

## HIGHLIGHTS

“This new report from Dance/NYC shows that New York City dance artists contribute greatly to our City, with sizeable creative, educational and economic impact. As a leading dance advocate, Dance/NYC is helping to keep the City’s arts community alive and well, and we’ll continue to support it in any way that we can.”

—Christine C. Quinn, Speaker, New York City Council

### DANCE AS ECONOMIC ENGINE

The total annual expenditures of 127 dance organizations represented in a full sample are \$230.7 million—healthy contributions to the economy and powerful returns on investment.

\$192.0M	Expenditures for 99 Dancemakers
\$13.2M	8 Presenters
\$21.6M	11 Educational
\$3.9M	9 Service organizations
\$230.7M	Total

### INCOME SOURCES BY BUDGET SIZE

Income sources vary significantly by group size in an analytical sample of 81 dancemakers.

- Earned income is the dominant source for organizations with budgets of more than \$500K.
- Private contributions are the most important source for dancemakers in \$25K–\$499K range.
- Government funding is important to dancemakers of all budget sizes.

### NYC DANCEMAKER ACTIVITY

NYC dancemakers as represented by 99 organizations in a full sample are vibrant contributors to and ambassadors for the City.

1,576	Performances in NYC
1,312	Performances on tour
2.1M	Paid attendance
234	Premieres
99	New works commissioned

### OPPORTUNITY FOR INVESTMENT

**Call all investors and let them know how important a handful of foundations are to NYC dance and how great an impact new investment could have!**

- Dancemakers in the \$100K–\$999K budget ranges receive almost half of their contributed income from foundations.
- Dancemakers in the \$500K–\$999K range are funded by an average of 6 foundations.
- Dancemakers in the \$100K–\$499K range are funded by an average of 4 foundations. On average, these dancemakers are receiving one-quarter of their total income from this source.

### ROLE OF PUBLIC FUNDING

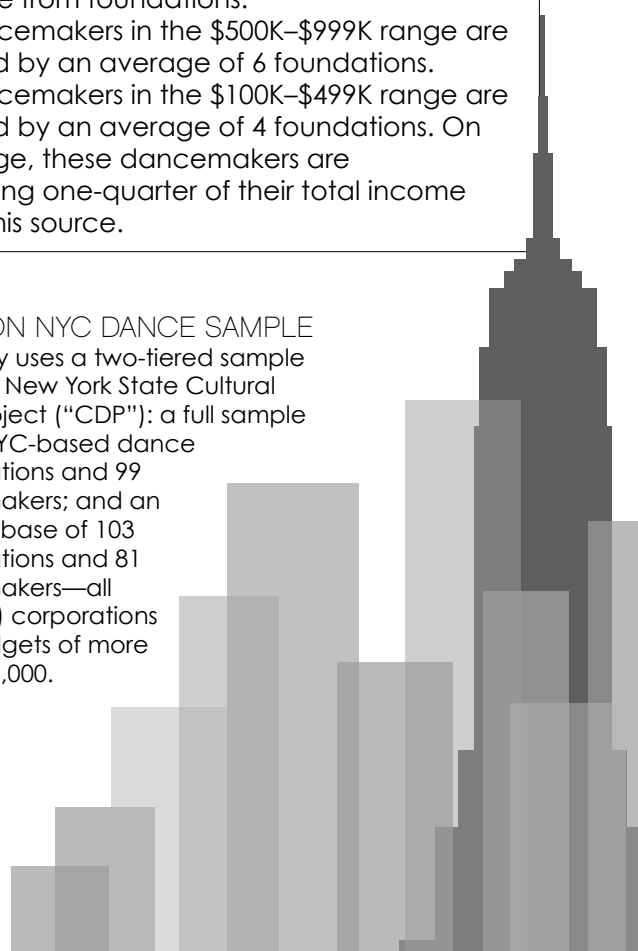
**Bring this message to your representatives!**

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

- The City of New York through the Department of Cultural Affairs is the most important source of government funding in every budget range.
- State funding through the New York State Council on the Arts increases as a percent of government funding as budget size decreases, making it of great importance to the smallest groups.

### NOTE ON NYC DANCE SAMPLE

The study uses a two-tiered sample from the New York State Cultural Data Project (“CDP”): a full sample of 127 NYC-based dance organizations and 99 dancemakers; and an analytic base of 103 organizations and 81 dancemakers—all 501(c)(3) corporations with budgets of more than \$25,000.



# State of NYC Dance

## STRONG START UP CULTURE

### **Entrepreneurship and creativity are alive in NYC dance!**

The data on the smallest groups (\$25K–\$99K) reveal a strong start-up culture, as demonstrated by:

- Disproportionately high level of new creation—premiers and commissions
- Diverse income portfolios
- Significant in-kind resources—barter economy
- Relatively low numbers of full- and part-time staff
- High use of independent contractors/volunteers

## OPPORTUNITY TO POOL RESOURCES

General and administrative expenditures increase as a share of expenditures from 9.9% for the largest dancemakers (budgets of more than \$5M) to over 22% for dancemakers with budgets less than \$500K, which may signal economies of scale and an opportunity for smaller groups to pool administrative resources.

## FUTURE RESEARCH ... STAY TUNED!

We are and are not finding the state of NYC dance in the CDP. Who is not in the sample—for instance, individual artists and commercial groups—tell us we need to keep hunting to understand the value of the 501(c)3 and how alternative models are evolving. Stay tuned for forthcoming state of NYC dance research on individual artists and unincorporated groups and a Dance/NYC Junior Committee-led employment report on dance workers, ages 21-35.

The data used for this report was provided by the Cultural Data Project ("CDP"), a collaborative project of the Greater Philadelphia Cultural Alliance, The Greater Pittsburgh Arts Council, Pennsylvania Council on the Arts, The Pew Charitable Trusts, The William Penn Foundation and The Heinz Endowments. The Cultural Data Project was created to strengthen arts and culture by documenting and disseminating information on the arts and culture sector. Any interpretation of the data is the view of Dance/NYC and does not reflect the views of the Cultural Data Project. For more information on the Cultural Data Project, visit [www.culturaldata.org](http://www.culturaldata.org).

Dance/NYC's mission is to sustain and advance the professional dance field in New York City—serving as the voice, guide and infrastructure architect for all local dance artists and managers. Dance/NYC achieves this mission through advocacy, research and convening.

**Read the full State of NYC Dance report at [www.dancenyc.org](http://www.dancenyc.org).**

## DANCE WORKFORCE

The workforce is hugely reliant on part-time, contract and volunteer employees—the all too invisible hands that subsidize and keep the industry vibrant. This may be a sign both of the times and a challenged economy, and of the height of dedication unique to the industry.

## SIMILARITIES TO THE WIDER ARTS

The data on NYC dance indicate strong similarities to the City's wider arts and cultural industry as described in Alliance for the Arts' studies, especially in terms of:

- Geography, with a large majority of all non-profit groups based in Manhattan
- Aggregate expenditures by budget size (81% of the dance total is tied to 6 dancemakers with budgets of more than \$5M)
- Meeting the imperative for earned income, which has fueled growth in the nonprofit arts since the early 1980s

## FUNDERS AND PARTNERS

This research was commissioned by Dance/NYC and prepared by Catherine Lanier, in partnership with the Municipal Art Society of New York and the Alliance for the Arts. It was made possible by the Rockefeller Brothers Fund and The New York Community Trust. It was also supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and made possible by the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.

