65% of the respondents identifies as female, 33% as male, and 1.1% as non-binary.

While women hold 76% of the general staff positions, they comprise only 59% of senior staff and 52% of the board member/trustee positions.

LGBT

A significant percentage, 21%, of the dance workforce studied identifies as LGBT.

47% of men, 8% of women, and 80% of non-binary respondents identifies as LGBT.

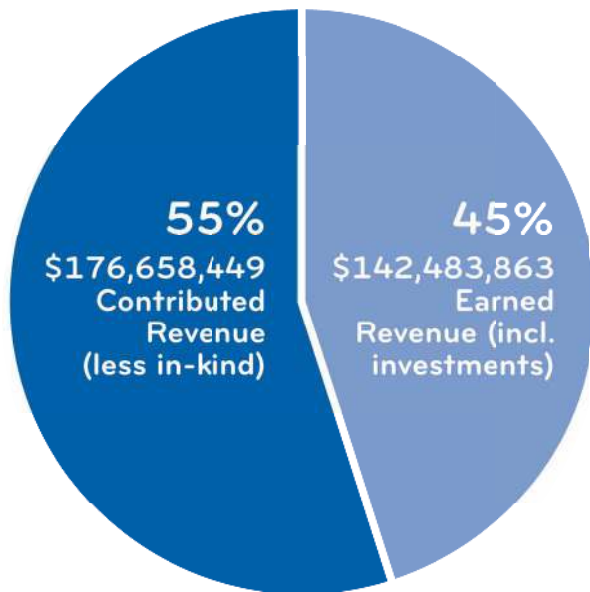
SNAPSHOTS & TRENDS

ECONOMICS OF NYC DANCE

Revenue: Approaching \$320 million Annual Income

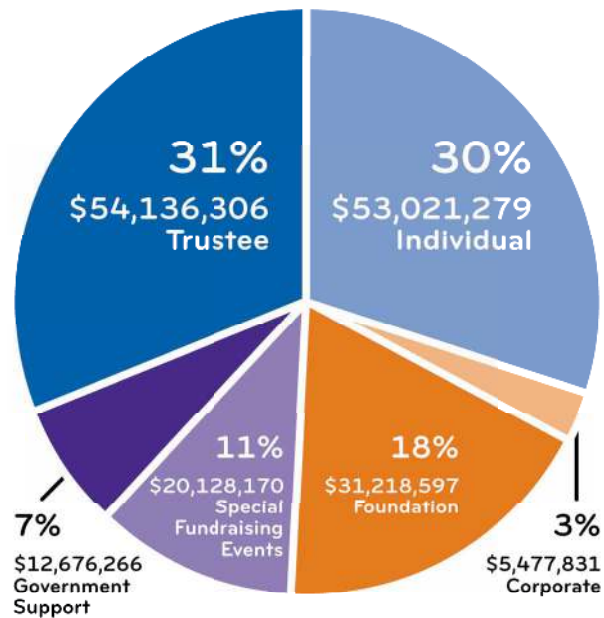
Total aggregate annual revenue for the snapshot sample of dance organizations is \$319,142,312. Slightly more than half of aggregate income—an average of 55% across organizational types—comes from contributed revenue sources (not including in-kind gifts). The ratio is skewed slightly by dance presenters and theaters that rely more heavily on foundation support and derive some 75% of their income as contributions. The smallest organizations—those with budgets of less than \$100,000—are more dependent on contributed support (65%) than are organizations in other budget sizes studied. When examined by borough, organizations in Manhattan have a slightly higher share of contributed support than do groups overall (57% compared to 55%).

FIGURE 2: Total Revenue



Alt text: The pie chart displays the distribution of dance organizations' total aggregate annual revenue: contributed revenue, less in-kind (\$176,658,449; 55.0%), and earned revenue, including investments (\$142,483,863; 45.0%).

FIGURE 3: Contributed Revenue



Alt text: The pie chart displays the distribution of the sources of dance organizations' contributed revenue: trustee (\$54,136,306; 31.0%), individual (\$53,021,279; 30.0%), foundation (\$31,218,597; 18.0%), special fundraising events (\$20,128,170; 11.0%), government support (\$12,676,266; 7.0%), corporate (\$5,477,831; 3.0%), and total contributed (\$176,658,449; 100.0%).

Contributed Revenue

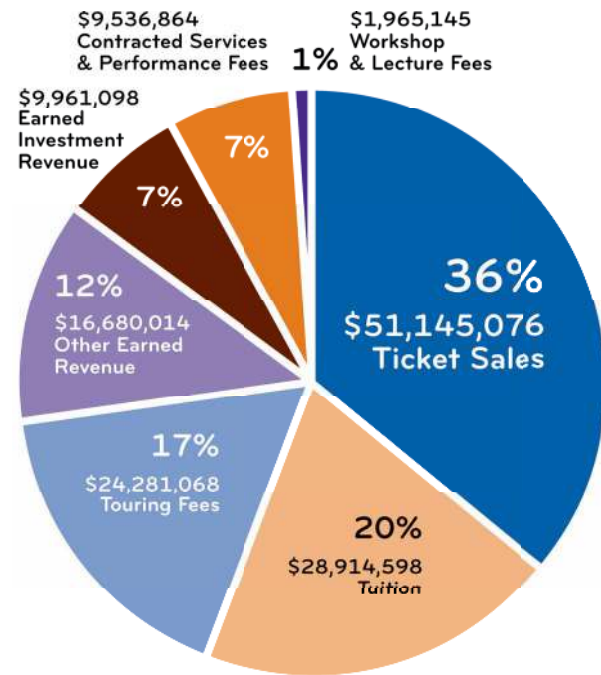
There are two major sources of contributed revenue: grant-making institutions and individuals. Snapshot data show institutional support, including support from foundations, corporations, and government agencies, is essential to organizations of all types and sizes. Foundation giving, at more than \$31 million, is the largest source of institutional support. It is most significant as a share of contributed income (at least 30%) for budget segments between \$100,000 and \$4.9 million, and less significant for the smallest dance organizations, with budgets of less than \$100,000, and the largest dance organizations, with budgets of more than \$5 million. City funding, at more than \$7 million in the aggregate and comprising 57% of total government funding, is the largest share of government support for dance organizations when viewed by organizational type, budget size, and borough. The State and Federal government each provide approximately 22% of total government giving. See government funding detail on page 28.

While board members and other individual donors, large and small, represent the largest single source for dance organizations as a whole at 61%, this ratio is skewed significantly up by the largest dance organizations, with budgets of more than \$5 million, for which board and individual support represents 71% of total contributed revenue. Board and individual income represents 53% of total contributed revenue for groups with budgets of less than \$100,000, and less than a third of contributed revenue for groups in each of the "middle" budget categories of \$100,000 to \$499,999; \$500,000 to \$999,999; and \$1 million to \$4.9 million.

Earned Revenue

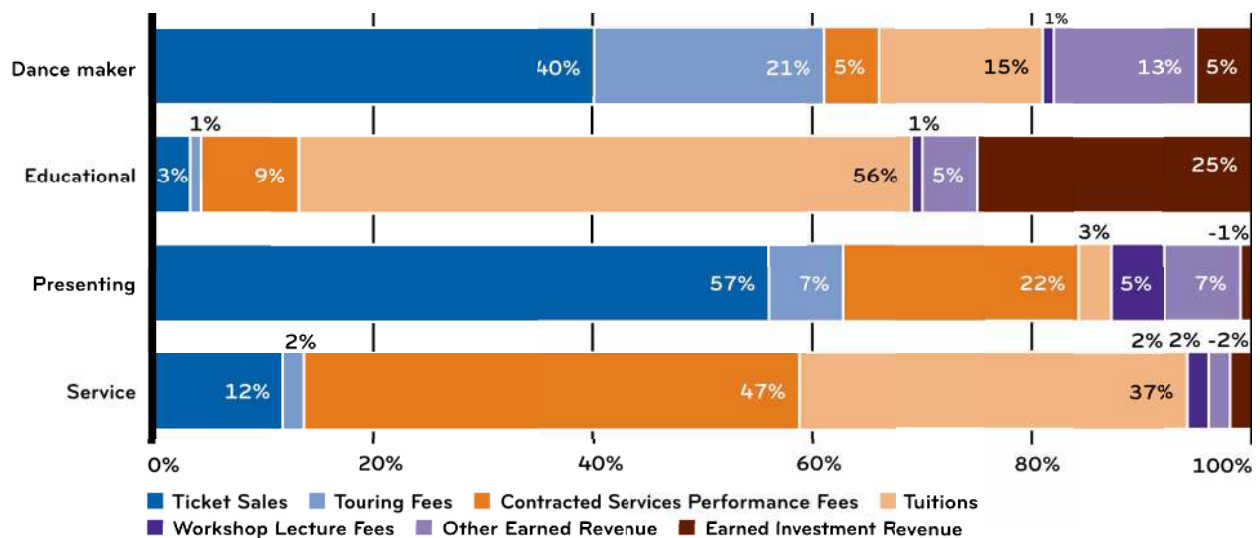
On the earned revenue side, the source of dollars consistently correlates in size and type to the underlying mission of the organization. Ticket sales are the dominant form of revenue for dance makers and presenters, comprising 40% and 57% of their respective earned revenue. For educational and service organizations, the dominant sources of earned income are tuition and contracted services. Only the largest dance organizations in the education sphere present investment income as a significant source of income. While their budgets reveal investment income of 25%, for dance makers, presenters, and service organizations of all sizes, investment income rarely exceeds 5%.

FIGURE 4: Earned Revenue



Alt Text: The pie chart displays the distribution of dance organizations' earned revenue: total ticket sales (\$51,145,076; 36.0%), total tuitions (\$28,914,598; 20.0%), total touring fees (\$24,281,068; 17.0%), total other earned revenue (\$16,680,014; 12.0%), earned investment revenue (\$9,961,098; 7.0%), total contracted services & performance fees (\$9,536,864; 7.0%), total workshop & lecture fees (\$1,965,145; 1.0%), and total earned, including investments (\$142,483,863; 100.0%).

FIGURE 5: Earned Revenue by Organizational Type



Alt text: The bar chart displays the distribution of the sources of dance organizations' earned revenue by organizational type: dance maker—total ticket sales (40.0%), total touring fees (21.0%), total contracted service performance fees (5.0%), total tuitions (15.0%), total workshop lecture fees (1.0%), total other earned revenue (13.0%), earned investment revenue (5.0%); educational—total ticket sales (3.0%), total touring fees (1.0%), total contracted service performance fees (9.0%), total tuitions (56.0%), total workshop lecture fees (1.0%), total other earned revenue (5.0%), earned investment revenue (25.0%); presenting—earned investment revenue (-1.0%), total ticket sales (57.0%), total touring fees (7.0%), total contracted service performance fees (22.0%), total tuitions (3.0%), total workshop lecture fees (5.0%), total other earned revenue (7.0%); and service—earned investment revenue (-2.0%), total ticket sales (12.0%), total touring fees (2.0%), total contracted service performance fees (47.0%), total tuitions (37.0%), total workshop lecture fees (2.0%), total other earned revenue (2.0%).

 ↑↓ TRENDS

Revenue Is Up

In overview, trend data show total income changed significantly from 2008 to 2014, increasing approximately 36% in total. This increase was driven by a 31% increase in contributed revenue and a 42% increase in earned revenue. However, from 2008 to 2014, 59 organizations saw a negative change (33 of these ended up with deficits in 2014), while only 30 experienced positive increases.

FIGURE 6: % Change in Total Revenue

Total Contributed Revenue	Total Earned Revenue	Total Revenue
31%	42%	36%

Alt text: The table displays the total percent change in income for dance organizations from 2008 to 2014: total contributed revenue (31.0%), total earned revenue (42.0%), and total revenue (36.0%).

Change in Revenue by Organizational Type

The shift toward more earned revenue is apparent across organizational types. In the aggregate, dance makers and presenters experienced the largest increase in revenue (61% and 59%, respectively), driven by tuition, ticket sales, and investment revenue. Although all organizational types experienced increases in earned revenue, educational groups and service organizations saw declines in contributed revenue. Overall revenue dropped slightly for service organizations.

FIGURE 7: % Change in Revenue by Organizational Type

	Total Contributed Revenue	Total Earned Revenue	Total Revenue
Dance maker	35%	88%	61%
Educational	-14%	37%	1%
Presenting	55%	66%	59%
Service	-14%	21%	-2%

Alt text: The table displays the percent change in dance organizations' revenue by organizational type from 2008 to 2014: dance maker—total contributed revenue (35.0%), total earned revenue (88.0%), total revenue (61.0%); educational—total contributed revenue (-14.0%), total earned revenue (37.0%), total revenue (1.0%); presenting—total contributed revenue (55.0%), total earned revenue (66.0%), total revenue (59.0%); service—total contributed revenue (-14.0%), total earned revenue (21.0%), total revenue (-2.0%).

Change in Revenue by Budget Size

The change in revenue varies significantly among the budget size categories. A small sample of 10 organizations with budgets of more than \$5 million experienced an increase of 48%. The smallest organizations saw drops of 27% and 39% in contributed and earned income, respectively, leading to a 32% total decrease in revenue.

FIGURE 8: % Change in Revenue by Budget Size

	Total Contributed Revenue	Total Earned Revenue	Total Revenue
<\$100K	-27%	-39%	-32%
\$100K-499K	4%	-19%	-6%
\$500K-999K	-1%	18%	7%
\$1M-5M	-1%	-27%	-10%
>\$5M	43%	52%	48%

Alt text: The table displays the percent change in dance organizations' revenue by budget size from 2008 to 2014: <\$100K—total contributed revenue (-27.0%), total earned revenue (-39.0%), total revenue (-32.0%); \$100K-499K—total contributed revenue (4.0%), total earned revenue (-19.0%), total revenue (-6.0%); \$500K-999K—total contributed revenue (-1.0%), total earned revenue (18.0%), total revenue (7.0%); \$1M-5M—total contributed revenue (-1.0%), total earned revenue (-27.0%), total revenue (-10.0%); and >\$5M—total contributed revenue (43.0%), total earned revenue (52.0%), total revenue (48.0%).

Contributed Revenue Trends

Trend data show contributed revenue increased overall by 31% from 2008 to 2014, with considerable variation by source. The most significant growth area was board and trustee support, at 103% over the six years, driven significantly by increased giving of 124% to organizations with budgets of \$500,000 to \$999,999 and of 117% to organizations with budgets of more than \$5 million. The increase offset a decline of 10% from other individual supporters that impacted all budget segments, with the exception of the \$500,000 to \$999,999 range. Foundation support saw a total increase of 72%; such a large portion went to one organization, however, that with that organization removed, foundation support increased 11%. Similarly, corporate support increased 21%, but much of it went to one organization (the same organization as with foundation support); with that organization removed, corporate support declined 62%. In fact, 48 organizations (54%) saw decreased corporate support, and 22 organizations saw increases (19 had no corporate support in either year).

The decrease in corporate support aligns with a downward trend examined in the [*State of NYC Dance and Corporate Giving*](#) (2014), which was also based on CDP profiles. The trend sample shows government funding decreased overall by 25%, driven by significant declines of 37% in Federal support and 31% in City support, and suggests opportunity for greater budget advocacy at all levels of government. See government funding detail on page 28.

The increase in contributed income was felt unevenly across different organizational types. For instance, dance makers increased their revenue from contributions by 35% from 2008 to 2014, largely through board and trustee support. At the same time, they experienced a 32% drop in government support and a 13% drop in individual support. Educational organizations experienced a 14% decline in contributed giving from 2008 to 2014, including declines from corporate sources for seven of 10 of these organizations. All organizational types experienced declines in government income, but educational organizations were less affected by cuts in government support, experiencing only a 4% drop.

When looking at contributed revenue by budget size, one can see that the increase in revenue is driven primarily by the few organizations with budgets of more than \$5 million, which saw a 43% increase in support. With the exception of the largest organizations and those organizations with budgets between \$100,000 and \$499,999, organizations in all budget categories experienced a decrease in contributed revenue. Those organizations with budgets of less than \$100,000 saw a total 27% decrease, with notable drops of 64% from corporations, 43% from special events, 42% from board and trustees, and 38% from foundations. State government support is the only source that increased (23%) for this range.

No matter the size of the organization, government support to organizations in the trend sample decreased, with those in the \$1 million to \$4.9 million budget category especially hard hit. For all budget sizes, the drops are tied to declines in Federal government support, while declines in City government support were most significant for larger organizations with budgets of more than \$1 million.

FIGURE 9: Contributed Revenue by Source

	% Change*
Government Support	-25%
Board and Trustee	103%
Individual	-10%
Corporate	21%
Foundation	72%
Special Fundraising Events	9%

*If one organization is removed, foundation support shows an 11% total increase and corporate support shows a decrease of 62%

Alt text: The table displays the percent change in dance organizations' contributed revenue by source from 2008 to 2014: government support (-25.0%), board and trustee (103.0%), individual (-10.0%), corporate (21.0%), foundation (72.0%), and special fundraising events (9.0%).

Earned Revenue Trends

Earned income for the full trend sample increased by 42% from 2008 to 2014. The increase can be almost fully accounted for by earned investment income, which recovered significantly since the Great Recession. In addition, there was a healthy increase of 50% in total tuition, representing expanding educational portfolios, and a 26% increase in revenue from ticket sales, suggesting a larger yield on a per-ticket basis given downward attendance trends. See attendance trend information on page 37.

The growth in ticket sales revenue particularly benefits dance makers and presenters, for whom it is the largest source of earned income. Dance makers experienced increases in all earned revenue categories except for touring fees and contracted services and performances, which dropped by 18% and 39%, respectively. Contracted services and performances includes income from any services performed under contract to another organization, ranging from performances to fees for services and excluding touring income.

As with contributed sources, the increase in earned revenue is driven primarily by organizations with budgets of more than \$5 million, which experienced a 52% increase in earned revenue. The overall increase in ticket sales is tied to increases for groups in this category (28%) and those with budgets of \$1 million to \$4.9 million (22%) only, while groups in all other categories experienced double-digit losses and the smallest organizations saw a 48% drop from this source. Tuition increases are tied to groups with budgets of more than \$5 million (63%) and those in the \$500,000 to \$999,999 range (126%). However, while touring fees were down in the aggregate and for groups with budgets of \$1 million and more, they increased for groups with budgets of less than \$1 million, and for the groups with budgets of less than \$100,000 in particular (85%), suggesting an opportunity for growing groups. No matter the size of the organization, revenue from contracted services and performances decreased.

FIGURE 10: Earned Revenue by Source

	% Change*
Total Ticket Sales	26%
Total Touring Fees	-18%
Total Contracted Services and Performances	-39%
Total Tuition	50%
Total Workshop Lecture Fees	20%
Total Other Earned Revenue	421%*
Earned Investment Revenue	507%

*This change is primarily the result of a large increase for three organizations within a relatively small data subset.

Alt text: The table displays the percent change in dance organizations' earned revenue by source from 2008 to 2014: total ticket sales (26.0%), total touring fees (-18.0%), total contracted services performance fees (-39.0%), total tuition (50.0%), total workshop lecture fees (20.0%), total other earned revenue (421.0%), and earned investment revenue (507.0%).

Government Funding Detail

FIGURE 11: Snapshot of Government Funding

	Total City Government Support	Total State Government Support	Total Federal Government Support	Total Government Support*
Government Funding by Organizational Type				
Dance maker	\$4,467,188	\$1,692,499	\$1,666,044	\$7,858,925
Educational	\$1,581,717	\$253,560	\$249,000	\$2,087,987
Presenting	\$783,168	\$523,028	\$467,500	\$1,773,696
Service	\$332,822	\$347,836	\$275,000	\$955,658
Government Funding by Budget Size				
<\$100K	\$199,630	\$98,670	\$61,329	\$374,023
\$100K-499K	\$1,119,775	\$474,701	\$270,816	\$1,887,802
\$500K-999K	\$1,211,469	\$661,290	\$589,388	\$2,462,147
\$1M-5M	\$974,095	\$685,630	\$992,011	\$2,651,736
>\$5M	\$3,659,926	\$896,632	\$744,000	\$5,300,558
Government Funding by Borough				
The Bronx	\$325,705	\$51,650	\$20,000	\$397,355
Brooklyn	\$1,094,269	\$431,910	\$373,316	\$1,904,905
Manhattan	\$5,676,517	\$2,291,863	\$2,264,228	\$10,252,708
Queens	\$64,944	\$41,500	\$-	\$117,838
Staten Island	\$3,460	\$-	\$-	\$3,460

*Total government support also includes County government support and tribal government support.

↑↓ TRENDS

FIGURE 12: % Change in Government Contributions by Source

	Total City Government Support	Total State Government Support	Total Federal Government Support	Total Government Support*
Government Funding by Organizational Type				
Dance maker	-37%	-7%	-49%	-32%
Educational	-2%	-43%	88%**	-4%
Presenting	-41%	49%	-27%	-19%
Service	14%	3%	-27%	-5%
Government Funding by Budget Size				
<\$100K	-6%	23%	-69%	-12%
\$100K-499K	24%	-35%	-56%	-19%
\$500K-999K	-1%	-12%	-32%	-14%
\$1M-5M	-68%	-40%	-16%	-56%
>\$5M	-25%	43%	-42%	-16%
TOTAL	-31%	-2%	-37%	-25%

*Total government support also includes County government support and tribal government support.

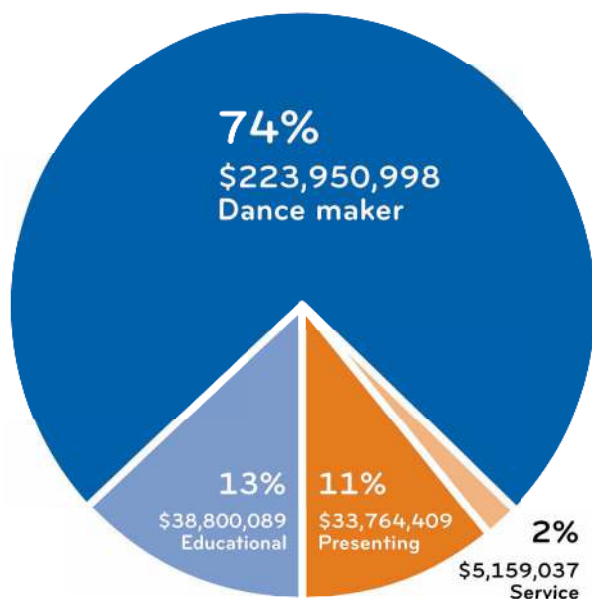
**This change is primarily the result of a large increase for one organization within a relatively small data subset.

Expenses: More than \$300 million Annual Expenses

The snapshot sample of New York City dance groups expends \$301,674,533 in the aggregate. Dance makers, who comprise 108 of the 172 organizations in the survey, represent the largest share of overall budget expenditures, with almost \$224 million in expenses and 74% of overall spending. Educational and presenting organizations have similar total expenses, at \$39 million and \$34 million, respectively. The distribution of expenditures among all organizations, and particularly among dance makers, is not even, however. The largest organizations—just 10 organizations with budgets exceeding \$5 million—reflect 74% of aggregate expenditures.

FIGURE 13: Aggregate Expenses

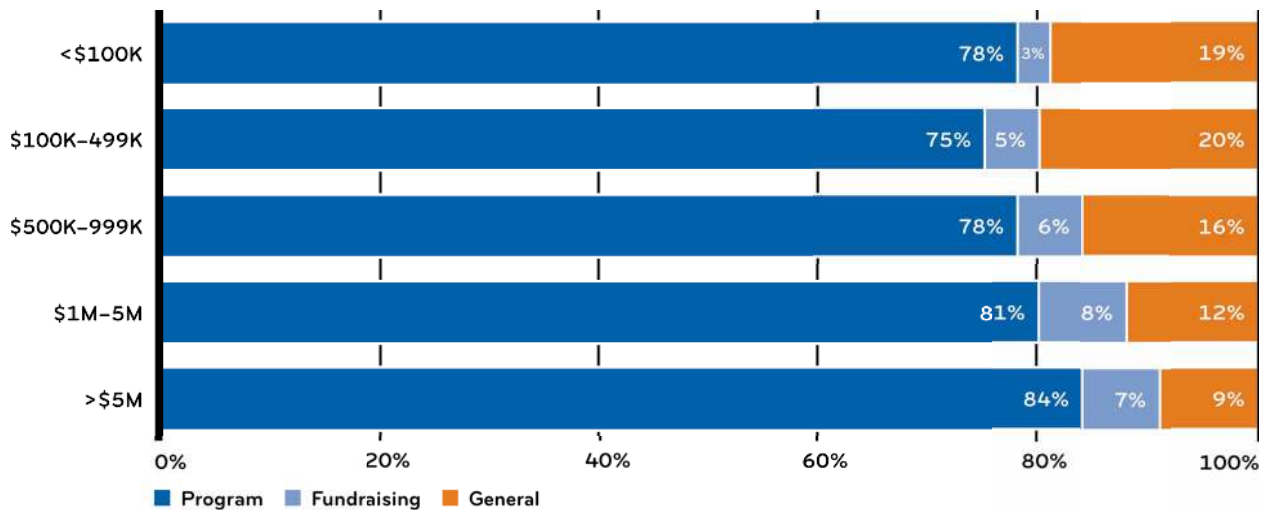
Alt text: The pie chart displays dance organizations' aggregate expenditures by organizational type: dance maker (\$223,950,998; 74.0%), educational (\$38,800,089; 13.0%), presenting (\$33,764,409; 11.0%), service (\$5,159,037; 2.0%), and total (\$301,674,533; 100.0%).



Though dance budgets are collectively smaller than are those of many of their peers in arts, education, and health care, the industry is remarkably efficient in using its resources. Across organizational types, fully 83% of funds goes directly to program expenses. With little variance across categories, 7% of expenditures is allocated to fundraising and 10% is allocated to general and administrative expenses.

Large organizations, with budgets of \$1 million or more, appear better able to channel a larger portion of their funds into program activities than do smaller groups. Whether their expenditures are for performance, education, or other key aspects of their mission, these larger companies direct as much as 9% more of their budgets toward program expenses than do smaller organizations. Meanwhile, they spend only slightly more on fundraising and spend significantly less on general expenses. It may cost them a bit more to raise each dollar, but the scale of their organization minimizes the impact of that effort on overhead.

FIGURE 14: Expenses by Purpose



Alt text: The bar chart displays the distribution of dance organizations' aggregate expenditures by budget size: <\$100K—program (78.0%), fundraising (3.0%), general (19.0%); \$100K-499K—program (75.0%), fundraising (5.0%), general (20.0%); \$500K-999K—program (78.0%), fundraising (6.0%), general (16.0%); \$1M-5M—program (81.0%), fundraising (8.0%), general (12.0%); and >\$5M—program (84.0%), fundraising (7.0%), general (9.0%).

↑↓ TRENDS

Expenses Are Up

Total expenses grew 4%. There were notable shifts over all functional expense types. In particular, 6% more funds were allocated to program related expenses. The general and administrative expense category saw an 11% decrease, which may indicate increased efficiencies in the sector.

FIGURE 15: Total Expenses by Purpose

Total Expenses	Total Program Expenses	Total Fundraising Expenses	Total General Expenses
4%	6%	-3%	-11%

Alt text: The table displays the percent change for different types of expenses from 2008 to 2014: total expenses (4.0%), total program expenses (6.0%), total fundraising expenses (-3.0%), and total general expenses (-11.0%).

Trends in Expenses by Organizational Type

Organizations of all types increased expenses, with the exception of service organizations. Among the nine service organizations in the trend data set, five saw declines in total expenses, leading to an overall decrease of 3% shift for this category. Presenting organizations experienced the greatest increase (27% in total expenses) driven primarily by a 43% increase in fundraising expenses and a 32% increase in program expenses.

FIGURE 16: Total Expenses by Organizational Type

	% Change
Dance maker	2%
Educational	8%
Presenting	27%
Service	-3%

Alt text: The table displays the percent change in dance organizations' total expenses by organizational type from 2008 to 2014: dance maker (2.0%), educational (8.0%), presenting (27.0%), and service (-3.0%).

Trends in Expenses by Budget Size

The increase in expenses was unevenly experienced across budget sizes. Expenses dropped significantly (22%) for the smallest organizations, which included a 67% drop in spending related to fundraising efforts. Midsize organizations, with budgets of \$500,000 to \$1 million, increased their spending by 12%, tied to an 18% increase in programmatic expenses. Both fundraising and general expenses for these organizations decreased slightly.

FIGURE 17: Total Expenses by Budget Size

	% Change
<\$100K	-22%
\$100K-499K	-4%
\$500K-999K	12%
\$1M-5M	-9%
>\$5M	6%

Alt text: The bar chart displays the percent change in dance organizations' aggregate expenditures by budget size from 2008 to 2014: <\$100K (-22.0%), \$100K-499K (-4.0%), \$500K-999K (12.0%), \$1M-5M (-9.0%), and >\$5M (6.0%).

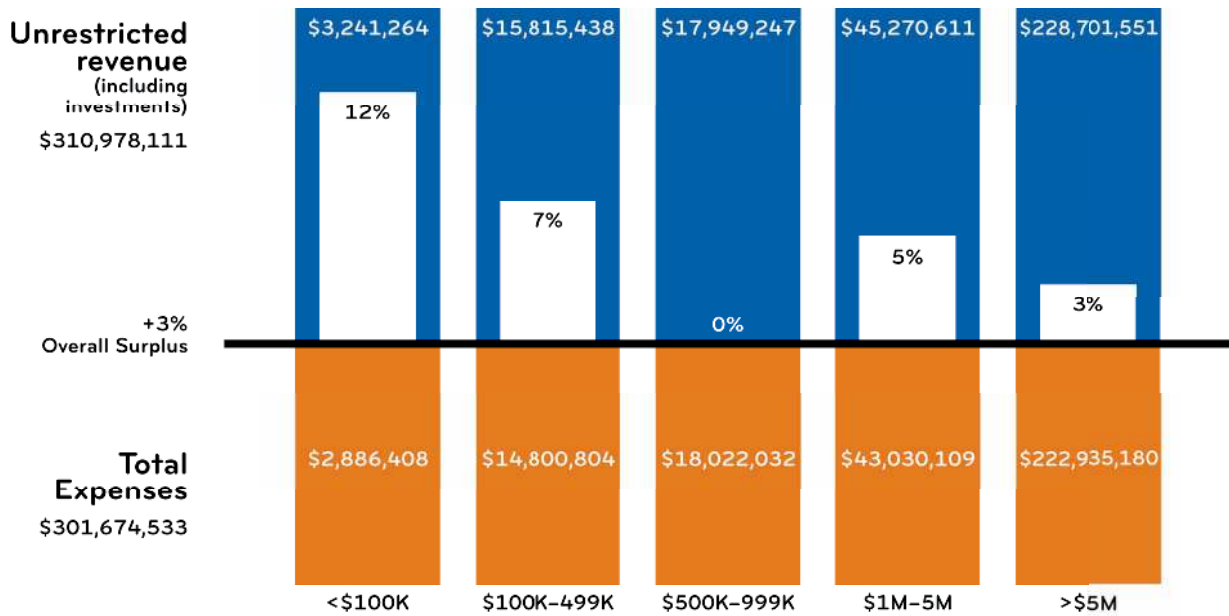
Operating Margins: In the Black

Data on the snapshot sample show the dance field as a whole is operating in the black, with a thin 3% operating margin (aggregate unrestricted revenue less expenditures as a percentage of expenses [including investments]). Overall, the organizations had total unrestricted revenue of \$311 million, generating a net surplus of \$9.3 million.

Organizations of all types have positive operating margins, with dance maker, educational, and presenting organizations at 3% and service organizations at 5%. In the aggregate, the smallest organizations have the highest operating margins in their most recent fiscal year at 12%. Midsize organizations, with budgets from \$500,000 to \$999,999, held a 0% operating margin. Looking at revenue over expenditures by borough (not shown), the sample of groups from The Bronx (although only represented by five organizations in the data set) has a -7% operating margin, while the margin was positive for all other boroughs.

In terms of counts of organizations, a distinct majority of 53% (92 of 172) has positive operating margins. About one-third (33%) has deficits over 10%, a threshold commonly considered as a significant deficit. The majority of organizations is likely to have a surplus, with the exception of educational organizations, which are more likely to have a deficit than a surplus (52% versus 48%). Consistent with the findings about aggregate surplus/deficit, smaller organizations are more likely to be in surplus, with the majority (70%, or seven of 10) of the largest organizations in deficit.

FIGURE 18: Aggregate Operating Margins



Alt text: The bar chart displays dance organizations' unrestricted revenue, total expenses, and operating margins by organization budget size: <\$100K—unrestricted revenue (\$3,241,264), total expenses (\$2,886,408), operating margin (12.0%); \$100K-499K—unrestricted revenue (\$15,815,438), total expenses (\$14,800,804), operating margin (7.0%); \$500K-999K—unrestricted revenue (\$17,949,247), total expenses (\$18,022,032), operating margin (0.0%); \$1M-5M—unrestricted revenue (\$45,270,611), total expenses (\$43,030,109), operating margin (5.0%); >\$5M—unrestricted revenue (\$228,701,551), total expenses (\$222,935,180), operating margin (3.0%); and total—unrestricted revenue (\$310,978,111), total expenses (\$301,674,533), overall surplus (3.0%).

↑↓ TRENDS

Operating Margins: From Deficit to Surplus

While operating margins vary considerably at an individual level, operating margins improved significantly for the sample as a whole, as groups recovered from the Great Recession and demonstrated the resiliency of the sector. In 2008, the sample was operating at an 11% deficit, and by 2014 it was generating a net surplus of 8%.

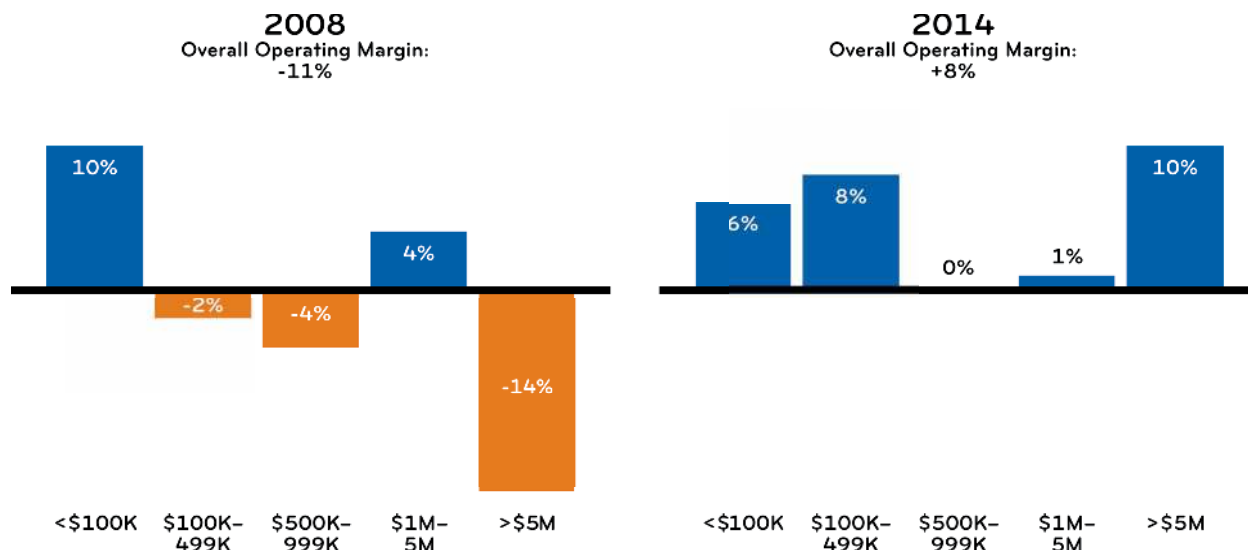
Organizations of all types experienced deficits in the aggregate in 2008, with presenting institutions and dance makers demonstrating the weakest operating margins that year, at -24% and -11%, respectively. The trend analyses shows all types, with the exception of educational organizations (-1%), achieving surpluses by 2014. Dance makers nearly doubled their net income, generating a net surplus of 10% in 2014.

All budget segments, with the exception of the \$500,000 to \$999,999 range, experienced surpluses in 2014. However, for the category of organizations with budgets of less than \$100,000, which represents a quarter of the data set, the surplus was four percentage points smaller than it was in 2008.

Looking at revenue over expenditures by borough (not shown), Manhattan and Queens were able to pull themselves out of deficit in 2008 into 8% and 5% surpluses, respectively. The Bronx, although represented by only two organizations in the data set, dropped 13 points to an -8% deficit. Brooklyn-based organizations' aggregate operating margin was dead even at 0%.

Aggregate Operating Margins Trends

FIGURE 19: Aggregate Operating Margins Trends



Alt text: The bar chart compares dance organizations' operating margins by organization budget size in 2008 vs. 2014: <\$100K 2008 (10.0%), \$100K-499K 2008 (-2.0%), \$500K-999K 2008 (-4.0%), \$1M-5M 2008 (4.0%), >\$5M 2008 (-14.0%), and total 2008 (-11.0%); <\$100K 2014 (6.0%), \$100K-499K 2014 (8.0%), \$500K-999K 2014 (0.0%), \$1M-5M 2014 (1.0%), >\$5M 2014 (10.0%), and total 2014 (8.0%).

In terms of the number of organizations, operating margins have improved markedly since 2008. There are 12% fewer organizations in deficit and 11% more in surplus. Organizations of all types were more likely to have a deficit in 2008, with the exception of educational institutions, which had three organizations in deficit in 2008 and seven in 2014 (133% change). With a notable exception of organizations with budgets of \$1 million to \$4.9 million (75% change, seven organizations in deficit versus four), all size categories saw a decrease in the percentage of organizations in deficit. Organizations with budgets of more than \$5 million lead the way with 40% fewer (five to three) in deficit.

SNAPSHOTS & TRENDS

NYC DANCE MAKER ACTIVITY

Dance maker Events

The snapshot sample shows that dance makers, who create and/or perform dance, are vibrant contributors to and ambassadors for the City, as evidenced by 1,763 public performances annually in New York City, 1,335 public performances on tour, 4,468 off-site school classes, and an astonishing array of workshops and additional events. The method for collecting event information changed too substantially during the trend period to conduct a meaningful analysis.

FIGURE 20: Dance maker Events

Unique Events		Occurrences	
Live Self-Produced Programs	612	Public Performances Home Programs	1,763
Live Presented Programs	566	Public Performances Away Programs	1,335
Online Radio TV Programs	41		
Public Classes and Workshops	2,716		
Professional Classes and Workshops	1,280		
Tours	265	Number of Tour Occurrences	776
Off-Site School Programs	334	Number of Off-Site School Programs Occurrences	4,468

Alt text: The table displays dance makers' unique events, occurrences (if available), and the types of events: unique events (live self produced programs (612), live presented programs (566), online radio TV programs (41), public classes and workshops (2,716), professional classes and workshops (1,280), tours (265), off site school programs (334)); and occurrences (public performances home programs (1,763), public performances away programs (1,335), tours (776), off site school programs (4,468)).

FIGURE 21: Performance Details (accounted for in the chart above)

World Premieres	153
National Premieres	82
Local Premieres	81
Works Commissioned	94
Workshops or Readings of New Works	82

Alt text: The table displays the distribution of performance types accounted for in the previous table: world premieres (153), national premieres (82), local premieres (81), works commissioned (94), and workshops or readings of new works (82).

↑↓ TRENDS

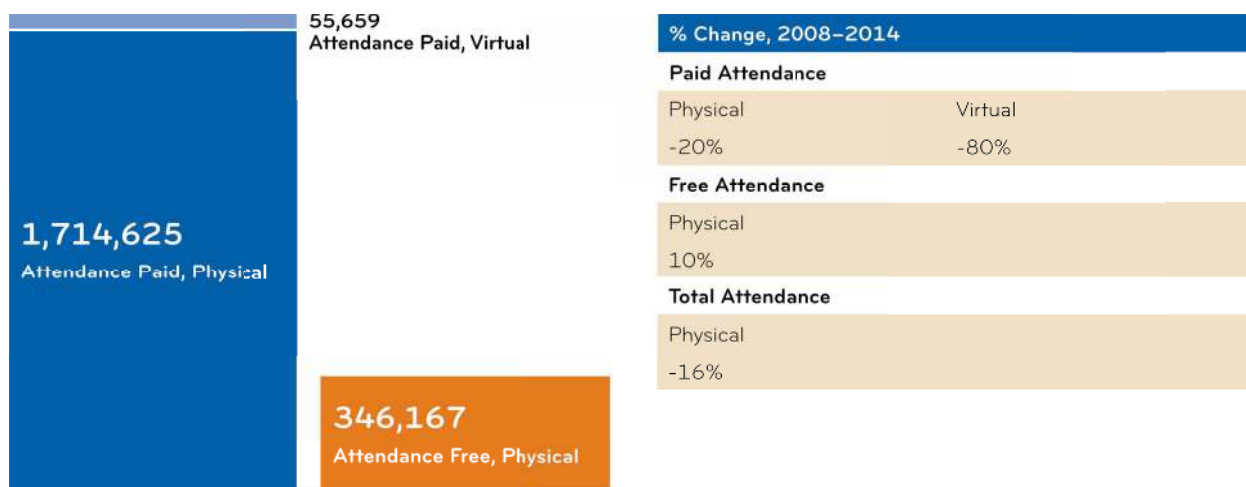
Dance-maker Attendance: 2.1 million Attendees, but Trend Is Down

Impressively, the dance makers in the snapshot sample attract nearly 2,060,792 million annual attendees to live events and indicate a base of 55,659 paying virtual attendees. Data on virtual free attendees was not analyzed. However, the data show a decline in aggregate attendance (paid physical and virtual and free physical) to New York City dance makers of 16%.

The overall drop in attendance is tied significantly to reported declines of 10,000 or more in paid physical attendance from each of the six dance makers with budgets of more than \$5 million and an anomalous decrease of 44,500 for dance makers with budgets of less than \$100,000. With the exception of groups in the \$1 million to \$5 million range, which saw an increase of 106% in live attendees, dance makers in all budget categories lost paying live attendees, suggesting the need for new strategies and action to engage audiences. An overall decrease in virtual paying attendees is tied to a drop for groups in the \$500,000 to \$999,999 organizational budget range only. However, groups in the less than \$100,000, \$100,000 to \$499,999, and \$1 million to \$4.9 million budget ranges experienced their first instances of paying virtual attendees in 2014, indicating a possible area for future growth.

The presence of free physical attendees, although representing a smaller proportion of total attendees, increased by 10%. Free attendees increased across organizations of all budget sizes, with the exception of groups in the \$100,000 to \$499,999 range, which experienced a 43% decrease.

FIGURE 22: Aggregate Dance maker Attendance



Alt text: The bar chart displays the distribution of attendees for dance makers' paid and free events: attendance paid (physical [1,714,625], virtual [55,659]), and attendance free (physical [346,167]). The table displays the percent change of attendees for dance makers' paid and free events from 2008 to 2014: paid attendance (physical [-20.0%], virtual [-80.0%]); free physical attendance (10.0%), and total physical attendance (-16.0%).

SNAPSHOTS & TRENDS

WORKFORCE

Workforce: 3,000+ Full-Time Equivalent

The labor-intensiveness of dance is reflected clearly in the data. The full snapshot sample of New York City dance organizations employs 3,073 full-time equivalent positions (FTEs), including individuals who are employed full-time, the amalgamation of part-time positions that equate to full-time, independent contractor assignments that equate to full-time, and volunteers, interns, and apprentices who perform full-time functions.

Employment patterns vary depending on organizational type, budget size, and borough. Full-time employees make up the majority of the workforce at educational and presenting organizations, whereas part-time employees outnumber full-time employees at dance-making organizations. Service organizations rely more on independent contractors and volunteers, interns, and apprentices for their leadership and staff.

Not surprisingly, larger organizations are better able to offer paid full-time employment, with 57% of the full-time equivalencies translating into full-time jobs at organizations with budgets of more than \$1 million. Smaller organizations are less able to offer full-time paid employment, but they tap into the energetic commitment of volunteers, interns, and apprentices. These volunteers, interns, and apprentices reflect 45% of FTEs at organizations with budgets of less than \$100,000 and 27% of FTEs at organizations with budgets between \$100,000 and \$499,000.

While Manhattan has the highest total number of full-time jobs (1,022), full-time employees make up a higher percentage of the employee mix in Brooklyn-based organizations (42%) than they do in Manhattan-based organizations (37%).

FIGURE 23: Full-Time Equivalent Employees

Alt text: The pie chart displays the distribution of dance organizations' full-time equivalent employees (FTE): full-time (1,188; 39.0%), part-time FTE (1,112; 36.0%), independent contractor FTE (452; 15.0%), volunteer/intern/apprentice FTE (321; 10.0%), and total (3,073; 100.0%).

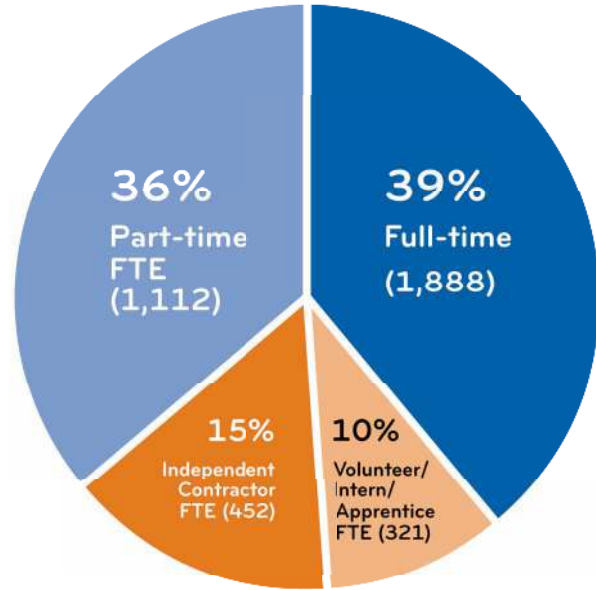
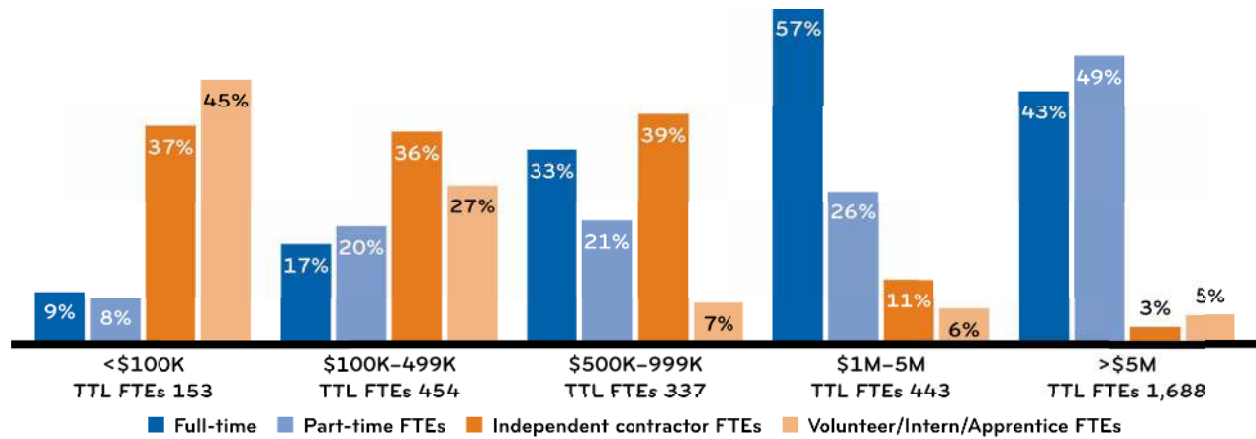
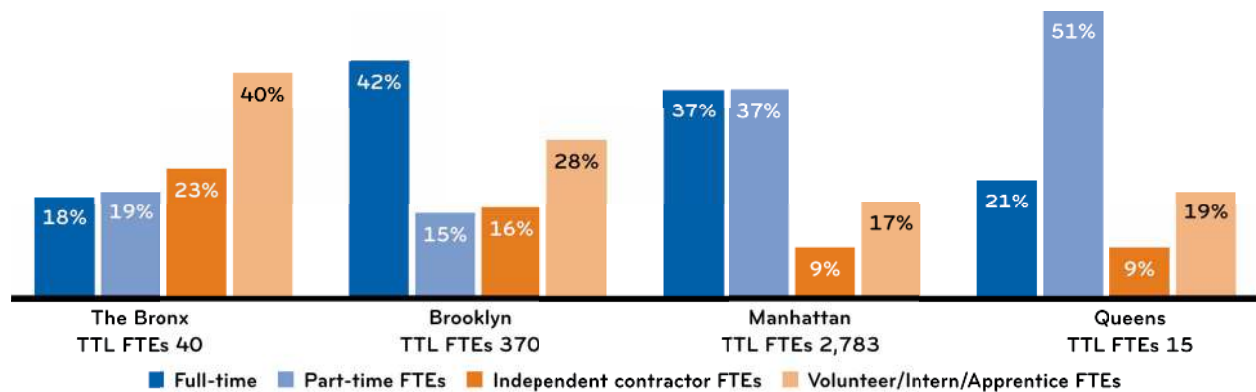


FIGURE 24: Workforce Composition by Budget Size



Alt text: The bar chart displays the distribution of full-time equivalent employees in the workforce by budget size: <\$100K—total (153), full-time (9.0%), part-time FTEs (8.0%), independent contractor FTEs (37.0%), volunteer/intern/apprentice FTEs (45.0%); \$100K-499K—total (454), full-time (17.0%), part-time FTEs (20.0%), independent contractor FTEs (36.0%), volunteer/intern/apprentice FTEs (27.0%); \$500K-999K—total (337), full-time (33.0%), part-time FTEs (21.0%), independent contractor FTEs (39.0%), volunteer/intern/apprentice FTEs (7.0%); \$1M-5M—total (443), full-time (57.0%), part-time FTEs (26.0%), independent contractor FTEs (11.0%), volunteer/intern/apprentice FTEs (6.0%); and >\$5M—total (1,688), full-time (43.0%), part-time FTEs (49.0%), independent contractor FTEs (3.0%), volunteer/intern/apprentice FTEs (5.0%).

FIGURE 25: Workforce Composition by Borough



Alt text: The bar chart displays the distribution of full-time equivalent employees in the workforce by borough: The Bronx—total (40), full-time (18.0%), part-time FTEs (19.0%), independent contractor FTEs (23.0%), volunteer/intern/apprentice FTEs (40.0%); Brooklyn—total (370), full-time (42.0%), part-time FTEs (15.0%), independent contractor FTEs (16.0%), volunteer/intern/apprentice FTEs (28.0%); Manhattan—total (2,783), full-time (37.0%), part-time FTEs (37.0%), independent contractor FTEs (9.0%), volunteer/intern/apprentice FTEs (17.0%); and Queens—total (15), full-time (21.0%), part-time FTEs (51.0%), independent contractor FTEs (9.0%), volunteer/intern/apprentice FTEs (19.0%).

↑↓ TRENDS

Workforce: Jobs Are Up

The overall paid workforce (in terms of full-time equivalent positions) increased by over 10% from 1,679 to 1,870. This growth results from an increase in part-time FTEs (616 to 824) across most organizational types and budget categories. This represents a shift from independent contractor work to part-time employment, which may be driven by changes in New York State legal practices and interpretations regarding when an employee may be classified as an independent contractor. It also reflects a shift in practice for the largest organizations, with budgets of \$5 million or more, which hired 217 more full-time equivalents for part-time jobs, making the part-time positions a large segment (40%) of their workforce. Organizations in the \$500,000 to \$999,999 range were the only ones to decrease the number of part-time positions (-2% change) and increase independent contractor positions (54% increase). In the aggregate, there was a very slight increase of 2% in full-time employees, and a decrease of 9% in independent contractor FTEs.

Notably, Brooklyn has seen a significant increase in nonpaid (full-time volunteer and internship) positions, a large jump in paid contracted and full-time positions, and a 9% decrease in part-time positions since the Recession. Manhattan, on the other hand, saw a 35% increase in part-time positions and a slight increase in the full-time workforce.

FIGURE 26: Workforce Trends, % Change

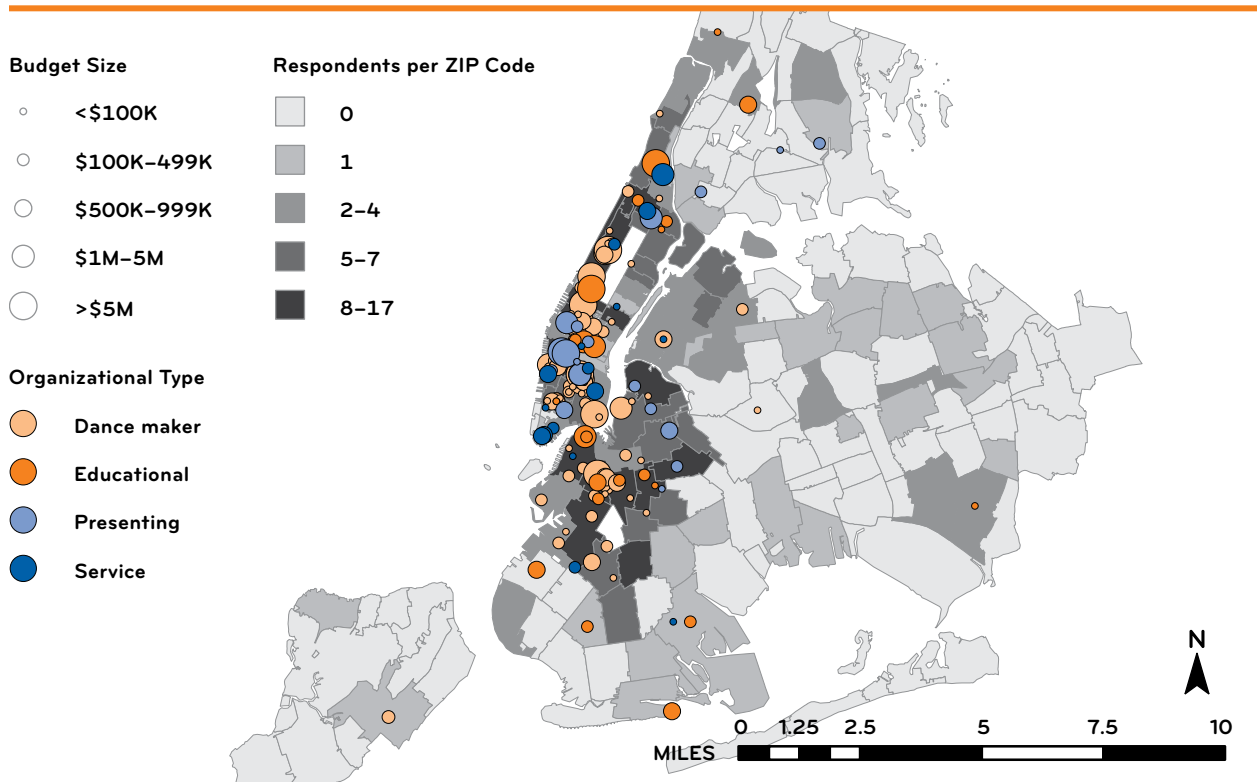
	Total Full-time Employees	Total Part-time Employees FTEs	Total Independent Contractors FTEs	Total Full-time Volunteers	Total Part-time Volunteers FTEs	Artists, Interns & Apprentices FTEs
Total	2%	34%	-9%	43%	-61%	-44%
Government Funding by Budget Size						
<\$100K	-20%	7%	-44%	-44%	7%	-25%
\$100K-499K	25%	14%	-7%	275%	-79%	20%
\$500K-999K	-28%	-2%	54%	-100%	54%	-52%
\$1M-5M	-9%	-17%	-57%	-70%	-70%	-69%
>\$5M	7%	50%	6%	-11%	-11%	-63%
Government Funding by Borough						
The Bronx	-20%	150%	98%		296%	-100%
Brooklyn	15%	-9%	41%	200%	-89%	22%
Manhattan	0%	35%	-21%	86%	-19%	-44%
Queens			-73%	-100%	-97%	
Staten Island			-61%		109%	-98%

DANCE WORKFORCE DEMOGRAPHICS

Geographies of the Dance Workforce: Plurality Live in Manhattan

An analysis of 571 demographic survey respondents from 115 organizations suggests that the nonprofit dance workforce is heavily concentrated, in terms of workplace location, in Manhattan; 72% of workforce positions are represented at organizations based in the borough. This compares to the 63% of all jobs in New York City that are located in Manhattan (source: New York City Economic Development Corporation, borough updates, 2014 figures). In terms of place of residence, 206 respondents (37%) live in Manhattan and 154 (27%) live in Brooklyn.

FIGURE 27: Map of Respondents



SPOTLIGHT

The Work Commute

The travel time is calculated, using Google Maps API calculation methodology, starting from the location of each organization to the zip code centroids that approximately represent its workforce residence by means of public transportation, the relatively common choice for New Yorkers.

While median travel time across organizational types holds relatively steady at approximately 28 minutes, there is greater variation in travel time to organizations of differing budget sizes and boroughs. In general terms, as an organization's budget size increases, the workforce is more likely willing to spend more time commuting from their residence to work. The shortest travel time is 17 minutes for people working in organizations with budgets of less than \$100,000, and the longest is 31 minutes for those who work for organizations with a budget size of \$1 million to \$4.9 million, which is the second biggest size in the study. When examined by borough, the median travel time is greatest at 43 minutes for residents in The Bronx, who work primarily for organizations based in Manhattan and Brooklyn.

FIGURE 28: Median Travel Time

	Minutes
Median Travel Time by Organizational Type	
Dance maker	27.5
Educational	28.0
Presenting	31.5
Service	28.0
Median Travel Time by Budget Size	
<\$100K	17.0
\$100K-499K	29.5
\$500K-999K	27.0
\$1M-5M	31.0
>\$5M	27.5
Median Travel Time by Borough	
The Bronx	43.0
Brooklyn	27.5
Manhattan	28.0
Queens	38.0
Staten Island	11.0

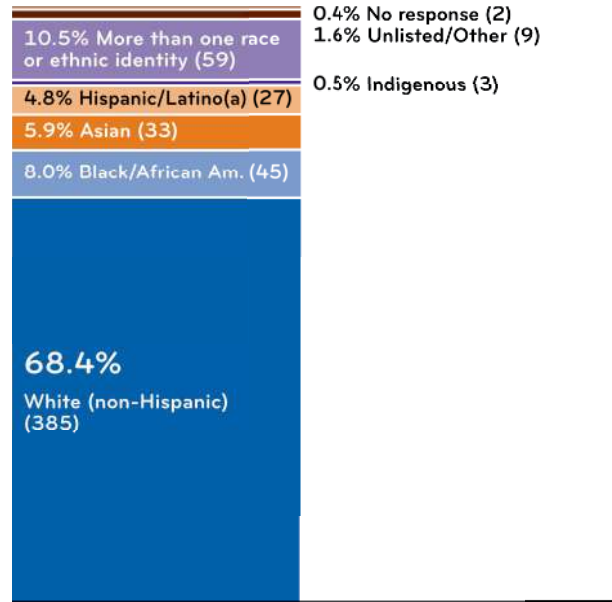
Alt text: The table displays employees' median travel time, in minutes, by organizational type: dance maker (27.5), educational (28.0), presenting (31.5), and service (28.0). The table displays employees' median travel time, in minutes, by budget size: <\$100K (17.0), \$100K-499K (29.5), \$500K-999K (27.0), \$1M-5M (31.0), and >\$5M (27.5). The table displays employees' median travel time, in minutes, by borough: The Bronx (43.0), Brooklyn (27.5), Manhattan (28.0), Queens (38.0), and Staten Island (11.0).

Heritage, Ethnicity & Race: Homogeneity Prevails in NYC Dance

Of survey respondents, 68% identifies as white non-Hispanic, 10.5% identifies as more than one race or ethnic identity, 8% identifies as black/African American, 6% identifies as Asian, 5% identifies as Hispanic/Latino(a), and 0.5% identifies as Indigenous. When refigured to compare to American Community Survey (ACS) five-year data profiles, 2010–2014, the pool of survey respondents is significantly more racially and ethnically homogeneous than is New York City’s population as a whole; the census data shows that the city’s population is 44% white non-Hispanic, 29% Hispanic/Latino(a), 26% black/African American, 13% Asian, and 0.5% Native American or Native Alaskan. This pattern holds when looking at the demographics of the zip codes of survey respondents.

FIGURE 29: Ethnic Identity of Survey Respondents

Alt text: The bar chart displays the distribution of survey respondents’ ethnic identities: White, non-Hispanic—385; 68.4%; Black/African American—45; 8.0%; Asian—33; 5.9%; Hispanic/Latino(a)—27; 4.8%; Indigenous—3; 0.5%; more than one race or ethnic identity—59; 10.5%; unlisted/other—9; 1.6%; and no response—2; 0.4%.



DEMOGRAPHIC DEEP DIVE

Subcategorization

This chart shows ethnicity subcategory selections provided by survey responses to demonstrate with greater nuance the demographics of New York City's dance workforce.

FIGURE 31: Ethnic Identity Subcategorization

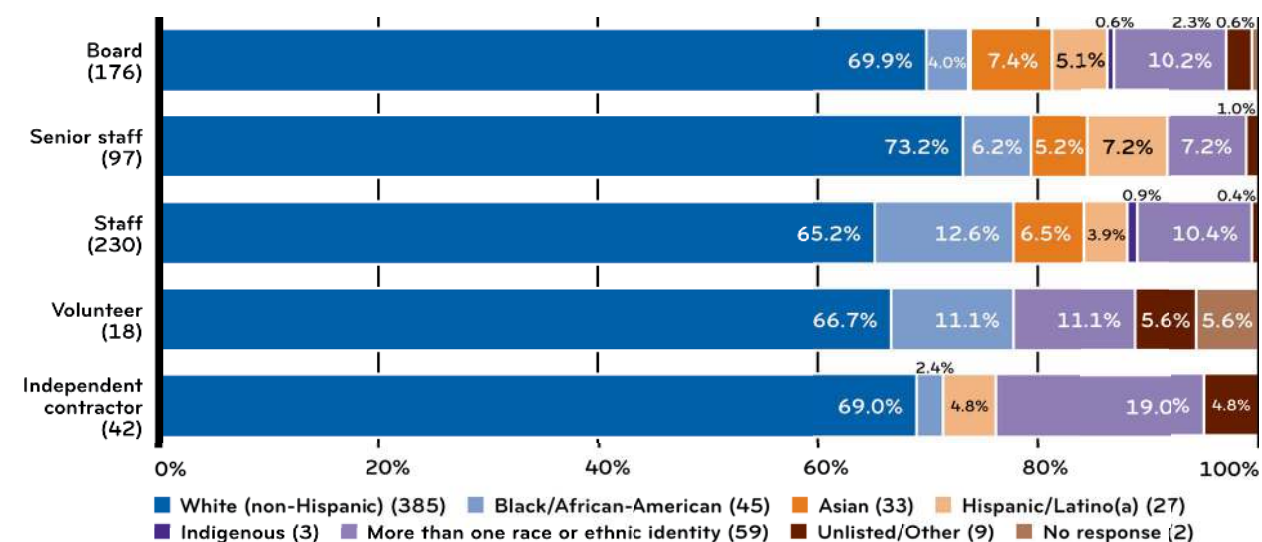
Asian						
33						
Central	Eastern	Southern	Southeastern			
1	20	4	4			
Black only		Person of African descent only	Both			
32		3	10			
	Eastern	Middle	Northern	Southern	Western	
	0	1	0	1	1	
White only		Person of Middle-Eastern descent only	Person of European descent only	White + Person of European descent	All 3	Person of European descent + Person of Middle-Eastern Descent
257		4	35	87	1	1
		Eastern	Northern	Southern	Western	
		47	41	18	49	
Hispanic/Latino(a)		Person of Latin American descent	Both			
21		3	3			
	Mexico	Caribbean	Central America	South America		
	1	3	2	1		
For those who selected more than one option:						
Asian + Black			1			
Asian + White			13			
Black/African-American + White			6			
Black/African-American + White + Unlisted			1			
Hispanic/Latino(a) + Asian			3			
Hispanic/Latino(a) + Asian + Black/African-American			1			
Hispanic/Latino(a) + Black/African-American			5			
Hispanic/Latino(a) + Indigenous			2			
Hispanic/Latino(a) + Indigenous + White			1			
Hispanic/Latino(a) + Unlisted			1			
Hispanic/Latino(a) + White			18			
Indigenous + Asian			1			
Indigenous + Black			4			
Indigenous + Hispanic/Latino(a) + Asian			1			
Indigenous + White			1			

Alt text: The chart displays the racial distribution among survey respondents by subcategories of demographic categories: Asian—33, Central (1), Eastern (20), Southern (4), Southeastern (4); Black—Black only (32), African descent only (3), both (10), Eastern (0), Middle (1), Northern (0), Southern (1), Western (1); White—White only (257), Middle-Eastern descent only (4), European descent (36), White + European descent (87), all 3 (1), European descent + Middle-Eastern descent (1), Eastern Europe (47), Northern Europe (41), Southern Europe (18), Western Europe (49); and Hispanic/Latino(a)—21, Latin American descent (3), both (3), Mexico (1), Caribbean (3), Central America (2), South America (1). The table displays the racial distribution among survey respondents who selected more than one race: Asian + Black (1), Asian + White (13), Black/African American + White (6), Black/African American + White + Unlisted (1), Hispanic/Latino(a) + Asian (3), Hispanic/Latino(a) + Asian + Black/African American (1), Hispanic/Latino(a) + Black/African American (5), Hispanic/Latino(a) + Indigenous (2), Hispanic/Latino(a) + Indigenous + White (1), Hispanic/Latino(a) + Unlisted (1), Hispanic/Latino(a) + White (18), Indigenous + Asian (1), Indigenous + Black/African American (4), and Indigenous + Hispanic/Latino(a) + Asian (1), Indigenous + White (1).

Heritage, Ethnicity & Race in Context

There are some notable differences when we look at race and ethnicity by the role of respondents. Senior staff and board members are more likely to identify as white non-Hispanic (73% and 70%, respectively) than are general staff (65%) or independent contractors (69%). Respondents identifying as Black/African-American are least likely to be board members (4%) or independent contractors (2%) and most likely to be staff members (13%). Respondents identifying as more than one race or ethnic identity make up at least 10% of all roles, with the exception of senior staff, where they are 7% of the total. Data on hours worked, salaries, and benefits was not gathered for any position held by respondents.

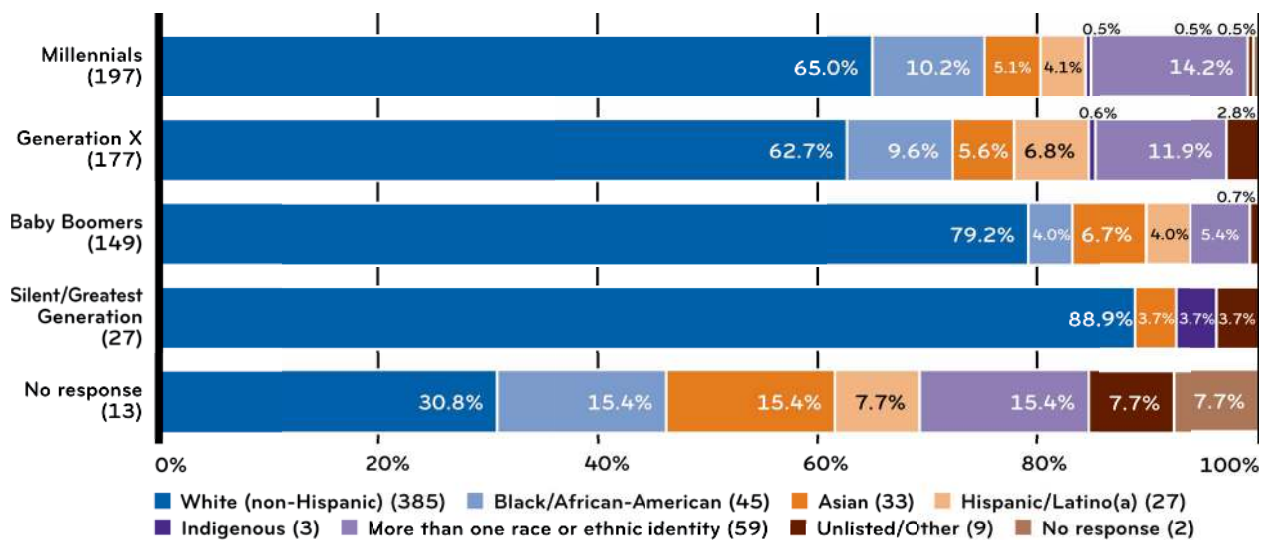
FIGURE 32: Ethnic Identity by Role



Alt text: The bar chart displays the distribution of survey respondents' ethnic identities by organizational role: board-total (176), White, non-Hispanic (69.9%), Black/African American (4.0%), Asian (7.4%), Hispanic/Latino(a) (5.1%), Indigenous (0.6%), more than one race or ethnic identity (10.2%), unlisted/other (2.3%), no response (0.6%); senior staff-total (97), White, non-Hispanic (73.2%), Black/African American (6.2%), Asian (5.2%), Hispanic/Latino(a) (7.2%), Indigenous (0.0%), more than one race or ethnic identity (7.2%), unlisted/other (1.0%), no response (0.0%); staff-total (230), White, non-Hispanic (65.2%), Black/African American (12.6%), Asian (6.5%), Hispanic/Latino(a) (3.9%), Indigenous (0.9%), more than one race or ethnic identity (10.4%), unlisted/other (0.4%), no response (0.0%); volunteer-total (18), White, non-Hispanic (66.7%), Black/African American (11.1%), Asian (0.0%), Hispanic/Latino(a) (0.0%), Indigenous (0.0%), more than one race or ethnic identity (11.1%), unlisted/other (5.6%), no response (5.6%); and independent contractor-total (42), White, non-Hispanic (69.0%), Black/African American (2.4%), Asian (0.0%), Hispanic/Latino(a) (4.8%), Indigenous (0.0%), more than one race or ethnic identity (19.0%), unlisted/other (4.8%), no response (0.0%).

Some of these differences are driven by variations in the age of respondents; younger survey respondents are less likely to identify as white non-Hispanic than are their older colleagues, who are more likely to be board members and senior staff by virtue of tenure and professional experience. Smaller proportions of members of Generation X (63%) and Millennials (65%) identify as white non-Hispanic compared to Baby Boomers (79%). For the Silent/Greatest Generation, this trend also seems to hold true, but we do not have a large enough pool of respondents to say definitively. Generation X and Millennials are more likely to identify as black/African American (10% for each group) and as more than one ethnic identity (12% and 14%) than are members of other generations.

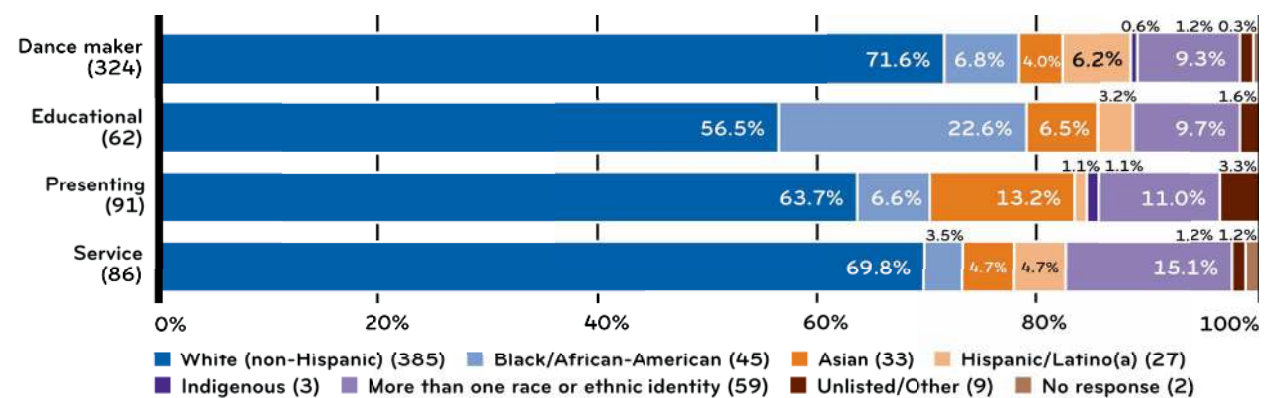
FIGURE 33: Ethnic Identity by Age



Alt text: The bar chart displays the distribution of survey respondents' ethnic identities by generation. Millennials--total (197), White, non-Hispanic (65.0%), Black/African American (10.2%), Asian (5.1%), Hispanic/Latino(a) (4.1%), Indigenous (0.5%), more than one race or ethnic identity (14.2%), unlisted/other (0.5%), no response (0.5%); Generation X--total (177), White, non-Hispanic (62.7%), Black/African American (9.6%), Asian (5.6%), Hispanic/Latino(a) (6.8%), Indigenous (0.6%), more than one race or ethnic identity (11.9%), unlisted/other (2.8%), no response (0.0%); Baby Boomers--total (149), White, non-Hispanic (79.2%), Black/African American (4.0%), Asian (6.7%), Hispanic/Latino(a) (4.0%), Indigenous (0.0%), more than one race or ethnic identity (5.4%), unlisted/other (0.7%), no response (0.0%); Silent and Greatest Generation--total (27), White, non-Hispanic (88.9%), Black/African American (0.0%), Asian (3.7%), Hispanic/Latino(a) (0.0%), Indigenous (3.7%), more than one race or ethnic identity (0.0%), unlisted/other (3.7%), no response (0.0%); and no response--total (13), White, non-Hispanic (30.8%), Black/African American (15.4%), Asian (15.4%), Hispanic/Latino(a) (7.7%), Indigenous (0.0%), more than one race or ethnic identity (15.4%), unlisted/other (7.7%), no response (7.7%).

Respondents from educational organizations are at least three times as likely to identify as black/African-American than are respondents from other organizational types, while those at presenting organizations are more likely to identify as Asian (13%) than are survey participants from other types of organizations. Respondents from dance-making organizations are more likely to identify as white non-Hispanic (72%) and Hispanic/Latino(a) (6%) than are respondents from other organizations.

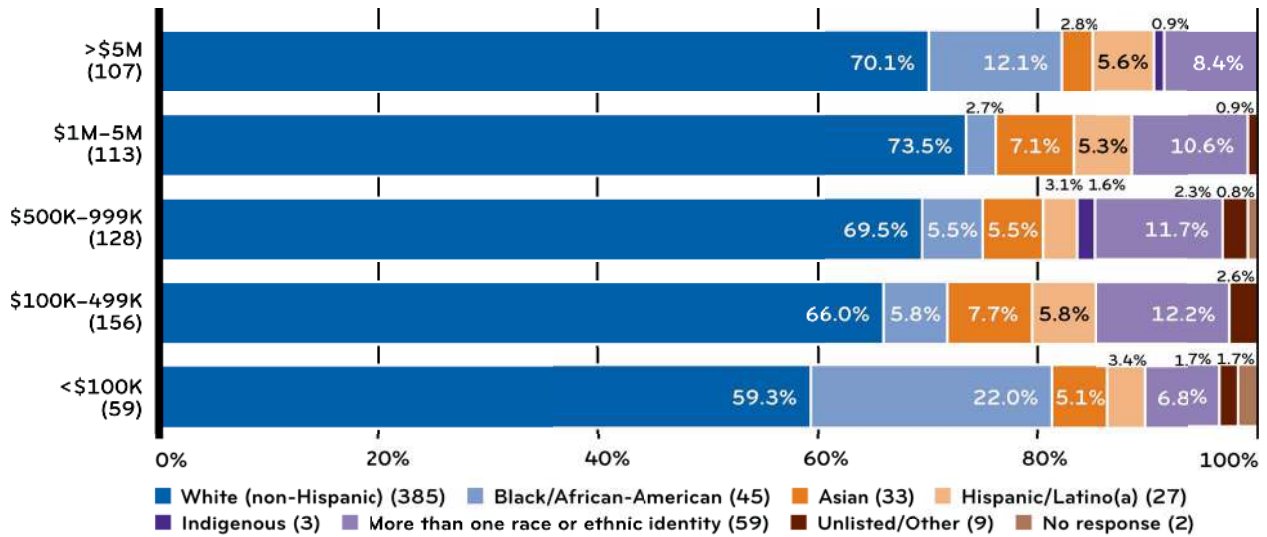
FIGURE 34: Ethnic Identity by Organizational Type



Alt text: The bar chart displays the distribution of survey respondents' ethnic identities by organizational type: dance maker--total (324), White, non-Hispanic (71.6%), Black/African American (6.8%), Asian (4.0%), Hispanic/Latino(a) (6.2%), Indigenous (0.6%), more than one race or ethnic identity (9.3%), unlisted/other (1.2%), no response (0.3%); educational--total (62), White, non-Hispanic (56.5%), Black/African American (22.6%), Asian (6.5%), Hispanic/Latino(a) (3.2%), Indigenous (0.0%), more than one race or ethnic identity (9.7%), unlisted/other (1.6%), no response (0.0%); presenting--total (91), White, non-Hispanic (63.7%), Black/African American (6.6%), Asian (13.2%), Hispanic/Latino(a) (1.1%), Indigenous (1.1%), more than one race or ethnic identity (11.0%), unlisted/other (3.3%), no response (0.0%); and service--total (86), White, non-Hispanic (69.8%), Black/African American (3.5%), Asian (4.7%), Hispanic/Latino(a) (4.7%), Indigenous (0.0%), more than one race or ethnic identity (15.1%), unlisted/other (1.2%), no response (1.2%).

Respondents from the smallest organizations, with budgets of less than \$100,000, are less likely to be white non-Hispanic and more likely to identify as black/African-American than are participants from larger organizations.

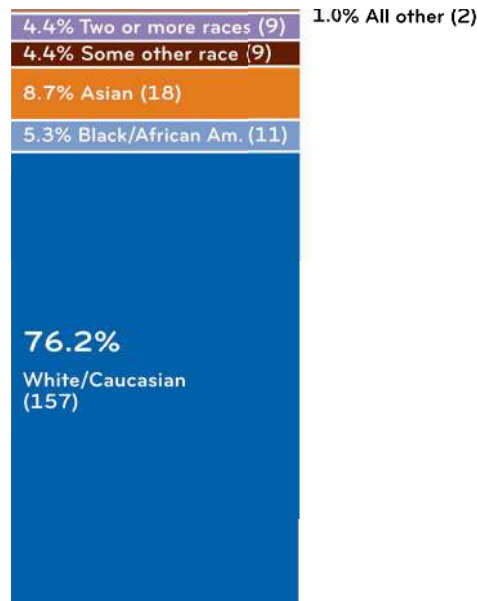
FIGURE 35: Ethnic Identity by Budget Size



Alt text: The bar chart displays the distribution of survey respondents' ethnic identities by budget size: >\$5M-total (107), White, non-Hispanic (70.1%), Black/African American (12.1%), Asian (2.8%), Hispanic/Latino(a) (5.6%), Indigenous (0.9%), more than one race or ethnic identity (8.4%), unlisted/other (0.0%), no response (0.0%); \$1M-5M-total (113), White, non-Hispanic (73.5%), Black/African American (2.7%), Asian (7.1%), Hispanic/Latino(a) (5.3%), Indigenous (0.0%), more than one race or ethnic identity (10.6%), unlisted/other (0.9%), no response (0.0%); \$500K-999K-total (128), White, non-Hispanic (69.5%), Black/African American (5.5%), Asian (5.5%), Hispanic/Latino(a) (3.1%), Indigenous (1.6%), more than one race or ethnic identity (11.7%), unlisted/other (2.3%), no response (0.8%); \$100K-499K-total (156), White, non-Hispanic (66.0%), Black/African American (5.8%), Asian (7.7%), Hispanic/Latino(a) (5.8%), Indigenous (0.0%), more than one ethnic identity (12.2%), unlisted (2.6%), no response (0.0%); and <\$100K-total (59), White, non-Hispanic (59.3%), Black (22.0%), Asian (5.1%), Hispanic/Latino(a) (3.4%), Indigenous (0.0%), more than one ethnic identity (6.8%), unlisted (1.7%), no response (1.7%).

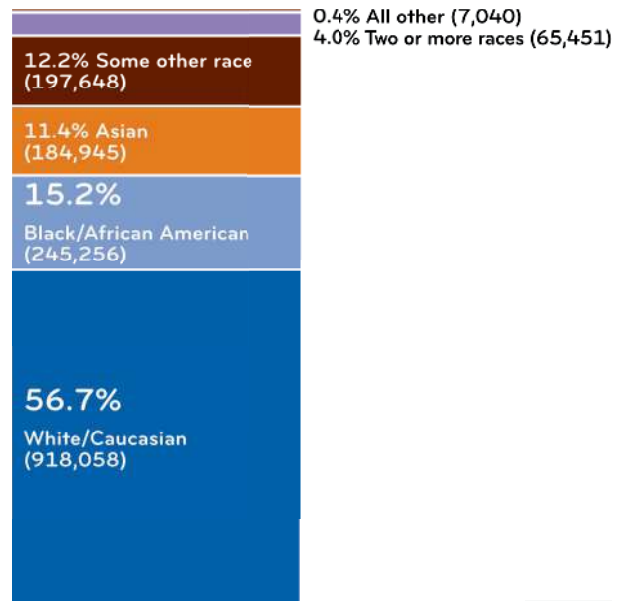
When viewed by borough of participating organizations, the demographics of respondents residing in Manhattan more closely approximates the general population of Manhattan residents than it does in Brooklyn, where the pool of respondents is more racially homogeneous than is the population of the borough. Data for The Bronx, Staten Island, and Queens, did not reach a significant sample size for segmented analyses.

FIGURE 36: Dance Workforce, Manhattan, Census Categories



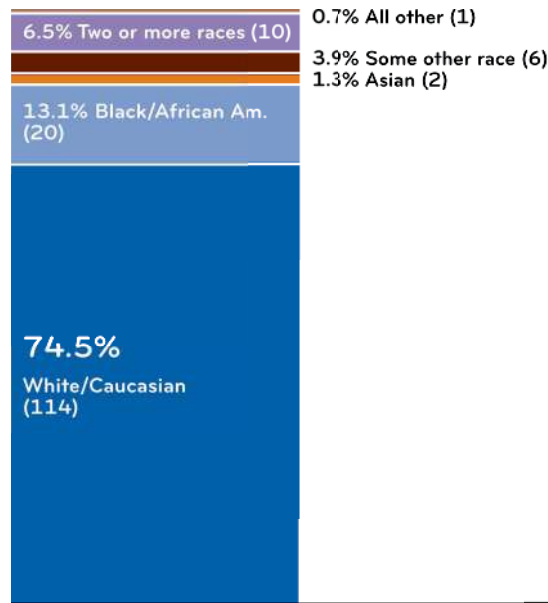
Alt text: The bar chart displays the distribution of ethnic identities of survey respondents in Manhattan: White/Caucasian (157; 76.2%), Black/African American (11; 5.3%), Asian (18; 8.7%), some other race (9; 4.4%), two or more races (9; 4.4%), all other (2; 1.0%), and no response (0; 0.0%).

FIGURE 37: Manhattan, Census (ACS 2014)



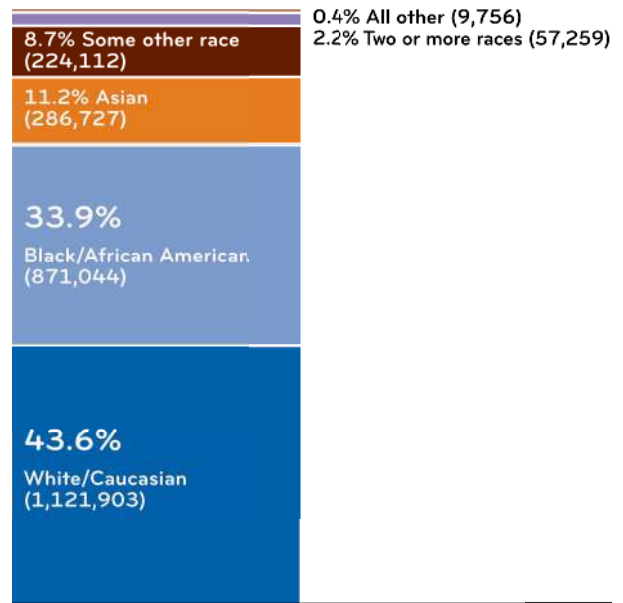
Alt text: The bar chart displays the distribution of ethnic identities for members of the Manhattan workforce: White/Caucasian (918,058; 56.7%), Black/African American (245,256; 15.2%), Asian (184,945; 11.4%), some other race (197,648; 12.2%), two or more races (65,451; 4.0%), all other (7,040; 0.4%), and no response (0; 0.0%).

FIGURE 38: Dance Workforce, Brooklyn, Census Categories



Alt text: The bar chart displays the distribution of ethnic identities of survey respondents in Brooklyn: White/Caucasian (114; 74.5%), Black/African American (20; 13.1%), Asian (2; 1.3%), some other race (6; 3.9%), two or more races (10; 6.5%), all other (1; 0.7%), and no response (0; 0.0%).

FIGURE 39: Brooklyn, Census (ACS 2014)

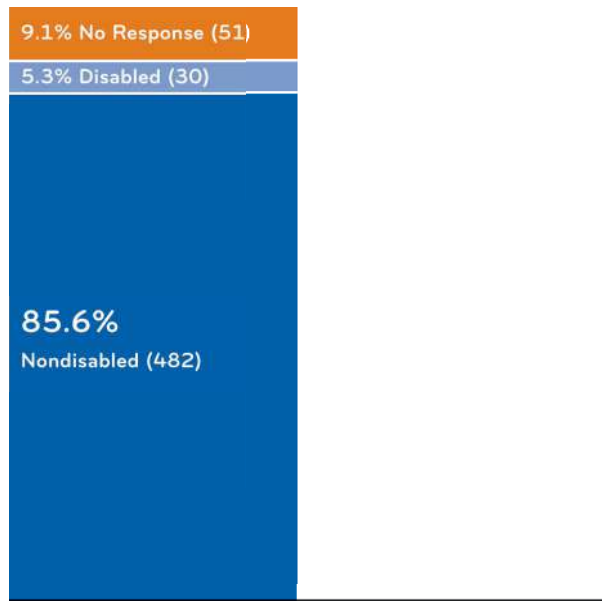


Alt text: The bar chart displays the distribution of ethnic identities for members of the Brooklyn workforce: White/Caucasian (1,121,903; 43.6%), Black/African American (871,044; 33.9%), Asian (286,727; 11.2%), some other race (224,112; 8.7%), two or more races (57,259; 2.2%), all other (9,756; 0.4%), and no response (0; 0.0%).

Disability: It's Time to Employ Disabled New Yorkers

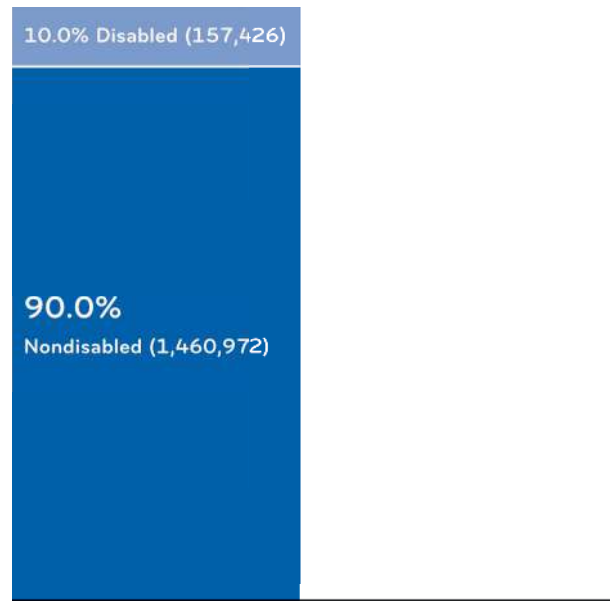
Overall, 5% (30) of survey respondents identifies as disabled, markedly below the 10% of New York City's population that identifies as disabled, according to ACS 2014. This gap is an indicator of opportunity for increased employment and engagement of disabled New Yorkers in the dance field and the wider creative sector.

FIGURE 40: Dance Workforce



Alt text: The chart displays the distribution of survey respondents' disability status: nondisabled person (482; 85.6%), disabled person (30; 5.3%), and no response (51; 9.1%).

FIGURE 41: NYC Population (ACS 2014)



Alt text: The bar chart displays the distribution disability status for members of the New York City workforce: nondisabled person (1,460,972; 90.0%), disabled person (157,426; 10.0%), and no response (0; 0.0%).

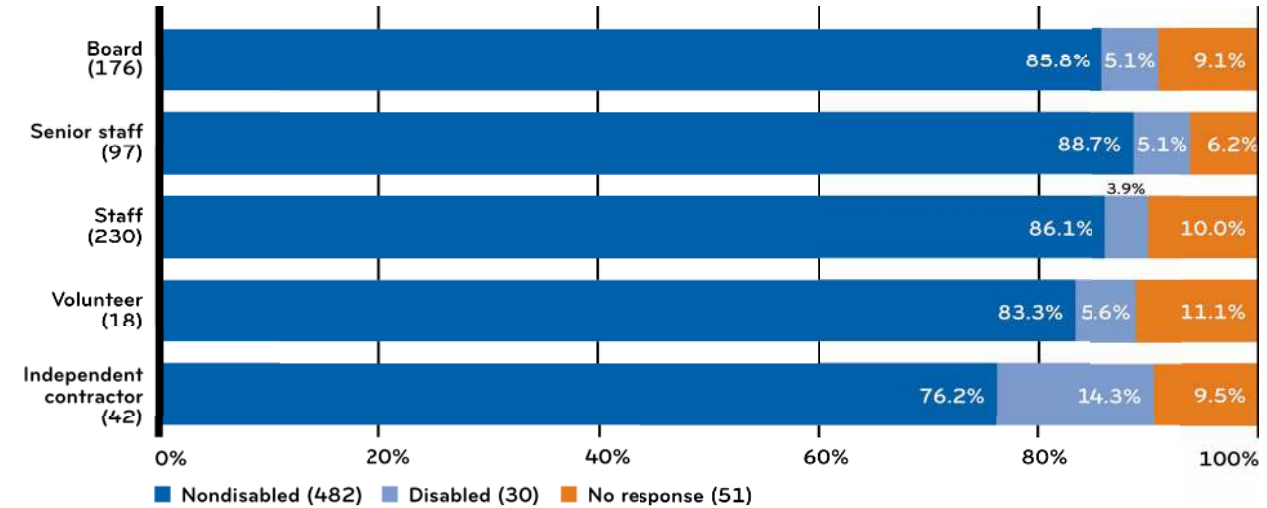
FIGURE 42: Disability Subcategorization

Disability	Count	%
Person without a disability	482	85.6%
Person who is blind or visually impaired	1	0.2%
Person with a communication disorder, who is unable to speak, or who uses a device to speak	0	0.0%
Person with an emotional or behavioral disability	5	0.9%
Person who is deaf or hard of hearing	2	0.4%
Person with an intellectual, cognitive, or developmental disability	0	0.0%
Person with a learning disability	1	0.2%
Person with a physical or mobility impairment	11	2.0%
Person with more than one disability	2	0.4%
Disability not listed (write-in)	8	1.4%
No response	51	9.1%

Alt text: The table displays the distribution of survey respondents' disability by type: nondisabled person (482; 85.6%), person who is blind or visually impaired (1; 0.2%), person with a communication disorder (0; 0.0%), person with an emotional or behavioral disability (5; 0.9%), person who is deaf or hard of hearing (2; 0.4%), person with an intellectual, cognitive, or developmental disability (0; 0.0%), person with a learning disability (1; 0.2%), person with a physical or mobility impairment (11; 2.0%), person with more than one disability (2; 0.4%), disability not listed (8; 1.4%), no response (51; 9.1%), and total (563; 100.0%).

When viewed by organizational role, independent contractors (14%) and volunteers (6%) are most likely to report having a disability, while general staff (4%) are least likely. Artists are slightly more likely than nonartists to identify as having a disability—6% compared to 5%.

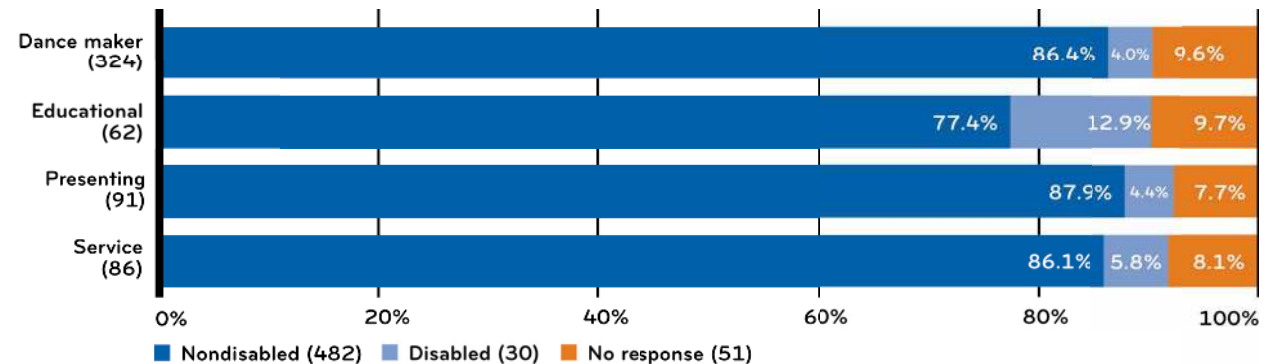
FIGURE 43: Disability by Role



Alt text: The bar chart displays the distribution of survey respondents' disability status by role: board—total (176), nondisabled person (85.8%), disabled person (5.1%), no response (9.1%); senior staff—total (97), nondisabled person (88.7%), disabled person (5.1%), no response (6.2%); staff—total (230), nondisabled person (86.1%), disabled person (3.9%), no response (10.0%); volunteer—total (18), nondisabled person (83.3%), disabled person (5.6%), no response (11.1%); and independent contractor—total (42), nondisabled person (76.2%), disabled person (14.3%), no response (9.5%).

Educational organizations are more likely than other organizational types to integrate disabled people into their workforce. 13% of respondents from educational organizations identifies as disabled, compared to 6% for service organizations, 4% for presenters, and 4% for dance makers.

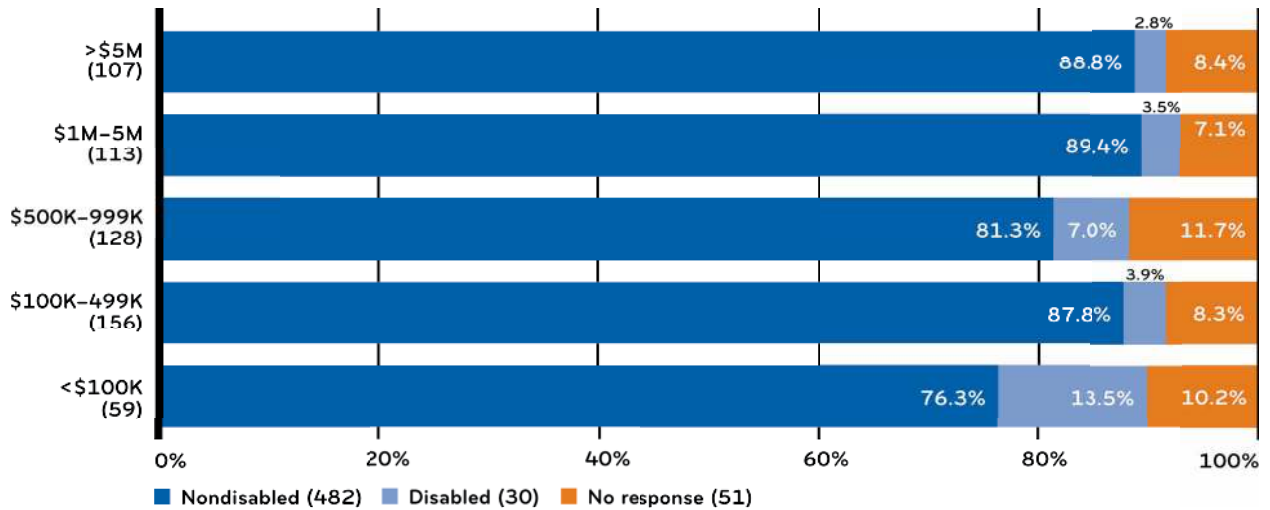
FIGURE 44: Disability by Organizational Type



Alt text: The bar chart displays the distribution of survey respondents' disability status by organizational type: dance maker—total (324), nondisabled person (86.4%), disabled person (4.0%), no response (9.6%); educational—total (62), nondisabled person (77.4%), disabled person (12.9%), no response (9.7%); presenting—total (91), nondisabled person (87.9%), disabled person (4.4%), no response (7.7%); and service—total (86), nondisabled person (86.0%), disabled person (5.8%), no response (8.1%).

When segmented by budget size, the smallest organizations represented by the survey, with budgets of less than \$100,000, are the most likely to have disabled people in their workforce (14% of total respondents), and the largest organizations, with budgets of \$5 million and above, are the least likely (3%).

FIGURE 45: Disability by Budget Size



Alt text: The bar chart displays the distribution of survey respondents' disability status by budget size: >\$5M--total (107), nondisabled person (88.8%), disabled person (2.8%), no response (8.4%); \$1M-5M--total (113), nondisabled person (89.4%), disabled person (3.5%), no response (7.1%); \$500K-999K--total (128), nondisabled person (81.3%), disabled person (7.0%), no response (11.7%); \$100K-499K--total (156), nondisabled person (87.8%), disabled person (3.9%), no response (8.3%); and <\$100K--total (59), nondisabled person (76.3%), disabled person (13.5%), no response (10.2%)

Age: Opportunities to Engage Silent/Greatest Generation

The dance workforce surveyed skews young but is generally consistent with the makeup of New York City's population as a whole. Two-thirds (66%) of survey respondents are 51 or younger and members of either Generation X or the Millennial Generation, compared to the wider New York City population, which is 70% Generation X or Millennials.

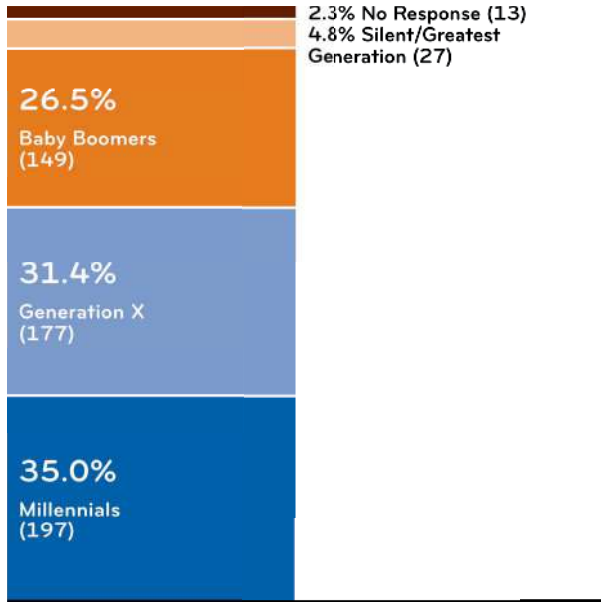
In terms of generations studied, the biggest gap between respondents and the wider population exists for people over 70 (5% for the workforce compared to nearly 9%), who represent the smallest share of the dance workforce. This gap is an indicator of opportunity for increased engagement of the segment.

Perhaps not surprisingly, the findings show age is a significant indicator of organizational role and encourage new thinking about how to accelerate pipelines and bring intergenerational perspectives forward in organizational decision-making. Baby Boomers (ages 52-70) comprise the highest percentage of board members (45%) and the second highest percentage of senior staffers (37%), while 63% of general staff are Millennials, aged 34 or younger.

Younger members of the workforce are also more likely to be associated with larger organizations, with budgets of \$500,000 or more, than with smaller organizations.

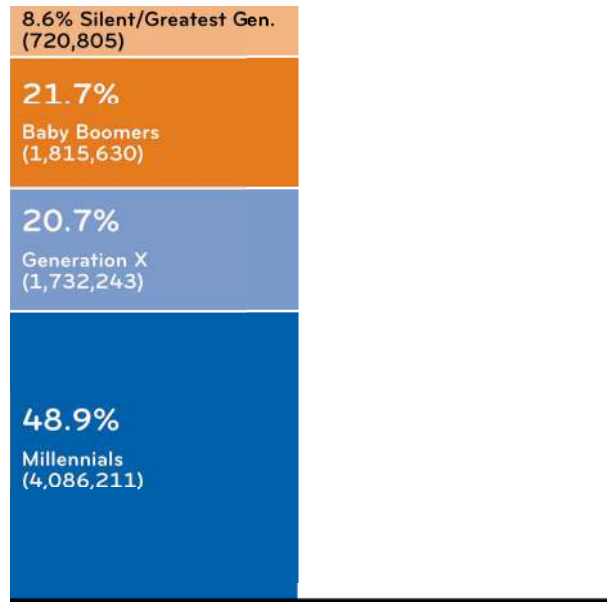
- Silent/Greatest Generation pre-1945
- Baby Boomers 1946-1964
- Generation X 1965-1981
- Millennials 1982-2000

FIGURE 46: Dance Workforce



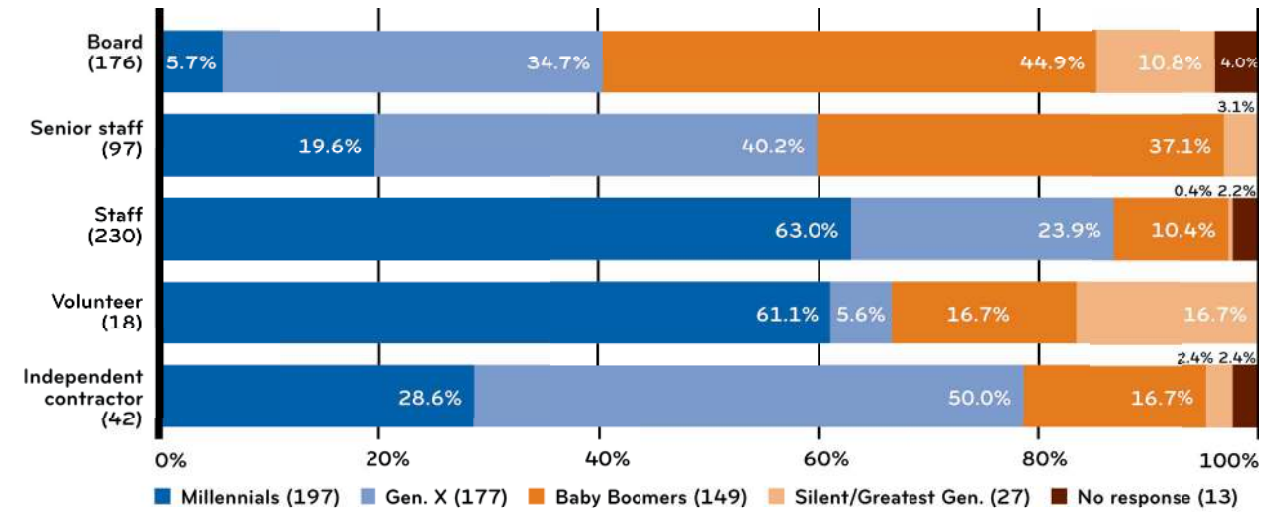
Alt text: The bar chart displays the distribution of survey respondents' age by generation: Millennials (197; 35.0%), Generation X (177; 31.4%), Baby Boomers (149; 26.5%), Silent and Greatest Generation (27; 4.8%), and no response (13; 2.3%).

FIGURE 47: NYC Population (ACS 2014)



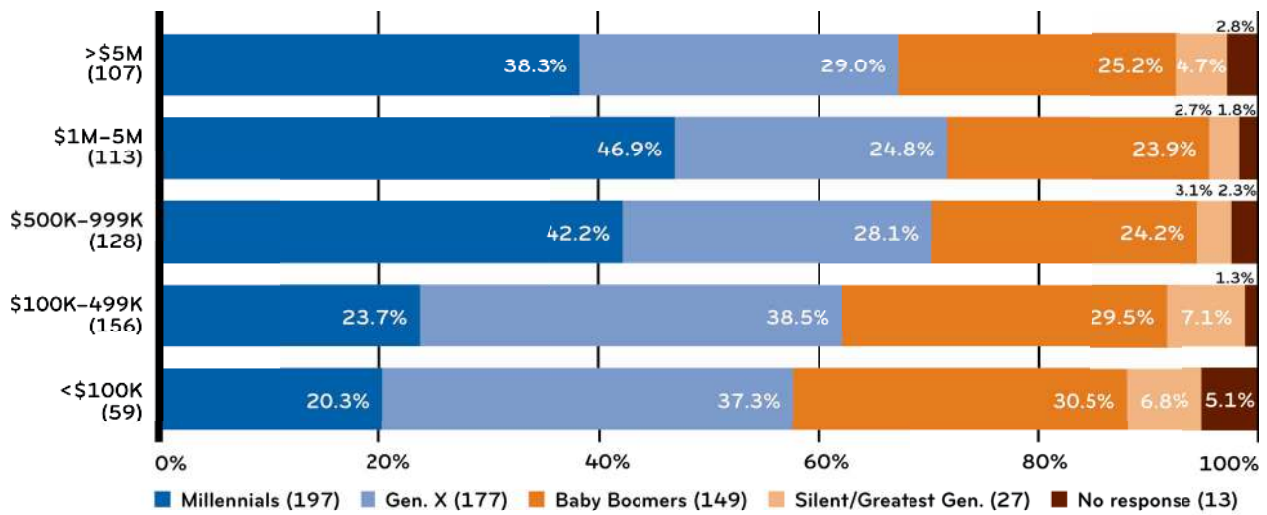
Alt text: The bar chart displays the age distribution for members of the New York City workforce by generation: Millennials (4,086,211; 48.9%), Generation X (1,732,243; 20.7%), Baby Boomers (1,815,630; 21.7%), Silent and Greatest Generation (720,805; 8.6%), and no response (0; 0.0%).

FIGURE 48: Age by Role



Alt text: The bar chart displays the distribution of survey respondents' age by organizational role: board—total (176), Millennials (5.7%), Generation X (34.7%), Baby Boomers (44.9%), Silent and Greatest Generation (10.8%), no response (4.0%); senior staff—total (97), Millennials (19.6%), Generation X (40.2%), Baby Boomers (37.1%), Silent and Greatest Generation (3.1%), no response (0.0%); staff—total (230), Millennials (63.0%), Generation X (23.9%), Baby Boomers (10.4%), Silent and Greatest Generation (0.4%), no response (2.2%); volunteer—total (18), Millennials (61.1%), Generation X (5.6%), Baby Boomers (16.7%), Silent and Greatest Generation (16.7%), no response (0.0%); and independent contractor—total (42), Millennials (28.6%), Generation X (50.0%), Baby Boomers (16.7%), Silent and Greatest Generation (2.4%), no response (2.4%).

FIGURE 49: Age by Budget Size



Alt text: The bar chart displays the distribution of survey respondents' age by budget size: >\$5M—total (107), Millennials (38.3%), Generation X (29.0%), Baby Boomers (25.2%), Silent and Greatest Generation (4.7%), no response (2.8%); \$1M-5M—total (113), Millennials (46.9%), Generation X (24.8%), Baby Boomers (23.9%), Silent and Greatest Generation (2.7%), no response (1.8%); \$500K-999K—total (128), Millennials (42.2%), Generation X (28.1%), Baby Boomers (24.2%), Silent and Greatest Generation (3.1%), no response (2.3%); \$100K-499K—total (156), Millennials (23.7%), Generation X (38.5%), Baby Boomers (29.5%), Silent and Greatest Generation (7.1%), no response (1.3%); and <\$100K—total (59), Millennials (20.3%), Generation X (37.3%), Baby Boomers (30.5%), Silent and Greatest Generation (6.8%), no response (5.1%).

Gender: Dance Is Majority Female

Findings suggest that the dance workforce skews more female than New York City's population as a whole, which is 52% female and 48% male, according to Census data. In the aggregate, nearly two-thirds (65%) of respondents identify as female (68% of artists), 33% identifies as male, and 1.1% identifies as non-binary. Gender descriptors participants wrote in to better self-identify include "Trans Feminine," "Transgender," and "Gender-Non Conforming."

In general terms, the percentage of women among survey respondents decreases as one looks from junior to senior staff positions. While 76% of general staff within dance organizations identifies as female, only 59% of senior staff and 52% of board members identifies as female, inviting closer examination of on-the-job training and promotion practices.

FIGURE 50: Gender

Alt text: The bar chart displays the distribution of survey respondents' gender: female (366; 65.0%), male (187; 33.2%), non-binary (6; 1.1%), decline to state (2; 0.4%), and no response (2; 0.4%).

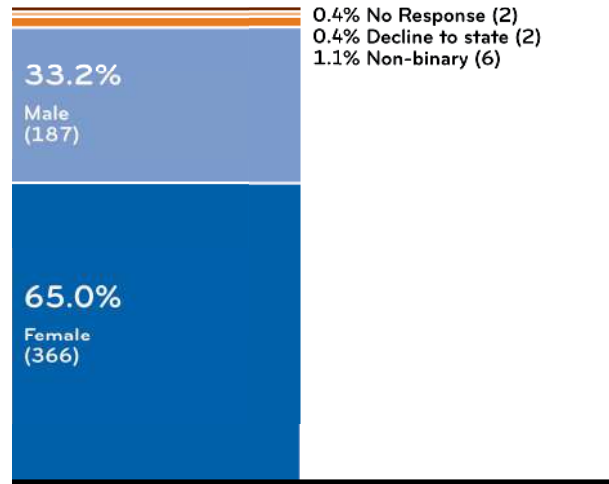
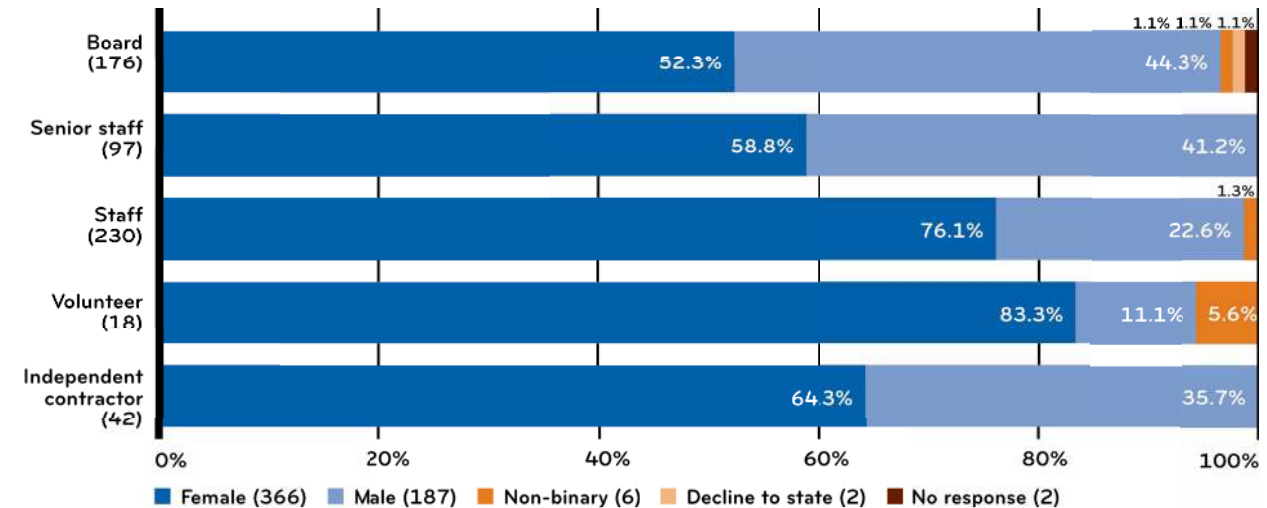


FIGURE 51: Gender by Role



Alt text: The bar chart displays the distribution of survey respondents' gender by organizational role: board—total (176), female (52.3%), male (44.3%), non-binary (1.1%), decline to state (1.1%), no response (1.1%); senior staff—total (97), female (58.8%), male (41.2%), non-binary (0.0%), decline to state (0.0%), no response (0.0%); staff—total (230), female (76.1%), male (22.6%), non-binary (1.3%), decline to state (0.0%), no response (0.0%); volunteer—total (18), female (83.3%), male (11.1%), non-binary (5.6%), decline to state (0.0%), no response (0.0%); and independent contractor—total (42), female (64.3%), male (35.7%), non-binary (0.0%), decline to state (0.0%), no response (0.0%).

LGBT: Dance Employs LGBT Population

When asked if they identify as LGBT (lesbian, gay, bisexual, transgender), 21% of respondents answered that they identify as LGBT and 68% of respondents indicated that they do not. Please note that 9% of respondents (48) did not see this question because it was not included in the earlier version of the survey they completed for the Jerome Foundation.

Notably, male respondents (47%) are significantly more likely than women (7%) to identify as LGBT. This gender variable may help explain why there is also some variation by role for LGBT respondents, with board members (26%) and senior staff (25%) slightly more likely to identify as LGBT than general staff (20%).

FIGURE 52: Identify as LGBT

Alt text: The bar chart displays the distribution of survey respondents' identification as LGBT: yes (118, 21.0%), no (383; 68.0%), decline to state (14; 2.5%), and question not asked (48; 8.5%).

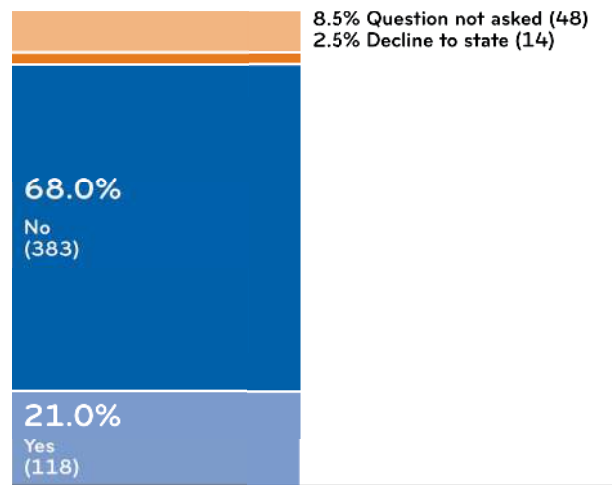
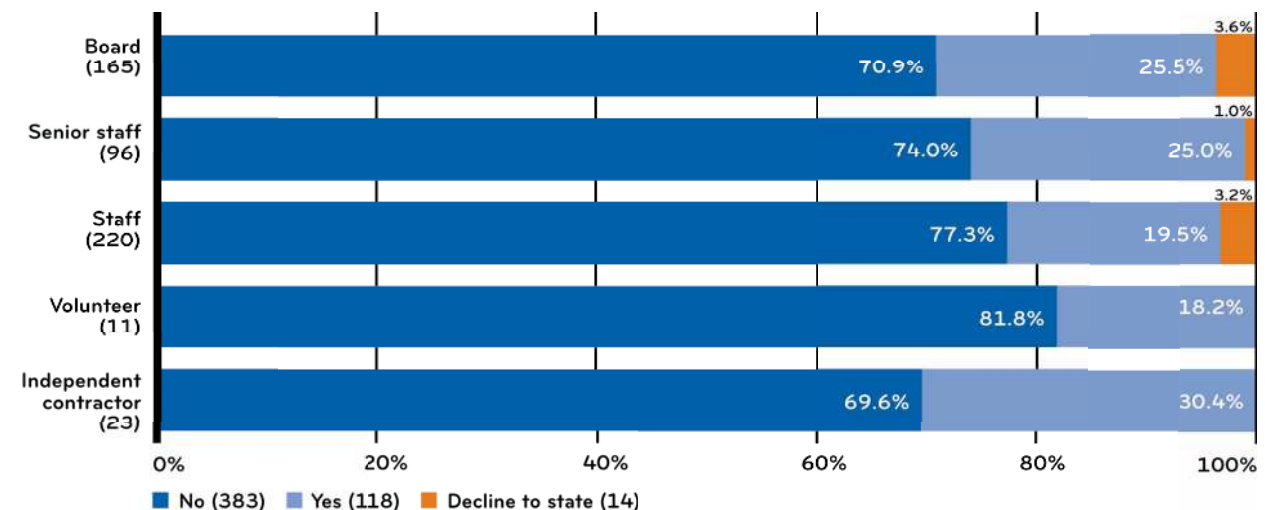


FIGURE 53: LGBT by Role



Alt text: The bar chart displays the distribution of survey respondents' identification as LGBT by organizational role: board-total (165), no (70.9%), yes (25.5%), decline to state (3.6%); senior staff-total (96), no (74.0%), yes (25.0%), decline to state (1.0%); staff-total (220), no (77.3%), yes (19.5%), decline to state (3.2%); volunteer-total (11), no (81.8%), yes (18.2%), decline to state (0.0%); and independent contractor-total (23), no (69.6%), yes (30.4%), decline to state (0.0%).

Select Demographic Cross Tabulations

FIGURE 54

	White (non-Hispanic)	Black/African-American	Asian	Hispanic/Latino(a)	Indigenous	More than one race or ethnic identity	Unlisted/Other	No Response	Total
Disabled	16	3	2	1		8			30
Nondisabled	342	35	26	25		46	7	1	482
No response	27	7	5	1	3	5	2	1	51
Millennials	128	20	10	8	1	28	1	1	197
Generation X	111	17	10	12	1	21	5		177
Baby Boomers	110	6	10	6		8	1		149
Greatest/Silent Generation	24		1		1		1		27
No response	4	2	2	1		2	1	1	13
Female	255	32	27	13		31	7	1	366
Male	126	13	4	14	3	27			187
Non-binary	3		2			1			6
Decline to state							2		2
No response	1							1	2
LGBT Yes	80	10	2	8	1	17			118
LGBT No	268	29	28	17	2	34	5		383
Decline to state	3	5	2			1	3		14
Question not asked	34	1	1	2		7	1	2	48
Total	385	45	33	27	3	59	9	2	563

FIGURE 55

	Disabled	Nondisabled	No Response	Total
Millennials	10	169	18	197
Generation X	10	153	14	177
Baby Boomers	6	131	12	149
Greatest/Silent Generation	4	20	3	27
No response		9	4	13
Female	17	315	34	366
Male	12	161	14	187
Non-binary	1	4	1	6
Decline to state		1	1	2
No response		1	1	2
LGBT Yes	6	104	8	118
LGBT No	17	334	32	383
Decline to state	3	8	3	14
Question not asked	4	36	8	48
Total	30	482	51	563

FIGURE 56

	Millennials	Generation X	Baby Boomers	Greatest/ Silent Generation	No response	Total
Female	148	109	85	16	8	366
Male	46	65	62	11	3	187
Non-binary	3	2	1			6
Decline to state		1			1	2
No response			1		1	2
LGBT Yes	37	44	33	2	2	118
LGBT No	141	101	107	25	9	383
Decline to state	3	9	1		1	14
Question not asked	16	23	8		1	48
Total	197	354	298	54	26	929

FIGURE 57

	Millennials	Generation X	Baby Boomers	Greatest/ Silent Generation	No response	Total
Female	148	109	85	16	8	366
Male	46	65	62	11	3	187
Non-binary	3	2	1			6
Decline to state		1			1	2
No response			1		1	2
LGBT Yes	37	44	33	2	2	118
LGBT No	141	101	107	25	9	383
Decline to state	3	9	1		1	14
Question not asked	16	23	8		1	48
Total	197	354	298	54	26	929

RECOMMENDATIONS

Call for Recommendations

The value of this research, as a tool to guide policy and fund development and to improve management practices, will be measured best by its application—the dialogue, creative problem solving, and action it generates to address inequities in dance and move the art form forward. Dance/NYC wants to know what you recommend and invites you to weigh in on its Facebook page (facebook.com/DanceNYCorg), or by Twitter (twitter.com/DanceNYC), or by e-mail to research@dance.nyc.

“The timing for this study could not be better. It provides a rich foundation for understanding how inequities that exist in dance may be addressed through ongoing cultural planning by the City of New York and other dance stakeholders.” —BEN RODRIGUEZ-CUBEÑAS, CHAIR, CITIZENS ADVISORY COMMITTEE

“We encourage members of the dance community to engage meaningfully with dance organizations of color to move the needle forward together regarding cultural equity throughout the sector. This could take the shape of genuine partnerships, collaborations, and general bridge building—not just featuring the token artist or performance during Black History Month or Lunar New Year, but doing the long and hard work of forging new relationships.” —ANDREA LOUIE, EXECUTIVE DIRECTOR, ASIAN AMERICAN ARTS ALLIANCE

“This study helps to correct for the absence of demographic data on disabled artists and administrators in public sources and reveals entrenched patterns of exclusion that exist in dance. It is critical that ongoing cultural planning for the City of New York address these findings and make more concerted and conspicuous efforts to advance disability dance and artistry.” —SIMI LINTON, PH.D. DISABILITY/ARTS CONSULTANCY

“With this study, Dance/NYC provides a data-driven foundation for advocating equity for women of color in dance and the arts. Our voices are critical in moving the field forward and a systematic accounting of the field and its practices only strengthens our voices.”

—KAISHA S. JOHNSON, CO-FOUNDER/FOUNDING DIRECTOR, WOMEN OF COLOR IN THE ARTS

“The data show we need to push for activity outside of Manhattan, including the neighborhoods of Staten Island. In particular, I see a need for rehearsal spaces that are affordable and accessible.”

—GABRI CHRISTA, SNUG HARBOR CULTURAL CENTER, BARNARD COLLEGE

“Increasingly, the identification M.E.N.A. has emerged as a 21st century demographic identity, and legible region of origin: the acronym stands for the Middle East and North Africa. While the demographic survey adds value over others by including a vast range of identity categories, including the option to identify as Middle-Eastern, more and more targeted research on Middle Eastern dance workers is urgently needed to understand and advance our community’s contributions to the field. Any comprehensive effort to poll diversity should include an option to identify as Middle Eastern—not as Other.” —JONAH BOKAER, CHOREOGRAPHER

“Making dance in New York City should not have to be a game of survival of fittest, with the fittest being literally only those of us who have figured out how to get on the right side of the wealth gap. With all the trending conversations on equity and diversity in the arts, if we actually want to make demonstrated change as a field we must examine not only who we fund, but how we fund. We can’t be afraid to fund artists themselves, particularly the breed of artist in my generation—the artpreneur—in a way that honors not only their artistic endeavors, but also their business savviness.”

—SYDNIE MOSLEY, ARTISTIC DIRECTOR, SYDNIE L. MOSLEY DANCES

“In its thoughtful, and forward-thinking examination of dance we see vulnerabilities experienced by midsized dance-making organizations that may challenge their resilience and sustainability. We see some clear trends here, but further opportunities exist to better understand the particular dynamics driving these vulnerabilities and to suggest specific strategies to build the capacity and resilience of these organizations. And, from that deeper work, it is expected that new, specific opportunities will emerge for public-private partnerships to support these strategies and strengthen this segment of the dance field here in NYC.” —ANNE COATES, PRINCIPAL, ALLAGASH CONSULTING

“Dance in New York City elicits passionate support as evidenced in the composition of its labor force, which includes many part-time employees, freelancers, and volunteers, and its generous individual financial contributors. This extraordinary commitment has kept the field vibrant in the face of declining support from some important revenue sources and in particular, an audience that appears to be contracting. As this study notes, little is known about the audience for dance. Fruitful research in this area might include a content analysis of coverage of dance by the media, and market research into the dance audience.” —CATHERINE LANIER, CULTURAL ECONOMICS CONSULTANT

“I recommend... —YOUR VOICE HERE

Tell us what you recommend, using:

facebook.com/DanceNYCorg

twitter.com/DanceNYC

research@dance.nyc

DataArts's Recommendations

Based on the findings in this report, the researchers at DataArts recommend a collaborative approach between dance makers, policy makers, funders, and service organizations to address the following:

Invest in Small Dance Organizations

Develop specific funding and capacity-building mechanisms to nurture small organizations (primarily those with annual budgets under \$500,000): Trend findings show how the smallest dance groups studied—often run by artists—make a good investment for the present and future of dance in New York City. These groups appear to be adapting well to economic and market realities and avoiding deficits. They have a workforce that better reflects the racial diversity and presence of disabled people of New York City's population than larger organizations, but they lack access to critical sources of capital. As stated, foundation giving to the smallest dance organizations, those with budgets of less than \$100,000, decreased 38% in the years studied. Dance/NYC is well positioned to work more deeply with this segment to develop relevant programming to address their needs and opportunities, from regranting to technical assistance.

Explore and Engage New York City Audiences

Explore and engage current and potential audiences for dance: The report points out a worrying decline in paid attendance to dance programs and encourages deeper research to understand the reasons for this decline and to pinpoint affected audiences to develop successful access and engagement initiatives. An evidence-based understanding of the demographics, psychographics, and buying behaviors of paying dance audiences in all five boroughs of New York City is critical to revealing and addressing inequities that exist in dance, and the development of effective strategies for individual dance makers and the field as a whole. Service organizations such as Dance/NYC can also play an important convening role by creating opportunities for dance workers to share their strategies for engaging audiences, in person and virtually.

Individual Fundraising Capacity

Build programs or access those available through well-developed nonprofit support structures such as Board Source and the Association of Fundraising Professionals to increase the capacity of all types and sizes of dance organizations to generate revenue from individuals: Findings point to board and trustee giving in particular as a growth opportunity, with gains from this source currently driven by \$500,000 to \$999,999 and \$5 million plus budget categories, and with the smallest organizations experiencing declines. As with audiences, new research and strategies are needed to address declining aggregate support from other individuals.

Increase Racial Diversity and Integrate Disabled New Yorkers in the Dance Workforce

Undertake concerted efforts to increase the diversity of the dance workforce: The demographics of the workforce studied do not reflect the greater New York City population it seeks to serve. In particular, the report shows sizable gaps in the areas of heritage, race, and ethnicity and of disability, while indicating ways dance is leading in terms of female and LGBT representation. Confronting issues of workforce diversity honestly, as Dance/NYC has begun to do in commissioning this study, is an important step. A critical next step is to engage the dance community in interpreting the findings and brokering collective solutions. Dance organizations must also look inward to identify their own diversity gaps and seek greater diversity among their staff, artistic and contracted personnel, leadership, and boards. Policy makers, funders, and service providers are well positioned to provide support to dance organizations in this work, including organizational examination and planning, inclusion training, recruitment and retention tools, and the development of pipeline strategies into and within the sector to address the leadership challenges.

FUNDING OPPORTUNITY SPOTLIGHT BY DANCE/NYC

Addressing Race and Disability

The philanthropic opportunities presented here are intended to complement and support both discipline-specific and arts-wide efforts under way to advance diversity, equity, and inclusion efforts, such as a new \$2 million funding initiative of the Theater Subdistrict Council's to train underrepresented theater professionals. They could be achieved by designating funds for a dance regranting initiative.

Increase Dance Workforce Diversity

Paid Internship Programs

Incentivize dance groups to recruit African, Latinx, Asian, Arab, and Native American (ALAANA) people and disabled people, and incentivize new entrants in the workforce, by providing groups with internship subsidies. Support professional development, networking opportunities, and the documentation and dissemination of learning.

Leadership Training Programs

Promote career advancement of ALAANA people and disabled people through support of existing and new dance-specific training programs.

Create Inclusive Work Environments

Workforce Investment: Equity and Inclusion Officers

Subsidize equity and inclusion officer positions at select dance presenting, service, and education organizations with large staffs and/or reach to develop internal and external best practices. Gather equity and inclusion officers as a learning cohort to share knowledge and achieve scale across the nonprofit dance landscape.

Racial Equity and Disability-Specific Resources and Training

Invest in the regular provision of racial equity and disability-specific resources and training at all levels and in all departments of constituent organizations (board, staff, and volunteers) to build knowledge, expertise, and cultural competence.

Usability of Physical and Communications Environments

Eliminate funding as a barrier to access and usability by establishing designated capital funding streams for adding accessibility features to physical and communications environments. Such awards could be complemented with funding, or in-kind technical assistance, for planning and training.

Diversifying Artistry

Disabled Artists Fund

As Dance/NYC has begun with a [Disability. Dance. Artistry. Fund](#) announced in the fall of 2016 and supported by the Ford Foundation, invest in productions of dance work made by and with disabled artists to create opportunity for disabled artists, motivate potential artists, and encourage increased inclusive creative practices in the dance community over time, while driving innovation and excellence. Provide grantees with centralized technology and communications support and professional development and gather grantees as a learning community to disseminate their learning.

African, Latinx, Asian, Arab, and Native American (ALAANA) Dance Fund

Support dance productions that are made by and with a majority of ALAANA people and focus on themes of racial equity, cultural equity, and/or related notions of justice in a multiracial and multicultural society to create opportunity for these artists and this kind of work and to educate and move New Yorkers. Provide grantees with centralized technology and communications support and professional development and gather grantees as a learning community to disseminate their learning.

APPENDICES

DataArts changed its name from the Cultural Data Project (CDP) after the Dance/NYC demographics survey was launched. The following is the original text as seen by survey respondents.

CDP Demographics Survey (Individual View) Dance/NYC Pilot

Why the CDP is committed to demographic data collection

The Cultural Data Project (CDP) has a strong and ongoing commitment to advancing policies and practices that support diversity, equity, and pluralism in our own organization and across the arts, culture, and humanities sector. We believe that a vital and essential cultural sector must also be a diverse and inclusive one in terms of its leadership, workforce, creative talent, patrons, and participants.

Recognizing that explorations of identity and cultural heritage can be highly complex and deeply personal, we also believe in the power of objective data to illuminate and identify trends, opportunities, and gaps in ways that inspire action and change when needed. For this reason, we are joining with colleagues from across the nonprofit and public sectors, including the D5 Coalition (www.d5coalition.org), The Foundation Center, GuideStar and dozens of public and private grant making entities that are conducting complementary demographic data collection studies.

The CDP will focus initially on understanding the makeup of cultural nonprofits' professional and board leadership, staff, creative talent, and volunteers, collecting information about age, gender, heritage, disability status, and community. We acknowledge, however that cultural diversity goes well beyond these characteristics. Individuals may self-identify in many ways; identity is not necessarily fixed and may change over time; and the field of demographics is rapidly evolving. As such, the CDP will monitor developments in the field and may adapt its data collection approach over time to reflect these realities. We encourage you to share your comments or suggestions with us.

Collecting and sharing this optional demographic information is strongly encouraged as a best practice that can make your work more effective; however, this survey is voluntary. You may complete some, all, or none of the questions. It is entirely up to you, and your choice will have no bearing on the status of your organization's CDP Data Profile. All information will be aggregated anonymously and reported back to your organization's primary contact.

Would you like to take the survey?*

(required question)

- Take the survey
- Don't take the survey

Only the CDP will have access to individual responses at this time. The CDP uses demographic information to tailor our services to the nonprofit arts, cultural, and humanities sector, and to further our mission to empower the sector with high-quality data and resources in order to strengthen its vitality, performance, and public impact. Grantmakers will have access to aggregated survey data for your organization, as well as a complete aggregated rollup of the survey data for all organizations in their applicant pool. The CDP may allow third-parties, such as researchers, advocates, educational organizations or service providers, to use aggregated data from the survey for the purposes of serving or informing the nonprofit arts, cultural, and humanities sector and its stakeholders. On occasion, the CDP may also share aggregated survey information with other partners, researchers, and service providers in order to create, test, and market new services and tools for the nonprofit arts, cultural, and humanities sector. By taking this survey, you agree to the uses of your data described here and acknowledge that any interpretation or view expressed in any work product created using any aggregated survey dataset will be solely that of the researcher or other user.

Please choose your organization from the list below: * (required question)

If you do not see your organization in the list, please contact demographics@culturaldata.org.

- Alpha Omega 1-7 Theatrical Dance Company, Inc.
- Alvin Ailey Dance Foundation, Inc.
- American Tap Dance Foundation, Inc.
- Annabella Gonzalez Dance Theater, Inc.
- Appleby Foundation Inc.
- Armitage Foundation, LTD
- Art Sweats, Inc.
- Artichoke Dance Company, Inc.
- Arts Resources in Collaboration, Inc.
- ASDT, Inc.—The American Spanish Dance Theatre
- Balinese American Dance Theatre
- Ballet Ambassadors, Inc.
- Ballet Hispanico of New York
- Ballet Next Inc.
- Ballet Tech Foundation, Inc.
- Ballet Theatre Foundation, Inc.
- Ballroom Basix
- Baryshnikov Arts Center, Inc.
- Batoto Yetu
- Battery Dance Corporation
- Big Dance Theater
- Big Tree Productions, Inc.
- Brighton Ballet Theater Co., Inc.
- Bronx Dance Theatre
- Brooklyn Ballet Inc
- Calpulli Mexican Dance Co.
- Career Transition For Dancers
- Cedar Lake Contemporary Ballet
- Center for Performance Research
- Center for Traditional Music and Dance
- Collective Body Dance Lab
- Complexions—A Concept in Dance
- Construction Company Theater/
Dance Associates, Inc.
- Cora Dance Inc.
- Covenant Ballet Theatre of Brooklyn, Inc.

- o Cunningham Dance Foundation, Inc.
- o Curran Events Inc.
- o D.A.N.C.E., Inc
- o DANCE 2000: The Felice Lesser Dance Theater Fdn., Inc.
- o Dance Entropy Inc.
- o Dance Giant Steps, Inc
- o Dance Iquail
- o Dance New Amsterdam, Inc.
- o Dance Notation Bureau, Inc.
- o DANCENOWNYC
- o Dance/NYC
- o Dance Parade, Inc.
- o Dance Project SEQUENCE, Inc.
- o Dances For A Variable Population
- o Dance Theatre of Harlem, Inc.
- o Dance to Unite
- o Dancewave, Inc.
- o DanceWorks, Inc./Pentacle
- o Dancing Classrooms
- o Dancing Crane, Inc.
- o Dancing in the Streets
- o Dansology, Inc.
- o Discalced Inc. dba Mark Morris Dance Group
- o DOVA, Inc.
- o Dusan Tynek Dance Theatre
- o Dynamic Forms Inc.
- o E. Monte Motion Inc.
- o El mundo del Flamenco, Inc
- o Eva Dean Dance Company, Inc.
- o Evidence, Inc.
- o Fist and Heel Performance Group
- o Flamenco Latino
- o Foundation for Dance Promotion, Inc.
- o Foundation for Independent Artists, Inc.
- o Foundation for the Advance of Dance
- o Gallim Dance Company, Inc.
- o Gelsey Kirkland Academy of Classical Ballet
- o Gina Gibney Dance, Inc.
- o Gotham Arts Exchange, Inc.
- o Groove With Me, Inc.
- o H.T. Dance Company, Inc./Chen Dance Center
- o Heidi Latsky Dance
- o House of the Roses Volunteer Dance Company, Inc.
- o human future dance corps
- o hundred grand dance foundation
- o Ice Theatre of New York
- o iLAND, inc.
- o Infinity Dance Theater Company Ltd.
- o Inta, Inc.
- o Isadora Duncan Foundation for Contemporary Dance, Inc.
- o Isadora Duncan International Institute, Inc.
- o Jessica Lang Dance, Inc.
- o Jody Sperling/Time Lapse Dance, Inc.
- o Jose Limon Dance Foundation
- o Joyce Theater Foundation, Inc.
- o Kathryn Posin Dance Company
- o K.S. J.A.M.M. Dance Troupe, Inc.
- o KDNY
- o Keigwin and Company, Inc.
- o Kerri Edge Children's Dance Ensemble, Inc.
- o KowTeff School of African Dance
- o La Donna Dance, Inc.
- o LeeSaar The Company
- o Liberata Dance Theatre, Inc.
- o Liberated Movement
- o Loco-Motion Dance Theatre for Children
- o Lotus Fine Art Productions, Inc.
- o Lubovitch Dance Foundation, Inc.
- o Marie-Christine Giordano Dance Company
- o Martha Graham Center of Contemporary Dance, Inc.
- o Michael Mao Dance
- o Mind to Move, Inc.
- o Misnomer, Inc.
- o Momenta Foundation, Inc.
- o Monica Bill Barnes & Company
- o Morphoses LTD
- o National Dance Institute Inc.
- o Navatman, Inc.
- o New Dance Alliance, Inc.

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

What roles do you fill at this organization? Check all that apply:*

(required question)

- Board Member
- Staff Member
- Senior Staff Member
- Volunteer
- Independent Contractor
- Audience Member, Program Participant, or Beneficiary

Do you identify as an artist?

- Yes
- No

(If you answer "Yes" to the question above, you will see the follow-up question below:)

Do you receive any portion of your income as an artist or performer working for the organization identified above?

- Yes
- No

In what year were you born?

(A drop-down lists years in reverse chronological order from 2005 and 1915)

- I decline to state

What is the zip code of your current home residence? If you prefer to decline to state, leave this blank.

GENDER

I identify as:

- A man
- A woman
- Non-binary
- I decline to state

For more information on gender terminology, see: <http://depts.washington.edu/qcenter/wordpress/resources/working-glossary-of-terms>

(If you select "Non-binary," you will see the follow-up question below:)

I identify as:

LGBT STATUS

Do you identify as LGBT?

- Yes
- No
- I decline to state

LGBT stands for lesbian, gay, bisexual, or transgender.

HERITAGE

Where were you born?

- United States
- Canada
(Following the United States and Canada, countries are listed alphabetically from Afghanistan to Zimbabwe)
- I decline to state

Check all that apply:

- Person of African descent
- Person of Asian descent
- Black
- Person of European descent
- Hispanic/Latino(a)
- Indigenous person*
- Person of Latin American descent**
- Person of Middle Eastern descent
- White
- My ethnic identity is not listed here
- I decline to state

*Indigenous person: A person who is a descendant of people who inhabited a geographical region at the time when people of different cultures or ethnic origins arrived. Other terms may include tribes, first peoples/nations, aboriginals, or ethnic groups.

**Person of Latin American descent: A person whose parentage can be traced back to any of the countries in the Americas south of the United States, including Mexico, South America, Central America, and parts of the Caribbean.

(If you select "My ethnic identity is not listed here," you will see the follow-up question below:)

My ethnic identity is:

(If you check "Person of African descent," you will see the follow-up question below:)

Person of African descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select the region(s) of your ancestry:

- Eastern
- Middle
- Northern
- Southern
- Western
- Skip this question

For a list of African nations by region, see: <http://unstats.un.org/unsd/methods/m49/m49regin.htm#africa>

(If you select "Person of Asian descent," you will see the follow-up question below:)

Person of Asian descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select the region(s) of your ancestry:

- Central
- Eastern
- Southern
- Southeastern
- Skip this question

For a list of Asian nations by region, see: <http://unstats.un.org/unsd/methods/m49/m49regin.htm#asia>

(If you select "Person of European descent," you will see the follow-up question below:)

Person of European descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select the region(s) of your ancestry:

- Eastern
- Northern
- Southern
- Western
- Skip this question

For a list of European nations by region, see:

<http://unstats.un.org/unsd/methods/m49/m49regin.htm#europe>

(If you select "Indigenous person," you will see the follow-up question below:)

Indigenous person

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select your affiliation(s):

- Alaskan Native
- American Indian
- Australian Aborigine
- First Nations of Canada
- Native Hawaiian
- Pacific Islander
- Other
- Skip this question

(If you select "Other," you will see the follow-up question below:)

Please describe:

(If you select any of the listed options from Alaskan Native through Pacific Islander, you will see the follow-up question below:)

Please specify your racial or tribal affiliation(s):

(If you select "Person of Latin American descent," you will see the follow-up question below:)

Person of Latin American descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select the region(s) of your ancestry:

- Mexico
- Caribbean
- Central America
- South America
- Skip this question

For a list of Latin American nations by region, see: <http://unstats.un.org/unsd/methods/m49/m49regin.htm#americas>

**Do you describe your ethnic, racial, or cultural identity in any other way?
If yes, please describe.**

DISABILITY STATUS

Disability is defined by the Oxford Dictionary as “a physical or mental condition that limits a person’s movements, senses, or activities.”

I am a:

- Person who is blind or visually impaired
- Person with a communication disorder, who is unable to speak, or who uses a device to speak
- Person with an emotional or behavioral disability
- Person who is deaf or hard of hearing
- Person with an intellectual, cognitive, or developmental disability
- Person with a learning disability
- Person with a physical disability or mobility impairment

OR

- Person without a disability
- My disability is not listed here
- I decline to state

(If you select “My disability is not listed here,” you will see the follow-up question below:)

My disability is:

I felt adequately informed about why I was asked these questions.

- Yes
- No

Are there other questions you think we should have asked?

- Yes: _____
- No

Please share any other feedback you have about this survey with us!

Thank You!

For more information about the Cultural Data Project and our work, please see www.culturaldata.org/about.

To learn more about other diversity and inclusion initiatives in the nonprofit sector, visit these pages:

D5 Coalition

www.d5coalition.org/about/why-d5

Guidestar

<http://trust.guidestar.org/2014/11/17/rolling-out-a-platform-to-provide-diversity-data>

Green 2.0

<http://diversegreen.org/resources>

Grantmakers in the Arts

<http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose>

Theatre Communications Group

<http://www.tcg.org/fifty/diversity.cfm>

National Association of Latino Arts and Cultures

<http://www.nalac.org/communications/newsroom/1412-arts-culture-and-shifting-demographics>

New York City Department of Cultural Affairs

<http://www1.nyc.gov/site/diversity/index.page>

Information and Technical Assistance on the Americans with Disabilities Act

<http://www.ada.gov>

For questions, comments, or concerns, contact demographics@culturaldata.org.

Section 1 - ORGANIZATION INFORMATION

Fiscal Year-End Date: 06/30/2010

1 For the 12 months ended 06/30/2010	
2 Organization Login	cdpblank
3 Legal Name of Your Organization	CDP Blank Profile
3a Organization Mission Statement:	
3b From where do you draw your primary audience/constituency?	
3c Does your organization primarily serve a particular racial/ethnic group?	
3d Does your organization primarily serve a specific gender?	
3e Does your organization primarily serve a specific age group?	
3f Are there other distinct groups that you define as primary constituencies?	
4a Does your organization have a parent organization?	
4b Legal Name of Parent Organization (if any)	(not applicable)
5 Is Arts & Culture the primary focus of the Parent Organization?	(not applicable)
6 Is your organization, department, or ongoing program for whom you are filling out this form annually audited or reviewed by an independent public accounting firm?	
7 Street Address	
8 Street Address, Line 2	
9 City	
10 State	
11 Zip + 4	
12 County	
13 Phone #	
14 Fax #	
15 Federal ID #	
16 Organization Type (e.g. 501(c)(3))	
16a If Other, Please Describe	(not applicable)
16b What is the name of your organization/program's fiscal sponsor?	(not applicable)
17 NTEE Classification	
17a NISP Discipline	
17b Specialty or branch of discipline	(not applicable)
17c NISP Institution Type	
17d If None of the Above, Please Describe	(not applicable)
18 DUNS #	
19 Web Address	
20 Accounting Method	
20a Accounting Method, if Other	(not applicable)
21a Did your accounting method change during the period in Line 1?	
21b If yes, what was your former method of accounting?	(not applicable)
21c Other Former Accounting Method	(not applicable)
22 Contact Person	Neville Vakharia
23 Contact Person Title	
24 Contact Person E-mail	nvakharia@pewtrusts.org
25 # of Board Members	
26 Year Organization Founded	
27 Year Organization Incorporated	
28 Date IRS Tax Exemption Received	
29 City Council District #	
30 State House District #	
31 State Senate District #	
32 Federal Congressional District #	

Section 1 - ORGANIZATION INFORMATION, continued

Fiscal Year-End Date: **06/30/2010**

33 Fiscal Year End Date (month & day only)	06/30
34 Date Form Completed	03/19/2011

Section 2 - AUDIT/REVIEW VERIFICATION SHEET

Fiscal Year-End Date: 06/30/2010

BALANCE SHEET

	Total 06/30/2010	Total 06/30/2009
1 Total Assets	\$0	\$0
2 Total Liabilities and Net Assets	\$0	\$0
3 Net Assets - Unrestricted	\$0	\$0
4 Net Assets - Temporarily Restricted	\$0	\$0
5 Net Assets - Permanently Restricted	\$0	\$0

INCOME STATEMENT

Revenue	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
6 Per Audit: Total Revenue				\$0	\$0
7 Per Audit: Other Changes				\$0	\$0
8 Total Audit: Total Revenue				\$0	\$0

Expenses	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
9a Program				\$0	\$0
9b Fundraising				\$0	\$0
9c General & Administrative				\$0	\$0
9 Per Audit: Total Expenses				\$0	\$0
10 Per Audit: Other Changes				\$0	\$0
11 Total Audit: Total Expenses				\$0	\$0

Net	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
12 Change in Net Assets				\$0	\$0

Section 3 - REVENUE

Fiscal Year-End Date: 06/30/2010

Earned	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
1 Admissions *				\$0	\$0
2 Ticket Sales				\$0	\$0
3 Tuitions *				\$0	\$0
4 Workshop & Lecture Fees				\$0	\$0
5 Touring Fees				\$0	\$0
6 Special Events - Non-fundraising				\$0	\$0
6a Special Events - Non-fundraising, Briefly Describe	(not applicable)				
7 Gift Shop/Merchandise Sales				\$0	\$0
7a Gallery/Publication Sales				\$0	\$0
8 Food Sales/Concession Revenue				\$0	\$0
8a Parking Concessions				\$0	\$0
9 Membership Dues/Fees				\$0	\$0
10 Subscriptions - Performance				\$0	\$0
10a Subscriptions - Media				\$0	\$0
11 Contracted Services/Performance Fees				\$0	\$0
12 Rental Income				\$0	\$0
13 Royalties/Rights & Reproductions				\$0	\$0
14 Advertising Revenue				\$0	\$0
15 Sponsorship Revenue				\$0	\$0
16 Investments-Realized Gains/Losses				\$0	\$0
17 Investments-Unrealized Gains/Losses				\$0	\$0
18 Interest & Dividends				\$0	\$0
19 Other Earned Revenue				\$0	\$0
19a If Other Earned Revenue, Briefly Describe	(not applicable)				
20 Total Earned Revenue				\$0	\$0

Section 3 - REVENUE, continued

Fiscal Year-End Date: 06/30/2010

Contributed	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
21 Trustee/Board Contributions				\$0	\$0
22 Individual Contributions				\$0	\$0
23 Corporate Contributions				\$0	\$0
24 Foundation Contributions				\$0	\$0
25 Government - City				\$0	\$0
26 Government - County				\$0	\$0
27 Government - State				\$0	\$0
28 Government - Federal				\$0	\$0
28a Tribal Contributions				\$0	\$0
29 Special Events - Fundraising				\$0	\$0
30 Other Contributions				\$0	\$0
30a Other Contributions, Briefly Describe	(not applicable)				
30b Parent Organization Support				\$0	\$0
30c Related Organization Contributions				\$0	\$0
31 In-kind Contributions				\$0	\$0
31a In-Kind Contributions, Briefly Describe	(not applicable)				
32 Net Assets Released from Restrictions				\$0	\$0
33 Total Contributed Revenue and Net Assets Released from Restrictions				\$0	\$0
34 Total Earned and Contributed Revenue Including Net Assets Released from Restrictions				\$0	\$0
35 Transfers & Reclassifications				\$0	\$0

Total	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
36 Total Revenue				\$0	\$0

Unrestricted Revenue Funds	Total 06/30/2010	Total 06/30/2009
37 Of the Total Unrestricted Revenue reported on line 36, what was the total amount intended for operating/programmatic purposes?		\$0
38 Of the Total Unrestricted Revenue reported on line 36, what was the total amount intended for capital purposes?		\$0
39 Total Operating and Capital Revenue		\$0
40 Briefly describe any discrepancies between Total Unrestricted Revenue (line 36) and Total Operating and Capital Revenue (line 39)	(not applicable)	

Section 4 - GOVERNMENT CONTRACTS AND GRANTS

Fiscal Year-End Date: **06/30/2010**

City Agency/Department	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
A1				\$0	\$0
A2				\$0	\$0
A3				\$0	\$0
A4				\$0	\$0
A5				\$0	\$0
A6				\$0	\$0
A7				\$0	\$0
A8				\$0	\$0
A9				\$0	\$0
A10				\$0	\$0
A11 Other				\$0	\$0
A11a If Other, please describe	(not applicable)				
A12 Total Government - City				\$0	\$0

County Agency/Department	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
B1				\$0	\$0
B2				\$0	\$0
B3				\$0	\$0
B4				\$0	\$0
B5				\$0	\$0
B6				\$0	\$0
B7				\$0	\$0
B8				\$0	\$0
B9				\$0	\$0
B10				\$0	\$0
B11 Other				\$0	\$0
B11a If Other, please describe	(not applicable)				
B12 Total Government - County				\$0	\$0

Section 4 - GOVERNMENT CONTRACTS AND GRANTS, continued

Fiscal Year-End Date: 06/30/2010

State Agency/Department	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
C1				\$0	\$0
C2				\$0	\$0
C3				\$0	\$0
C4				\$0	\$0
C5				\$0	\$0
C6				\$0	\$0
C7				\$0	\$0
C8				\$0	\$0
C9				\$0	\$0
C10				\$0	\$0
C11 Other				\$0	\$0
C11a If Other, please describe	(not applicable)				
C12 Total Government - State				\$0	\$0

Federal Agency/Department	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
D1				\$0	\$0
D2				\$0	\$0
D3				\$0	\$0
D4				\$0	\$0
D5				\$0	\$0
D6				\$0	\$0
D7				\$0	\$0
D8				\$0	\$0
D9				\$0	\$0
D10				\$0	\$0
D11 Other				\$0	\$0
D11a If Other, please describe	(not applicable)				
D12 Total Government - Federal				\$0	\$0

Section 5 - EXPENSES: SALARIES AND FRINGE

Fiscal Year-End Date: **06/30/2010**

Expense	PROGRAM				Total 06/30/2010	Total 06/30/2009
	Artists & Performers	Program - All Other	Fundraising	General & Administrative		
1 Salaries					\$0	\$0
2 Commissions					\$0	\$0
3 Payroll Taxes					\$0	\$0
4 Health Benefits					\$0	\$0
5 Disability					\$0	\$0
6 Workers' Compensation					\$0	\$0
7 Pension and Retirement					\$0	\$0
8 Benefits - Other					\$0	\$0
8a Benefits - Other, Briefly Describe	(not applicable)					
9 Total Salaries and Fringe					\$0	\$0

	06/30/2010	06/30/2009
10a For the employees on your payroll, organization pays this percent of individual healthcare costs		
10b For the employees on your payroll, organization pays this percent of family healthcare costs		
10c For employees on your payroll, organization offers to contribute up to this percent of annual salary for pension and retirement		

Section 6 - EXPENSES: ALL OTHER

Fiscal Year-End Date: 06/30/2010

Expense	Program	Fundraising	General & Administrative	Total 06/30/2010	Total 06/30/2009
1 Total Salaries & Fringe				\$0	\$0
2 Accounting				\$0	\$0
3 Advertising and Marketing				\$0	\$0
4 Artist Commission Fees				\$0	\$0
4a Artist Consignments				\$0	\$0
5 Artists & Performers - Non-Salaried				\$0	\$0
6 Audit				\$0	\$0
7 Bank Fees				\$0	\$0
8 Repairs & Maintenance				\$0	\$0
9 Catering & Hospitality				\$0	\$0
10 Collections Conservation				\$0	\$0
11 Collections Management				\$0	\$0
12 Conferences & Meetings				\$0	\$0
13 Cost of Sales				\$0	\$0
14 Depreciation				\$0	\$0
15 Dues & Subscriptions				\$0	\$0
16 Equipment Rental				\$0	\$0
17 Facilities - Other				\$0	\$0
17a Facilities - Other, Briefly Describe	(not applicable)				
18 Fundraising Expenses - Other				\$0	\$0
18a Fundraising Expenses - Other, Briefly Describe	(not applicable)				
19 Fundraising Professionals				\$0	\$0
20 Grantmaking Expense				\$0	\$0
21 Honoraria				\$0	\$0
22 In-Kind Contributions				\$0	\$0
23 Insurance				\$0	\$0
24 Interest Expense				\$0	\$0
25 Internet & Website				\$0	\$0
26 Investment Fees				\$0	\$0
27 Legal Fees				\$0	\$0
28 Lodging & Meals				\$0	\$0
29 Major Repairs				\$0	\$0
30 Office Expense - Other				\$0	\$0
30a Office Expense - Other, Briefly Describe	(not applicable)				
31 Other				\$0	\$0
31a If Other, Briefly Describe	(not applicable)				
32 Postage & Shipping				\$0	\$0
33 Printing				\$0	\$0
34 Production & Exhibition Costs				\$0	\$0
34a Programs - Other				\$0	\$0
34b Programs - Other, Briefly Describe	(not applicable)				
35 Professional Development				\$0	\$0
36 Professional Fees - Other				\$0	\$0
36a Professional Fees - Other, Briefly Describe	(not applicable)				
37 Public Relations				\$0	\$0
38 Rent				\$0	\$0
38a Recording & Broadcast Costs				\$0	\$0
38b Royalties/Rights & Reproductions				\$0	\$0
39 Sales Commission Fees				\$0	\$0

Section 6 - EXPENSES: ALL OTHER, continued

Fiscal Year-End Date: 06/30/2010

Expense	Program	Fundraising	General & Administrative	Total 06/30/2010	Total 06/30/2009
39a Security				\$0	\$0
40 Supplies - Office & Other				\$0	\$0
41 Telephone				\$0	\$0
42 Touring				\$0	\$0
43 Travel				\$0	\$0
44 Utilities				\$0	\$0
45 Total Expenses				\$0	\$0
46 Change in Net Assets				\$0	\$0

Section 7 - MARKETING EXPENSES

Fiscal Year-End Date: 06/30/2010

Expense	Total 06/30/2010	Total 06/30/2009
1 Advertising		\$0
2 Dues & Subscriptions		\$0
3 Internet & Website		\$0
4 Lodging & Meals		\$0
5 Marketing Salaries & Fringes		\$0
6 Postage & Shipping		\$0
7 Printing		\$0
8 Professional Fees		\$0
9 Public Relations		\$0
10 Sales Commission Fees		\$0
11 Telephone		\$0
12 Travel		\$0
13 Marketing - Other		\$0
13a Marketing - Other, Briefly Describe	(not applicable)	
13b In-Kind Marketing Expense		\$0
13c In-Kind Marketing Expense, Briefly Describe	(not applicable)	
14 Total Marketing		\$0

Section 8 - BALANCE SHEET

Fiscal Year-End Date: 06/30/2010

ASSETS

Current Assets	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
1 Cash & Cash Equivalents				\$0	\$0
2 Accounts Receivable				\$0	\$0
3 Pledges Receivable - Current				\$0	\$0
4 Grants Receivable - Current				\$0	\$0
5 Contracts Receivable				\$0	\$0
6 Receivables - Other				\$0	\$0
7 Inventory				\$0	\$0
8 Endowment Investments - Board Designated				\$0	\$0
9 Endowment Investments - Term				\$0	\$0
10 Endowment Investments - Permanently Restricted				\$0	\$0
11 Investments - All Other Marketable Securities				\$0	\$0
12 Prepaid Expenses				\$0	\$0
13 Current Assets - Other				\$0	\$0

Non-Current Assets	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
14 Fixed Assets - Land				\$0	\$0
15 Fixed Assets - Building				\$0	\$0
16 Fixed Assets - Furniture, Fixtures & Equipment				\$0	\$0
16a Leasehold Improvements				\$0	\$0
17 Accumulated Depreciation				\$0	\$0
18 Pledges Receivable - Non-current				\$0	\$0
19 Grants Receivable - Non-current				\$0	\$0
20 Other - Non-current Assets				\$0	\$0
21 Interfund Balances (must total to zero)				\$0	\$0
22 Total Assets				\$0	\$0

Section 8 - BALANCE SHEET, continued

Fiscal Year-End Date: 06/30/2010

LIABILITIES & NET ASSETS

Current Liabilities	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
23 Accounts Payable				\$0	\$0
24 Accrued Expenses				\$0	\$0
25 Grants Payable - Current				\$0	\$0
26 Credit Line Payable				\$0	\$0
27 Mortgages Payable - Current				\$0	\$0
28 Other Loans & Notes - Current				\$0	\$0
29 Deferred Revenue				\$0	\$0
30 Other Current Liabilities				\$0	\$0

Non-Current Liabilities	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
31 Grants Payable - Non-current				\$0	\$0
32 Mortgages Payable - Non-current				\$0	\$0
33 Other Loans & Notes - Non-current				\$0	\$0
34 Other - Non-current Liabilities				\$0	\$0
35 Interfund Balances (must total zero)				\$0	\$0

Net Assets	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 06/30/2010	Total 06/30/2009
36 Net Assets				\$0	\$0
37 Total Liabilities & Net Assets				\$0	\$0

Section 9 - INVESTMENTS

Fiscal Year-End Date: 06/30/2010

Endowments - Board Designated		Total 06/30/2010	Total 06/30/2009
1	Investments Balance - Beginning of Year	\$0	\$0
2	Interest & Dividends		\$0
3	Realized Gains (Losses)		\$0
4	Unrealized Gains (Losses)		\$0
5	New Funds In		\$0
6	Funds Out (must be a negative number)		\$0
7	Investments Balance - End of Year	\$0	\$0

Endowments - Term		Total 06/30/2010	Total 06/30/2009
8	Investments Balance - Beginning of Year	\$0	\$0
9	Interest & Dividends		\$0
10	Realized Gains (Losses)		\$0
11	Unrealized Gains (Losses)		\$0
12	New Funds In		\$0
13	Funds Out (must be a negative number)		\$0
14	Investments Balance - End of Year	\$0	\$0

Endowments - Permanently Restricted		Total 06/30/2010	Total 06/30/2009
15	Investments Balance - Beginning of Year	\$0	\$0
16	Interest & Dividends		\$0
17	Realized Gains (Losses)		\$0
18	Unrealized Gains (Losses)		\$0
19	New Funds In		\$0
20	Funds Out (must be a negative number)		\$0
21	Investments Balance - End of Year	\$0	\$0

Investments - All Other		Total 06/30/2010	Total 06/30/2009
22	Investments Balance - Beginning of Year	\$0	\$0
23	Interest & Dividends		\$0
24	Realized Gains (Losses)		\$0
25	Unrealized Gains (Losses)		\$0
26	New Funds In		\$0
27	Funds Out (must be a negative number)		\$0
28	Investments Balance - End of Year	\$0	\$0

Section 10 - LOANS

Fiscal Year-End Date: 06/30/2010

Credit Line	Total 06/30/2010	Total 06/30/2009
1 Balance - Beginning of Year	\$0	\$0
2 Additional Borrowings During the Fiscal Year		\$0
3 Total Repayments During the Fiscal Year		\$0
4 Balance - End of Year	\$0	\$0
5 Credit Line Limit		\$0
6 Credit Line Rate		0.0%

Mortgage Payable	Total 06/30/2010	Total 06/30/2009
7 Balance - Beginning of Year	\$0	\$0
8 Additional Borrowings During the Fiscal Year		\$0
9 Total Repayments During the Fiscal Year		\$0
10 Balance - End of Year	\$0	\$0
10a Mortgages Payable - Current		\$0
10b Mortgages Payable - Non Current		\$0
11 Mortgage Rate		0.0%

All Other Loan And Notes Combined	Total 06/30/2010	Total 06/30/2009
12 Balance - Beginning of Year	\$0	\$0
13 Additional Borrowings During the Fiscal Year		\$0
14 Total Repayments During the Fiscal Year		\$0
15 Balance - End of Year	\$0	\$0
15a Other Notes & Loans - Current		\$0
15b Other Notes & Loans - Non Current		\$0

Section 11 - NON-FINANCIAL INFORMATION

Fiscal Year-End Date: 06/30/2010

A - Number of Contributors	Total 06/30/2010	Total 06/30/2009
A1 Individuals		0
A2 Board		0
A3 Corporate		0
A4 Foundation		0
A5 Government (Federal, State & Local)		0

B - Space	Square Footage 06/30/2010	Square Footage 06/30/2009
B1 Do you own space?		
B2 Do you rent space?		
B3 Is space donated to you or provided in-kind?		

C - Attendance 06/30/2010	Physical	Virtual	Total
C1 Total Paid Attendance			0
C2 Total Free Attendance			0
C3 Total Attendance			0
C4 Children 18 and under			0
C5 Number of Groups of Children 18 and Under			0
C5a Number of Other Groups			0
C6 Attendance - Classes/Workshops			0

D - Website Activity	Total 06/30/2010	Total 06/30/2009
D1 Number of Page Views		0
D2 Number of Unique Web Visitors		0
D3 Total Number of Web Visitors		0
D4 Total income earned from website activities (from admissions, ticket sales, shop sales, etc.)		\$0
D5 Total website generated donations		\$0

E - Subscribers & Members	Total 06/30/2010	Total 06/30/2009
E1 Paying Subscribers - Performance		0
E1a Paying Subscribers - Media		0
E1b Non-paying Subscribers - Media		0
E2 Paying Members		0
E3 How many people are both members and subscribers?		0

F - Admission/Ticket Pricing (in dollars)	Total 06/30/2010	Total 06/30/2009
F1 Average Adult Price		\$0.00
F2 Average Child Price		\$0.00
F3 Average Senior Citizen Price		\$0.00
F4 Average Student Price		\$0.00
F5 Highest Single Price		\$0.00
F6 Lowest Single Price		\$0.00
F7 Median Price		\$0.00

Section 11 - NON-FINANCIAL INFORMATION, continued

Fiscal Year-End Date: 06/30/2010

Other Pricing	Total 06/30/2010	Total 06/30/2009
F8 Average Adult Tuition/Workshop Price		\$0.00
F9 Average Child Tuition/Workshop Price		\$0.00
F10 Average Publication Price		\$0.00
F11 Average Fundraising Special Event Price		\$0.00
F12 Average Non-fundraising Special Event Price		\$0.00
F13 Average Media Content Price		\$0.00

G - Program Activity	Total 06/30/2010	Total 06/30/2009
G1 Live Productions - Self-Produced		0
G1a Live Productions - Presented Only		0
G2 Public Performances - Home		0
G3 Public Performances - Away		0
G3a Online/radio/television programs		0
G4 Permanent Exhibitions		0
G5 Temporary Exhibitions		0
G6 Classes/Workshops - for the public/constituents		0
G7 Classes/Workshops - for professional artists		0
G7a Publications		0
G7b Number of Publications Sold/Distributed		0
G8 Tours		0
G8a Number of Tour Occurrences		0
G9 Films		0
G9a Number of Film Screenings		0
G10 Lectures		0
G10a Number of Lecture Occurrences		0
G11 Exhibition Openings		0
G12 World Premieres		0
G13 National Premieres		0
G14 Local Premieres		0
G15 Works Commissioned		0
G16 Workshops or readings of new works		0
G17 Programs - Other		0
G17a Number of Programs - Other Occurrences		0
G17b Programs - Other, Briefly Describe	(not applicable)	
G18 Off-site School Programs		0
G18a Number of Off-site School Program Occurrences		0
G19 Facility Rentals - By your organization for your program use		0
G20 Facility Rentals - By your organization for your non-program use		0
G21 Rentals of your facility by others		0

Section 11 - NON-FINANCIAL INFORMATION, continued

Fiscal Year-End Date: 06/30/2010

H - Capital and Endowment Campaigns 06/30/2010

Capital

Endowment

H1	Has your organization recently completed a capital or endowment fundraising campaign (not including annual campaigns)?
H1a	If yes, when was it completed?
H2	Is your organization in the middle of or actively planning a capital or endowment fundraising campaign (not including annual campaigns)?
H2a	If yes, what is the expected completion date?
H2b	If yes, what is the campaign goal (in dollars)?
H2c	If the campaign is in progress, how much has been raised as of the end of the fiscal year?

PROGRAM

**I - Staff & Non-Staff Statistics
(number of people) 06/30/2010**

**Artists &
Performers**

**Program -
All Other**

Fundraising

**General &
Administrative**

Total

I1	Full-time Permanent Employees					0.00
I2	Part-time/Seasonal Employees					0.00
I3	Part-time/Seasonal Empl. - FTEs					0.00
I4	Full-time Volunteers					0.00
I5	Part-time Volunteers					0.00
I6	Part-time Volunteers - FTEs					0.00
I7	Independent Contractors					0.00
I8	Independent Contractors - FTEs					0.00
I9	Interns/Apprentices					0.00
I10	Interns/Apprentices - FTEs					0.00

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