A person in a dark room with large pendant lights and red fire pipes. The person is standing near a window, looking out. The room has a concrete floor and a dark wall. The pendant lights are large and round, hanging from the ceiling. The fire pipes are red and run along the wall and floor.

EMERGENCY PREPAREDNESS & RESPONSE: THE CASE OF SUPERSTORM SANDY & NYC DANCE

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ACKNOWLEDGMENTS



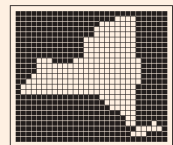
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State of the Arts



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DANCE/USA

Prepared by Anne Coates, Research Consultant

Design: James H. Monroe, www.monroeand.co

Photography: Courtesy of NYC Dance Response Fund applicants and Sara Mearns

Dance/NYC's mission is to promote and encourage the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance. It is a founding member of the Steering Committee for CultureAID (Active in Disasters).

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COVER: THE KITCHEN REDESIGNED AFTER FLOOD DAMAGE.
PHOTO: ©2014 ELIZABETH FELICELLA
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TABLE OF CONTENTS

2	Introductions
4	Executive Summary
7	Sandy's Impact Felt Citywide
8	Financial Loss and Recovery
11	Indicators of Resilience: Yes, We Are
16	Looking Ahead: Preparedness Now and Future Considerations
20	Appendices
	Sample and New York State Cultural Data Project Considerations
	Financial Indicator Analysis
	NYC Dance Response Fund Reporting Form
	New York State Cultural Data Project Data Fields

INTRODUCTIONS

The study you are about to read represents Dance/NYC's continued response to superstorm Sandy. By sharing lessons learned in dance, we take a critical step toward a more resilient creative sector and a more resilient New York.

When Sandy struck the metropolitan area nearly two years ago, Dance/NYC assumed the role of an arts responder. It collected early testimony that made the case for the NYC Dance Response Fund, established by the Mertz Gilmore Foundation and administered by Dance/NYC. The fund delivered \$200,000 to 51 dance nonprofits and sponsored artists whose stories of impact, loss, recovery, and resilience this study endeavors to tell.

The promise of the art form is uniquely present in findings on "resilience," defined broadly as the ability of an entity to adapt, recover, rebound, and/or return to form after shocks and stresses. For example, nearly two-thirds (63%) of grantees predict no material effect on future programming, and nearly one-third (31%) reports new audience and community engagement efforts in the wake of Sandy. Findings indicate approximately 80% experienced the storm as a call to action and launched into new practices to prepare for and respond to future emergencies, indicating "systemic" resilience.

In these findings, we see New York City dance not only demonstrating its own resilience but its contributions to the resilience of New Yorkers; dance and the wider creative sector are linked reciprocally with society. To scale up delivery of this public value, I advocate the inclusion of arts and culture in all recovery and resilience agendas, priorities for our new mayoral administration and countless others learning with us post-Sandy.

Despite my exuberance, what you are about to read is also sobering. Findings underscore the scope and severity of Sandy's impact on the study sample, whose collective financial losses totaled more than \$5.8 million and cut across multiple loss types, dominated by actual (80% of grantees) and projected (70%) income losses resulting from, for example, cancelled dance performances and classes. Barely half (55%) of grantees report total financial recovery, and those with the smallest annual budgets recovered less than others—raising questions about equity in the distribution of resources.

The study also dives into pre-Sandy financial dynamics in an effort to better understand the study sample. Using New York State Cultural Data Project profiles and calculations established by Nonprofit Finance Fund,

CultureAID

In November 2013 just a few days after the one-year anniversary of Superstorm Sandy, the New York City Department of Cultural Affairs brought together a number of New York cultural service organizations to develop an emergency cultural response network. FEMA facilitated the sessions, and thirteen cultural organizations began meeting every three weeks to hammer out the form of what became CultureAID (Culture Active In Disaster). What became apparent to all of us during these sessions was that assessing what had happened during Superstorm Sandy, and finding out what helped cultural organizations and

the analysis shows the majority walking thin financial lines in service to the art form—with very slim (sometimes negative) operating margins, little unrestricted cash, and negative unrestricted liquid net assets. These findings, included in the appendices, encourage broad thinking both about specific emergency preparedness measures and the field's overall financial health.

The value of this study, the first of its kind published by Dance/NYC, will be measured best by its application—the dialogue, creative problem solving, and action it generates. While discipline- and geography-specific in its focus, it is also an invitation for arts and culture-wide activity and collaboration and common messaging among stakeholders. For public and institutional funders and colleagues in arts service, it is a tool to guide resource provision—from the “establishment of emergency funding” called for by 92% of grantees to centralized communications, as may be made possible by a newly forming network, CultureAID (Active in Disasters). For dance and creative sector workers, it is a tool to advocate for, access, and manage resources.

For all of us, it encourages consideration and action now to prepare for future emergencies; there is work we can all be doing.

Ultimately, the study is a team effort. On behalf of Dance/NYC's Board of Directors, committees, and staff, I am proud to thank the NYC Dance Response Fund grantees' for their contributions to a more resilient New York and the stories they have helped bring to light. I thank the project's lead funders, the New York State Council on the Arts and Lambent Foundation, as well as the New York City Department of Cultural Affairs and The Andrew W. Mellon Foundation for their ongoing support of Dance/NYC research. I thank our researcher Anne Coates for her care in preparing the analysis, as well as dozens of our colleagues in arts and culture who contributed their time, energy, and ideas to a review of initial drafts, especially Jonah Bokaer, Melanie Franklin Cohn, Leah Krauss, Jina Paik, Leigh Ross, Susan Schear, Amy Schwartzman, Victoria Smith, and Maria Villafranca. Thanks also, dear reader, for all you do and will do for our field and our great city. Onward.

Lane Harwell, Executive Director
@DanceNYC #sandydance

individual artists bounce back, was a great need in meeting the challenges of future disasters.

This report by Dance/NYC begins this work by looking at the dance community and contemplating the losses they faced after Sandy. It explores who was the most vulnerable from the storm's impact, and what kind of help was most effective in recovery.

These findings, which focus on solutions based on collaboration, reinforce the work that CultureAID has begun and inform future work. From emergency preparedness to the services arts and cultural organizations

can offer to communities to help them heal after a disaster, Dance/NYC's findings guide a way forward in making the sector stronger in the face of a disaster.

After reading this report, we hope we will each be inspired to take steps toward preparing for the next disaster. Together we can make a difference the next time, in our own city and beyond.

Steering Committee Co-chairs CultureAID:
Melanie Franklin Cohn, Staten Island Arts
Maria Villafranca, New York Foundation for the Arts

EXECUTIVE SUMMARY

This report offers lessons learned by New York City dance in the wake of superstorm Sandy, which struck the city in October 2012, and recommendations for preparedness and response to future emergencies.

The report's primary intent is to help Dance/NYC's core constituency of 1,200+ dance makers and companies, as represented by the study sample, better understand both the impact of the storm on their activities and some of their challenges and opportunities—and to offer recommendations to apply this knowledge.

The research leverages Dance/NYC's experience as an arts responder post-Sandy in collecting early testimony and administering the NYC Dance Response Fund (DRF), established by the Mertz Gilmore Foundation, which ultimately delivered \$200,000 to 51 legally recognized 501(c)(3) and fiscally sponsored¹ dance groups hard hit by the storm.

The DRF was inclusive by intention and design. From December 2012 to mid-February 2013, DRF grants were distributed on a first-come, first-served basis. They ranged in size from \$1,000 to \$5,000 and were applied toward confirmed, identifiable costs resulting from the storm that were not otherwise covered by insurance or other sources. As part of the reporting process, grantees were asked a number of survey questions (see appendices). The DRF reports were received by August 2013.

This report explores the impact, loss, recovery, and resilience of the 51 grantees by looking at data from two sources: the DRF final reports submitted by each grantee (sample size: 51) and New York State Cultural Data Project (CDP) data from review complete profiles for groups having data in any of the years 2009–2012 (total sample size for all years: 41).

1. Fiscal sponsorship is a system by which a 501(c)(3) organization provides financial and legal oversight for a project initiated independently that does not have its own 501(c)(3) status. Once sponsored in this way, the project is eligible to solicit and receive grants and tax-deductible contributions that are normally available only to 501(c)(3) organizations. Dance/NYC's *Discovering Fiscally Sponsored NYC Dance Makers* (2012) research made the case for including sponsored projects in the NYC Dance Response Fund.



NEW YORK CITY BALLET
PRINCIPAL DANCER
SARA MEARNS VOLUNTEERING
IN STATEN ISLAND.
PHOTO: SARA MEARNS

Major Findings

NYC dance hard hit by superstorm Sandy

Total reported financial losses for the 51 grantees exceed \$5.8 million, ranging in size from \$1,500 to more than \$4 million. The majority reports loss in the \$1,000–\$10,000 range.

Income dominates multiple areas of loss

Loss of income (actual and projected) dominates as the primary area of financial loss, and 80% of grantees report losses in more than two areas.

Halfway to recovery and harder for small groups

Just over half (55%) of grantees report total financial losses recovered as a result of the NYC Dance Response Fund and other sources. Those with the smallest annual budgets recovered, on average, less than others.

Strong indicators of programmatic resilience

Two-thirds of grantees predict no material effect on future programming, and nearly one-third reports new audience and community engagement efforts in the wake of superstorm Sandy.

NYC dance already applying lessons learned

80% of grantees cite specific actions they are taking to prepare for and respond to future emergencies.

Financial vulnerabilities in NYC dance

A slim correlation is found between the positive financial health of some grantees, based on established metrics, and their programmatic resilience, while financial analysis also points to vulnerabilities in the majority of grantees.

Funding as top reported recommendation

92% of grantees "perceive a need for the establishment of emergency funding for New York City-based dance makers in the future."

Resilience Unpacked

This study explores resilience in NYC dance through three primary lenses.

- ✓ **PROGRAMMATIC:** Did NYC dance demonstrate an ability to continue programming and serve audiences in the wake of the storm?
- ✓ **FINANCIAL:** Did any degree of financial preparedness position grantees to better "weather" their losses?
- ✓ **SYSTEMIC:** Did NYC dance experience a wake-up call and launch into practices to prepare for and respond to future emergencies?

JOYCE

LES BALLET JAZZ
DE MONTREAL
NOW THRU NOV 4

"The missing silver panels under the marquee were blown down the street by superstorm Sandy while the power outage forced the cancelation of Les Ballets Jazz de Montréal's performances; however, with the backing of its Board of Trustees and Québec Government Office in New York, The Joyce Theater was able to welcome the company back to New York City in December with Québec's Premier Pauline Marois in the house for an extra celebratory opening night."

—JOYCE THEATER FOUNDATION

PHOTO: THE JOYCE THEATER MARQUEE BY THE JOYCE THEATER FOUNDATION

SANDY'S IMPACT FELT CITYWIDE

By using as its study sample the cohort of 51 Dance Response Fund grantees, this research offers an inclusive snapshot of 501(c)(3) dance organizations and fiscally sponsored groups in all five boroughs of New York City impacted by superstorm Sandy.

For consistency, they are grouped into four general categories: dance makers, educational, presenting, and service. Two-thirds are dance makers, focused on the creation or performance of dance, and more than a quarter are presenting institutions.

Composition by Borough & by Corporate Structure

Borough	501(c)(3) Organizations	Sponsored Groups	Total
The Bronx	1		1
Brooklyn	11	2	13
Manhattan	30	3	33
Queens	1	2	3
Staten Island	1		1
Totals	44	7	51

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

The groups in the sample range self report annual budgets for 2012 ranging from \$50 to \$40 million. The average budget size for 2012 is \$1,947,567 and the median budget size is \$584,027.

DRF Grantees by Budget Size

Organizations by Budget Size (\$)	Category	% of sample	Total
<25,000	1	9.8%	5
26,000–99,000	2	15.7%	8
100,000–499,000	3	19.6%	10
500,000–999,999	4	21.6%	11
1,000,000–4,999,999	5	23.5%	12
>5,000,000	6	9.8%	5
Totals	44	100.0%	51

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

The appendices include an analysis of grantees' financial profiles leading up to superstorm Sandy, based on available New York State Cultural Data Project (CDP) data and calculations established by Nonprofit Finance Fund. This analysis points to vulnerabilities in the majority of grantees that inform the study's recommendations.



ICE THEATRE OF NEW YORK'S OFFICES HIT HARD AT CHELSEA PIERS. PHOTO: MOIRA NORTH AND CHRISTOPHER COLTON.

FINANCIAL LOSS & RECOVERY

Total reported financial losses for the 51 grantees exceed \$5.8 million.

While actual and projected individual losses range from \$1,500 to more than \$4 million, the majority of grantees reports losses in the \$1,000–\$10,000 range. Losses for the smallest grantees, those with budgets below \$100,000, represent a disproportionately large portion of their budgets.

Grantees report a myriad of financial losses, inclusive of unanticipated expenses to continue their programs and services in the wake of superstorm Sandy. These range from actual and projected income lost due to cancelled performances, venue rentals, and classes to expenses incurred for salaries and artistic fees, space rentals, travel, and storage and moving expenses.

More than 90% of the grantees report losses in more than one area, and 80% report incurring losses in more than two areas. By far, lost income dominates in type of loss incurred, with 80% reporting actual losses, and 71% reporting projected losses. 22% of the 51 grantees report property damages of some kind, from costumes, sets, and props to equipment, flooring, and other space issues.

These loss types are tied to the natures of both dance activity, with its dependence on, for instance, earned revenue, human capital, and space and physical property; and superstorm Sandy, which occasioned a prolonged power outage and interrupted transit in addition to damaging property.

Loss Summary Organized by Budget Category: Smallest Are Hardest Hit

Budget Category	Av. Budget (\$)	Av. Loss (\$)	Median Loss (\$)	Av. Loss recovered	Loss as a percentage of budget (average)
1	9,083	6,957	8,658	49.0%	76.6%
2	81,029	12,386	9,736	42.9%	15.3%
3	252,163	36,519	11,822	68.3%	14.5%
4	745,068	16,357	8,707	58.5%	2.2%
5	1,230,616	49,401	8,964	55.0%	4.0%
6	13,402,748	45,673	24,664	61.2%	0.3%

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 49)

Type of Loss by Budget Category: Income Dominates (Number of Orgs Reporting Losses)

Budget Category	Lost income (actual)	Lost income (projected)	Property damage	Travel expenses	Space rental expenses	Storage and moving expenses	Administrative or artistic personnel
1	4	5	0	1	4	2	4
2	7	5	1	4	3	1	4
3	7	7	4	0	6	2	4
4	10	6	3	3	6	2	5
5	9	9	2	4	5	2	8
6	4	4	1	3	0	0	2
Total	41	36	11	15	24	9	27
%	80.4%	70.6%	21.6%	29.4%	47.1%	17.6%	52.9%

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

Recovery: Halfway There & Harder for Small Groups

On average, just over half (55%) of the 51 grantees report total financial losses recovered as a result of the NYC Dance Response Fund and other sources.

11 of the 51 groups were able to recover 90–100% of their losses, spanning every budget category except the very smallest, those with annual budgets of less than \$25,000. 55% of these groups suffered losses in more than one area.

The 12 groups with budgets of less than \$100,000 recovered, on average, significantly less than did their counterparts in other categories. Of these, only two were able to recover more than 70% of their losses, despite the majority seeking support from other sources. The very smallest of these organizations, all five of the groups with budgets of less than \$25,000, recovered between 40–69% of their losses.

When looking at the average of grantees' total financial losses and losses recovered, as compared to their overall operating budgets, losses for the smallest groups represent a disproportionately large portion of their budget. They also recovered, on average, significantly less as a percentage than did their counterparts in other budget categories.

For those grantees that report losses due to property damage, losses recovered average 52%, and for those that did not incur losses due to property damage, recovered losses average 56%.



BRIGHTON BALLET COSTUMES DAMAGED BY SUPERSTORM SANDY. PHOTO COURTESY OF BRIGHTON BALLET THEATER CO, INC. PHOTO: IRINA ALEXANDER.



BRIGHTON BALLET PERFORMS WITH NEW COSTUMES AFTER SANDY. PHOTO COURTESY OF BRIGHTON BALLET THEATER CO, INC. PHOTO: IRINA ALEXANDER.

Public & Private Sources of Recovery Support

The NYC Dance Response Fund was—for the majority of grantees—their only source of financial recovery support.

Just over half of DRF grantees (55%) did not seek support from other relief and recovery funds. Of those that did, significant support was sought and received from: New York Foundation for the Arts (28% of grantees sought support, and 29% of those received it), Robert Rauschenberg Foundation (10% of grantees applied for support, and 60% of those received it), and the US Small Business Administration (6% of grantees applied and of those, 33% received it).

27% of the grantees sought funding from private foundations to help offset losses. 64% of those groups that applied to private sources received funding of some kind.

Just over 82% of grantees did not apply for support from the Federal Emergency Management Agency (FEMA). Of those, nearly half cite that they were (or thought they were) ineligible, and nearly 10% felt the process was too complicated or they lacked the capacity to devote time to the effort.

APPLY FOR FEMA SUPPORT?

"Too complicated! Better to make artwork!?"

DRF GRANTEE

77% of grantees did not submit insurance claims. Half of all of the submitted claims were denied.

An analysis of grantees with available CDP profiles for 2012 reveals that 34% had lines of credit, another potential source of support, with 83% of those having a line of credit balance at the end of 2012. No groups in the smallest budget category for which there was data (budget category two) report having a line of credit. If grantees with a line of credit were slightly better positioned to take short-term loans to meet expenses that resulted from the storm, this finding has to be weighed against their borrowings for mortgages and other loans, and there is no data to illustrate how these lines of credit may have been put to use in response to the storm.

INDICATORS OF RESILIENCE: YES, WE ARE

Resilience, for the purpose of this study, is broadly defined as the ability of an entity to adapt, recover, rebound, and/or return to form after shocks or stresses.

Using this lens, the data show both numerous demonstrations of grantees' resilience in the months following superstorm Sandy and lessons they are already putting to work to strengthen their futures.

Programmatic Resilience

The DRF reports signal the grantees' strong programmatic resilience in the wake of the storm. When asked whether they "anticipate that the losses... incurred will negatively impact [their] ability to create and present programming in the forthcoming fiscal year," nearly two-thirds (63%) replied in the negative. Of the remaining groups, several indicated only a nominal scaling back. These results were not uniform across organizational type: 92% of presenters were optimistic about future programs, indicating no negative impact, while the same is true for only 53.9% of dance makers.



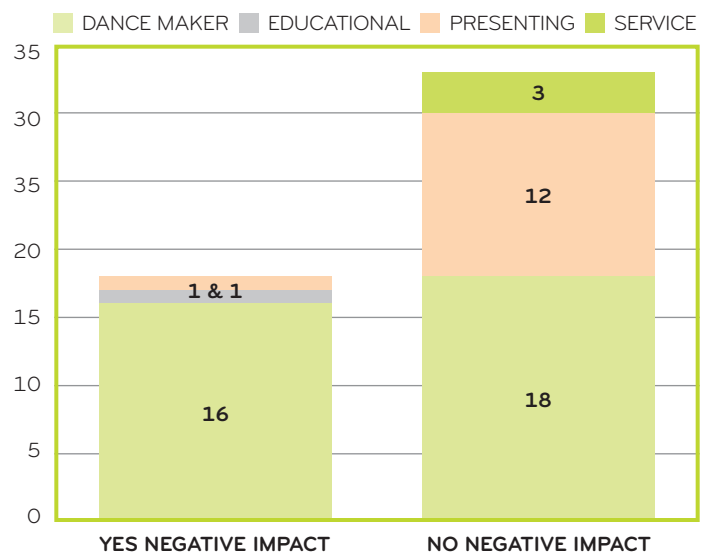
KYLE ABRAHAM DANCES ON JUST DAYS AFTER SANDY. KYLE ABRAHAM / ABRAHAM.IN.MOTION'S PAVEMENT (PREMIERE), COMMISSIONED BY HARLEM STAGE THROUGH ITS WATERWORKS PROGRAM THAT PRESENTS NEW PERFORMANCE WORK BY ARTISTS OF COLOR, AT THE HARLEM STAGE GATEHOUSE. PHOTO: STEVEN SCHREIBER.

Financial Dynamics: A Link to Programmatic Resilience

An examination of select financial health indicators, which can be seen in full in the appendices, suggests a correlation between financial stability and practices and grantees' programmatic resilience.

Specifically, 22% of grantees in the available CDP sample have at least two of three positive financial health indicators for each of the years 2009-2012: positive monthly unrestricted cash, positive unrestricted liquid net assets, and a positive operating margin. Of this subset, 89% indicate in their DRF reports that their losses would not negatively affect their ability to create or present in the year ahead, beating the average by 26%. There is no similarly evident correlation between this subset's financial health and the percentage of losses recovered.

Prediction of Negative Impact on Programming, by Org Type



SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

Audience & Community Engagement

The field's resilience—and its contributions to the resilience of New Yorkers—is evidenced by reports on heightened audience and community engagement activity in the wake of superstorm Sandy. Nearly one-third (31%) of grantees reported new efforts to expand their audiences and outreach as a result of the storm, and nearly one quarter of grantees report providing targeted programming and community services—from the delivery of free tickets to Sandy victims and volunteerism efforts to new production partnerships.

"We were able to reach out to those who were displaced with free tickets. Our cast also helped with relief efforts. We did receive some press for our efforts. The public also expressed great appreciation that we continued to produce... and were uplifted by the production which in their words—gave them strength to go on after the storm."

DRF GRANTEE



BALLETCOLLECTIVE, WARMING UP AND REHEARSING IN TROY SCHUMACHER'S LIVING ROOM. PHOTO: TROY SCHUMACHER.

Systemic Resilience: NYC Dance Takes Action

While it was impossible to predict that New York City would incur the impact it did from superstorm Sandy, and therefore impossible for the groups most affected to prepare fully, some groups are already acting on lessons learned regarding preparedness—not just for their physical plants, but also in terms of data access and storage, redundancy and emergency procedures. 80% of grantees cite specific actions that they are taking to prepare for and respond to future emergencies, while 20% report that they are still in recovery, are not taking any steps, or see no opportunities to take preparedness measures.

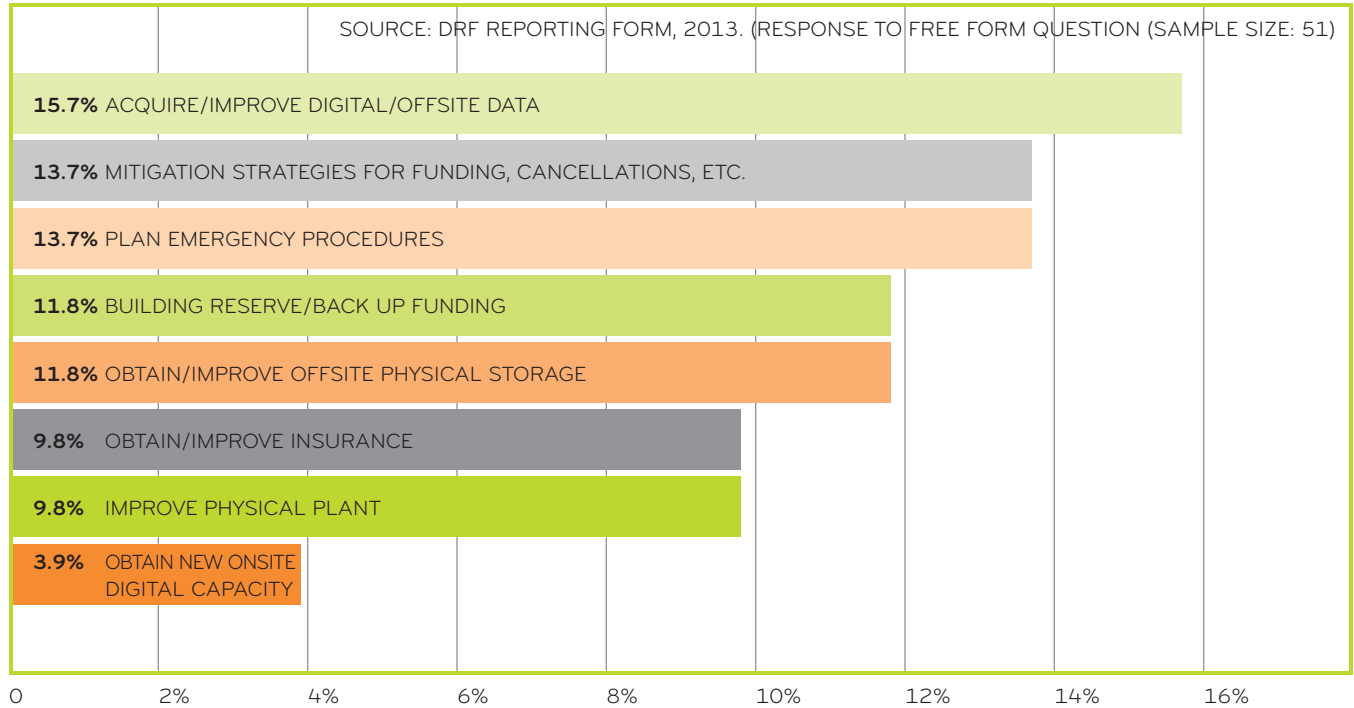
Acquiring or improving offsite or cloud-based data storage (16%) ranks highest among grantees' steps to strengthen preparedness. The lack of access to files, databases, or at the very least an offsite backup may have hampered groups without such service or access in their abilities to recover quickly post-Sandy.

Following this comes developing procedures for staff to follow (14%) and strategies to address fundraising and cancelling/rescheduling performances (14%) in the event of future emergencies. Only 12% indicate they are actively focused on financial preparedness, particularly in the form of building reserves.

"[We are] developing a preparedness plan addressing: resource management, emergency response, crisis communications, business continuity, information technology, employee assistance, incident management, and training. The goal is to complete the plan in Fall 2013, with review by the Board and staff, and implement it by the close of the year."

DRF GRANTEE

Grantees' Steps to Strengthen Preparedness



A POSTPONED PERFORMANCE. YVONNE RAINER'S *ASSISTED LIVING: DO YOU HAVE ANY MONEY?* (PREMIERE), AT DANCE SPACE PROJECT. PHOTO: IAN DOUGLAS.

Reported Suggestions for Future Support Needs

Post-emergency Financial Support	76.5%
Available Alternate Venues (performance)	13.7%
Alternative Available Venues for Administration	3.9%
Training/Planning	15.7%
Centralized Website	11.8%
Other	39.2%

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

If grantees' demonstrated ability to act on learning from superstorm Sandy is one metric of resilience, so too are their suggestions for additional support. So, what does NYC dance, as represented by the grantees, recommend?

First and foremost, a full 92% agree there is a need for the establishment of "emergency funding for NYC-based dance makers in the future."

When asked broadly about what kinds of resources, both financial and non-financial, grantees anticipate will be helpful in case of another emergency, nearly 77% cite financial support post-emergency would be the most helpful in terms of resources;

many cited the need to know that support is in place before any emergency occurs. Nearly 18% cite the need for alternative venues (performance space, rehearsal space, or administrative space) should their venues (rented or owned) be compromised in another emergency. Just over 15% ask for resources for training and preparedness, and nearly 12% of grantees suggest a need for a centralized online clearinghouse for emergency information, resource sharing, needs, and opportunities. Other suggestions include legal advice, volunteer help, administrative help, labor, IT assistance, and emotional support.



"OUR OPENING WAS POSTPONED A WEEK. THE BOROUGH OF STATEN ISLAND WAS HIT SO HARD THAT PEOPLE WERE FOCUSED ON SAVING LIVES, HELPING WITH RECOVERY...SO MANY PEOPLE DID NOT SEE THE SHOW. IT WAS BY FAR THE BIGGEST BUDGET YET FOR ANY PRODUCTION AND WAS A CRUSHING BLOW TO US." THE HARBOR LIGHTS THEATER COMPANY'S PRODUCTION OF THE KING AND I, AT THE HARBOR LIGHTS THEATER COMPANY. PHOTO: BITTENBYAZEBA.

WEAK RECOVERY OR A MOVE TO RESILIENCE? A BUDGET QUESTION

Many grantees projected a reduction in overall budget size from 2012 to 2013. If, in one view, this anticipated reduction indicates the adverse impact of the storm, the researcher invites the reader to consider whether making such projections is prudent planning, perhaps an effort already under way to increase operating results and financial performance.

What do you think? #sandydance

Grantees at the high and lower ends of the budget spectrum projected higher FY 2013 budgets than they reported in 2012, and only those in the largest budget category projected budgets that kept pace with inflation, one indicator of financial health. Grantees in the middle categories—representing 65% of the organizations in the study—projected lower budgets in the year following Sandy.

Overall, there is a negative 0.6% (-0.6%) change in projected budgets for those organizations affected by Sandy that received DRF support. Insufficient data was available to analyze these projections against actuals.

DRF Grantees by Budget Size

Budget Category	Number of Orgs	Projected % Change in Budget Size (average) From FY 2012 to FY 2013
6	5	4.5%
5	12	-1.7%
4	11	-3.6%
3	10	-1.8%
2	8	2.2%
1	5	1.7%
Total	51	-0.6%

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

LOOKING AHEAD: PREPAREDNESS NOW & FUTURE CONSIDERATIONS

The value of this research will be demonstrated by the application of its findings and the directions it opens up to catalyze change for the future. The recommendations offered here—for dance makers and companies, public and institutional funders, and the arts service sector—are neither comprehensive nor absolute but offer steps forward.

They take as their starting point, and privilege, the voices of NYC Dance Response Fund grantees, who are speaking out about their changed practices and desired resources as a result of superstorm Sandy. And they may be viewed, in the context of expanding knowledge in this area, as but one invitation to think critically and big, weigh in, and act now to advance preparedness and support recovery and resilience in the event of any emergency for dance and culture, no matter the cause.

The recommendations encourage collaboration at every level, among and across stakeholders. As in an accounting ledger there are two sides to every entry, so too does the researcher recommend at the same time positive steps for dance makers and, to balance efforts, equal measures of financial and in-kind support from the funding community, and of program support from the service community. Such collaboration may strengthen the fabric of dance—and the arts—in our city.

There is a high emphasis here on preparedness and resilience building. The risk of not taking notice and acting now is that the dance community, and the extended arts community, is threatened.

Considerations for Dance Makers & Companies: A Call to Action

The research is, above all, an awareness and management tool for Dance/NYC's core constituency: dance makers and companies in the metropolitan New York City area, from those represented in the study sample to those who escaped superstorm Sandy but who—and this means all of us, of all sizes and shapes—may experience future emergencies. It is also a tool to inform our collective advocacy for resource solutions that can help us prepare for and respond to future disasters.

Practices grantees are already initiating to strengthen their preparedness, as well as their reported priorities for future support, suggest actionable opportunities for fieldwide uptake. In particular, grantees highlight opportunities for assessment to identify vulnerabilities (for instance, financial, operational, technological, locational), for mitigation and scenario planning for future emergencies, and for investments to address vulnerabilities and better respond.

The multiple practices and priorities reported underscore the particular circumstances of the impacted organizations and encourage individualized assessments, planning, and investments that account for, and can be executed in proportion to, available capacities and perceived risks and rewards. Organizational circumstances vary, but each of us has an opportunity to apply new knowledge to take proactive measures—to do something, to do what we can—to better face future emergencies.

Based on the high frequency of recurring answers, the study sample of nonprofit and sponsored groups encourages special attention to technology enhancements, identifying alternative spaces, emergency training, offsite physical storage, insurance policies, and facilities improvements. Planned resource sharing among and beyond these groups, and the artists they work with, is suggested by the researcher.

The researcher's analysis of financial vulnerabilities and the link to programmatic resilience indicates opportunity for fiscal management training and improved practices to increase readiness for future emergencies: specifically, sustained attention and action to generate positive operating results and increased liquidity, including unrestricted cash and unrestricted liquid net assets.

KNOW ABOUT NONPROFIT FINANCE FUND? HAVE A CDP PROFILE?

The appendices to this report include a full financial analysis and breakdown of calculations used to assess financial health. Since 1980, Nonprofit Finance Fund has provided financial and advisory services to the nonprofit community in the New York metropolitan area and across the country. Nonprofit Finance Fund Financial Health Analysis tools are available to any entity with a Cultural Data Project profile.

FOR MORE ON NONPROFIT FINANCE FUND, VISIT WWW.NFF.ORG

LOOKING FOR ASSESSMENT AND PLANNING HELP? KNOW ABOUT ARTSREADY?

In the wake of Superstorm Sandy, Dance/USA, the national service organization for professional dance, partnered with ArtsReady to bring this online business continuity, readiness, and sustainability planning tool to Dance/USA members. Dance/NYC works in alliance with Dance/USA.

FOR MORE ON ARTSREADY, VISIT: WWW.ARTSREADY.ORG

Public/Private Cooperation: Cases for Funding Emergency Relief & Preparedness

Findings indicate, in part, the importance of designated emergency relief and recovery funds to support dance and the wider creative sector. A full 92% of grantees agree there is a need for the establishment of "emergency funding for New York City-based dance makers" in the future, and the great majority indicates financial support would be the *most* helpful kind of support. They also make the case for immediate investments in preparedness.

Emergency Relief

For public and institutional funders looking to harness learning from superstorm Sandy, the opportunity to establish relief and recovery funds—in the form of grants or low/no interest short-term loans—or mechanisms to access and deploy such funds in the event of an emergency, is urgent, and research findings and research gaps invite multiple considerations. For instance, they reveal the value of discipline-specific funding and encourage continued partnerships with regranting organizations such as Dance/NYC and New York Foundation for the Arts, which brought their expertise and familiarity with constituents served to post-Sandy efforts. Findings also reveal a need to consider multiple types of loss, some of which (including recurring earned income and space) are particularly resonant for specific disciplines, and also to consider the multiplicity of groups impacted. As revealed through the analysis, the smallest groups were disproportionately hard hit and had the hardest time recovering.

Notably, individual artists were served only indirectly by the NYC Dance Response Fund, through fees were paid by their funded employers, and are a key area of interest for all who care about the future of the art form.

The finding that more than half of the study sample did not apply for support from other relief sources invites broad thinking about application requirements and grant makers' marketing and outreach, as well as the availability technical assistance to help potential grantees to understand, complete, and file applications for emergency support. Dance/NYC notes it expended significant resources to encourage, educate, and assist DRF applicants in submitting their proposals. There may be untapped opportunities for grant makers to coordinate uniform application and reporting guidelines for relief and recovery funds, both to streamline application processes and improve data collection to inform future assessments and maximize the impact and reach of available resources. Dance/NYC encourages limiting application requirements to expedite the delivery of funds and safeguard the capacity of the creative workforce, and encourages individual and centralized marketing materials and technical assistance for prospective grantees in filing applications. Again, the perception of ineligibility and "too much work" were both deterrents to applying for certain relief sources.

While these considerations may apply broadly to efforts to provide relief and recovery in the event of natural disasters and emergencies impacting multiple groups, the researcher offers that individual entities face discrete emergencies with regular frequency—from fires to plumbing issues, as were reported by Dance/NYC constituents during the NYC Dance Response Fund. This reality invites the possibility of making designated emergency funds available on an as-needed basis. Such funds exist for other disciplines, for instance, the visual arts, but dance-specific funds are not as yet in place in the metropolitan area and would be a valuable outcome of this research.

Preparedness: Invest Now to Save Later

To help prepare the dance and wider cultural sector for future emergencies, and mitigate needs for emergency relief, there are immediate opportunities both to support the ongoing and recommended work of individual groups to strengthen their preparedness.

Public and institutional supporters could individually, or cooperatively, make available grant funds or in-kind services for assessment, planning, and investment, with a potential focus on the priority areas of technology enhancements, identifying alternative spaces, emergency training, offsite physical storage, insurance policies, and facilities improvements. To strengthen the field's overall financial performance as measured by established financial indicators, and thereby increase its resilience to future shocks, the researcher recommends unrestricted general operating awards as well as emergency reserve funds. As one possibility, to incentivize financial performance, emergency reserve funds could be awarded with a matching requirement, achievable by the grantee's designation of new funds or operating surpluses to the emergency reserve. Public and institutional funders could also work together to make available lines of credit for those who may need them, for instance, groups with smaller annual budgets. The Alliance of Resident Theatres/New York (A.R.T./New York) makes loans through a revolving, community fund for its member theatres, a model that could be adapted for dance in the metropolitan area.

As a final consideration here, the researcher offers that while the arts and culture were but one sector impacted by superstorm Sandy, its role in supporting the resilience of New Yorkers occasions new thinking about investment and services to scale up this public value. It also makes the case for expanding the pie of resources available to arts and culture through interagency cooperation—at every level of government—and strengthening synergies between funders focused on arts and culture and funders focused on emergency preparedness, response, and recovery.

Considerations for Service Providers: Helping to Achieve Scale

Arts and culture service organizations—whether discipline specific, such as Dance/NYC, or otherwise—are critical to emergency preparedness, response, and recovery. The researcher advocates a strategy of working together and across sectors, especially with social services and emergency providers, in preparing for and responding to future emergencies—to realize efficiencies of scale, better serve the creative sector, and unlock opportunities for the arts and culture to contribute to the resilience of New Yorkers.

The opportunities for increased service delivery as revealed through study findings abound. As stated, service organizations may play a regranting role in the delivery of short-term, preparedness and, as needed, emergency relief funding. They may also play a key role in realizing programming and service needs for preparedness, response, and recovery including but not limited to assessment and planning support, training, and advocacy for and coordination of resources sought, including technology, alternative spaces, storage, insurance, financial and legal counsel, and emotional support.

LOOKING FOR RESOURCES? LOOKING FOR A NETWORK? JOIN CULTUREAID (ACTIVE IN DISASTERS)

At the time of writing, the promise of a network to ensure that artists as well as arts and cultural organizations across the five boroughs have access to centralized information about preparedness and recovery resources is already being realized. The establishment of this network was spearheaded by New York City's Department of Cultural Affairs and FEMA's Sandy Recovery Office, and Dance/NYC's participation as a founding steering committee member has informed the study's findings.

For those entities, such as Dance/NYC, who publish action-oriented research, this report offers discrete benchmarks that may be put to use in the future to assess impact, loss, recovery, and resilience in the event of future emergencies. It is also, ultimately, a patchwork of available but insufficient data, and as such prompts deeper consideration of how we, all of us, may prefer to conduct future analyses. There is not only a short-term opportunity for funding entities to coordinate data collection but also for both data providers, such as the Cultural Data Project on which this study relies, to consider offering optional questions on emergency preparedness and response, and the sector to weigh in on developing a standard core set of questions to issue and use for assessment purposes in the event of future emergencies. Such a standard survey is a priority, if indirect, outcome of this report.

APPENDICES

Appendix I: Sample & New York State Cultural Data Project Considerations

From December 2012 to mid-February 2013, the NYC Dance Response Fund (DRF) distributed a total of \$200,000 to 51 different dance organizations and fiscally sponsored projects in the five boroughs of New York City that were impacted by superstorm Sandy.

This report uses the 51 grantees as its study sample and data from two sources: the DRF Reporting Form submitted by each grantee by August 2013 (sample size: 51), and New York State Cultural Data Project (CDP) data from review complete profiles for groups having data in any of the years 2009–2012 (total sample size for all years: 41).

The Cultural Data Project (CDP) is a nonprofit organization created to strengthen the arts and cultural field by documenting and disseminating information on the sector. Any interpretation of the data represented here is the view of Dance/NYC and does not reflect the views of the CDP. For more information on the CDP, visit www.culturaldata.org.

The primary goal of including the CDP data in this analysis is to illuminate financial dynamics of DRF grantees leading up to the storm and identify any correlations that may exist between their pre-Sandy positions and post-Sandy recovery and resilience. A thin correlation between positive financial health, using metrics established by Nonprofit Finance Fund, and programmatic resilience—the ability of a group to continue programming and serve audiences in the wake of superstorm Sandy—is suggested in the body of the report. A fuller analysis is included as the second appendix. Please note that liquidity and other financial health tools are available to all organizations with CDP profiles, as part of Nonprofit Finance Fund (NFF) Financial Health Analysis tools.

The full CDP dataset is built on information from 41 DRF grantees made available to Dance/NYC on May 1, 2014. It includes only legally recognized 501(c)(3) organizations with budgets of more than \$25,000 that had a “review complete” CDP profile for any year 2009–2012. Excluded here are profiles submitted to the CDP by any grantee, for any year, that were not recognized as review complete.

CDP Sample

Budget Size	Number of Groups
1	n/a
2	4
3	8
4	11
5	13
6	5
Total	41

SOURCE: CDP DATA, 2009–2012. (SAMPLE SIZE: 41)

While the overall CDP sample size is 41, inclusive of profiles for any of the four years studied, 2009–2012, only 26 groups appeared in each of those four years. A sufficient number of reports for 2013 to shed greater light on the impact of the storm were unavailable. Certain analyses were performed using a subset of these organizations, specifically, those with balance sheet data, from Section 8 of the CDP data profile.

CDP Data Profiles Used

	2009	2010	2011	2012
CDP data	35	38	38	35
Balance Sheet data	31	34	32	32

SOURCE: CDP DATA, 2009–2012. (SAMPLE SIZE: 41)

In the body of the report, the full study sample of DRF grantees is segmented to illuminate its characteristics, including geography and organizational type. Given its utility for financial analyses the CDP sample, as organized by grantee budget size, is included in full here.

DRF Grantees, by Budget Size

Organizations by Budget Size	Category	% of sample	Total
<25,000	1	9.8%	5
26,000–99,000	2	15.7%	8
100,000–499,000	3	19.6%	10
500,000–999,999	4	21.6%	11
1,000,000–4,999,999	5	23.5%	12
>5,000,000	6	9.8%	5
Total		100.00%	51

SOURCE: DRF REPORTING FORM, 2013. (SAMPLE SIZE: 51)

Looking across all years, 2009–2012, an average of 73% of the groups in the CDP data sample use the accrual accounting method. Three groups moved from cash to accrual during the trend period. As of 2012, 15% of the groups in the CDP sample still are using cash accounting.

Neither the data from CDP nor the study sample is large enough to represent the field of dance as a whole and should be viewed in their proper contexts. The sample does not constitute the entirety of dance workers and organizations affected by superstorm Sandy, but rather those 501(c)(3) organizations and sponsored projects that applied for and received DRF awards. It should also be stressed that all data used is self-reported.

Stakeholder Input & Additional Notes

This research, the first of its kind for Dance/NYC, builds on a legacy of pioneering research, including three *State of NYC Dance* reports released since 2011 based on Cultural Data Project and fiscal sponsor data. It also builds substantially on stakeholder input, from testimony Dance/NYC collected in the wake of the superstorm to a public convening commemorating the superstorm's first-year anniversary, October 29, 2013. Hosted by the Martha Graham Center of Contemporary Dance, moderated by Shirley Levy, Chief of Staff at the New York City Department of Cultural Affairs, with featured speakers including LaRue Allen, Barbara Bryan, Meredith (Max) Hodges, Tim Griffin, and Carlota Santana, the free public event opened up discussion about Sandy's impact on New York City's dance community and on strategies for resilience going forward (video available at DanceNYC.org). Dance/NYC additionally invited feedback on early drafts of the research from multiple stakeholders, including all 51 NYC Dance Response Fund Grantees and the cross-disciplinary arts service leaders on the Steering Committee of the newly forming network CultureAID (Active in Disasters).



A PERFORMANCE RESCHEDULED. E-V-E-R-Y-O-N-E, PRODUCED BY PROSODIC BODY AND THE COMMONS CHOIR, AT NEW YORK LIVE ARTS. PHOTO: MIANA JUN.

Appendix II: Financial Indicator Analysis

In order to better understand how the NYC Dance Response Fund grantees were prepared financially prior to superstorm Sandy, available New York State Cultural Data Project (CDP) profiles were examined to illuminate operating results and liquidity. For these purposes, the researcher used calculations established by Nonprofit Finance Fund detailed here.

As indicated in the body of the report, only a slight correlation is suggested between pre-Sandy financial positions and programmatic resilience; grantees' demonstrated ability to continue programming and serve audiences in the wake of the superstorm Sandy. Select additional findings are included here to encourage broader thinking about the health and vulnerabilities of the field and what strategies and opportunities might be identified to prepare it for emergencies of all kinds that may arise in the future.

Specifically, operating results, unrestricted cash, and unrestricted liquid net assets were examined. The analysis indicates that, not unlike the arts and culture field as a whole, the grantees in the CDP sample were challenged by the recent economic downturn and are frequently used to doing more with less. And, like organizations in all disciplines, some dance organizations are walking very thin financial lines in service to the form—operating very slim (sometimes negative) operating margins, with little unrestricted cash, and negative unrestricted liquid net assets.

All of this suggests a significant financial vulnerability to the majority of groups in the study sample making it all the more challenging to withstand any unrecovered losses from Sandy or any future emergency.

There are some grantees which have formed financial practices that position them somewhat better than their peers. 22% have at least two of three positive financial health indicators in terms of liquidity (positive monthly unrestricted liquid net assets, positive monthly unrestricted cash) and a positive operating margin for each of the years 2009–2012. For these organizations, the margins are not high, ranging from an average of 2% to 12%.

However, there does seem to be a practice in place of achieving positive numbers in these major categories for these organizations.

These groups have representation from dance makers (44% of subset), presenters (33%), and service (22%). They represent all but the two smallest of the budget categories, indicating that the practice and success of greater financial health may be achieved at any of these budget levels.

Additionally, as stated in the relief sources section of the main report, 34% of those groups with CDP profiles for 2012 reported having a line of credit, and of those 83% had a line of credit balance at the end of 2012. No groups in the smallest budget category for which there was data (budget category two) reported having a line of credit. As of the writing of this report, there is insufficient data to determine whether any of the grantees turned to this source of relief.

Dance/NYC may consider putting these indicators to use in its regular reports on the field.

I. Operating results

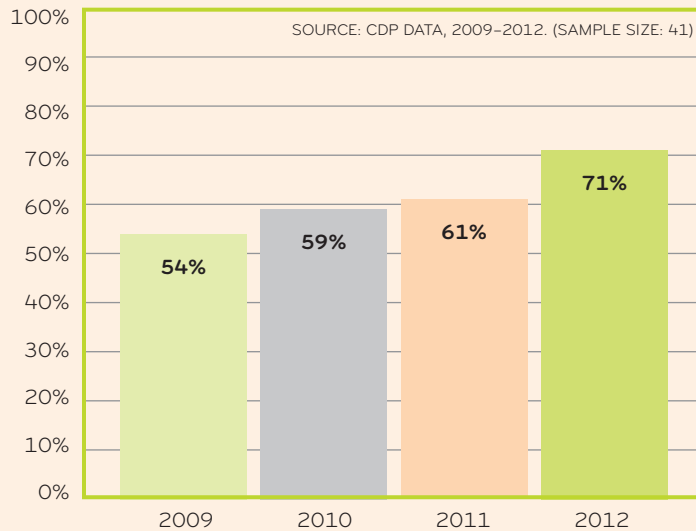
Revenue Intended for Operations – Operating Expenses

Operating Expenses

This analysis applies rigor to an assessment of grantees' operating results 2009–2012 by using in its calculations revenue intended for operations only. For those organizations in the CDP sample that did not report revenue intended for operations, unrestricted revenue was used. Negative numbers indicate operating deficits: groups do not have enough unrestricted or operating revenue to cover expenses.

We see, first, that a significant percentage of them were operating with negative operating margins. We also see that while the average operating margin in 2009 was positive, as the recession deepened, operating margins moved into the negative, and have not recovered.

Percentage of Grantees with Operating Deficits



CDP Sample

Year	Average of Operating Margin
2009	0.5%
2010	-1.1%
2011	-0.8%
2012	-1.5%
Total	-0.7%

SOURCE: CDP DATA, 2009–2012. (SAMPLE SIZE: 41)

II. Monthly Unrestricted Cash

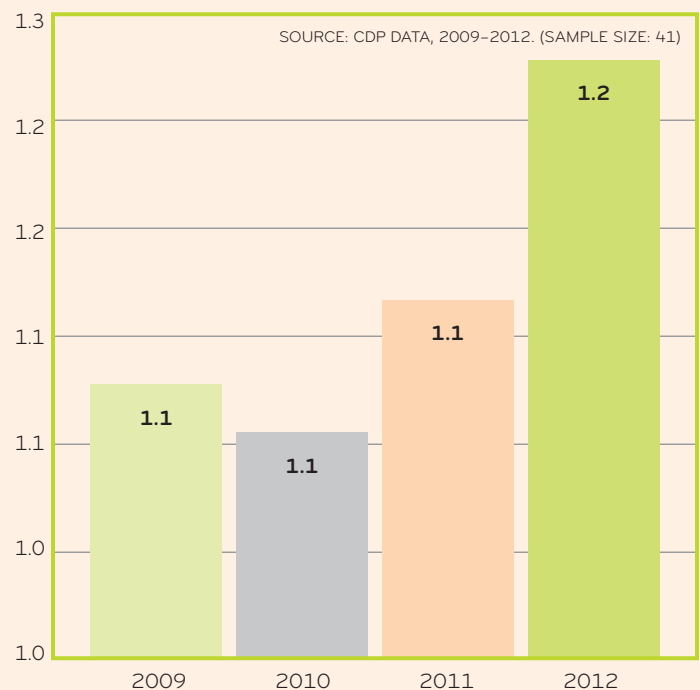
Unrestricted Cash Annual Expenses / 12

Looking at months of available unrestricted cash, balances have grown overall from 2009 to 2012 as the United States climbed out of the recession. However, the overall average number of months of unrestricted cash available is perilously low and may suggest pressures to temporarily use restricted funds and cash to cover short-term needs: for instance, emergency relief.

Those at the highest and lowest ends of the budget spectrum have less unrestricted cash reported than those in the middle budget categories. Looking at this over time and breaking it out by year shows that unrestricted cash balances have grown for the largest and declined for the smallest, a potential indicator of how vulnerable (or not) they were leading up to superstorm Sandy.

A total of 27% of grantees in the CDP sample own rather than rent. Speaking in very broad and general terms, those that own tend to have slightly higher average number of months of unrestricted cash (2 months) reported for the years studied than those who rent (1 month). This margin, however, is very small, and cannot really be analyzed without a thorough look at debt being carried by these groups.

Average Months of Unrestricted Cash, All Orgs—By Year



Average Monthly Unrestricted Cash, by Budget Category (all years)

Budget Category	Average of Months of Unrestricted Cash
1	n/a
2	0.0
3	1.2
4	1.8
5	1.3
6	0.7
Total	1.3

SOURCE: CDP DATA, 2009–2012. (SAMPLE SIZE: 41)

III. Unrestricted Liquid Net Assets

$$\frac{\text{Unrestricted Net Assets} - (\text{PE Net} - \text{PE Debt})}{\text{Annual Expenses} / 12}$$

Unrestricted Liquid Net Assets (LNA) refers to that portion of an organization's net assets that can be converted relatively easily to cover organizational expenses or, in this case, help cover unforeseen expenses due to a disaster or emergency. PE refers to Property and Equipment.

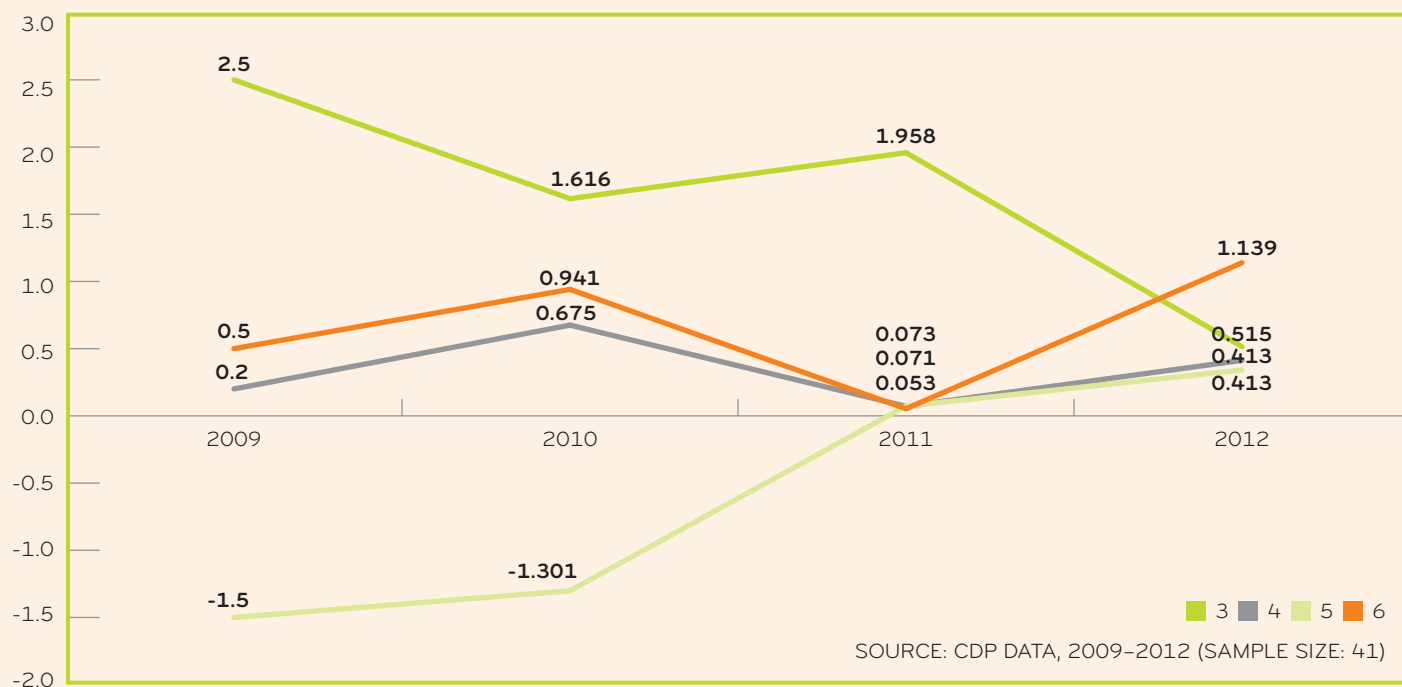
When looking at all budget categories by year, on average, the DRF grantees had less than one month of unrestricted liquid net assets available, again suggesting pressure to borrow from restricted assets to address the lack of LNA. Looking at the data by budget category and by year, LNA for the smallest groups has declined over time, while the others overall have risen.

Average Months of Unrestricted Liquid Net Assets, All Budget Categories—By Year

Year	Average of Months of LNA
2009	(0.1)
2010	0.1
2011	0.4
2012	0.6
Total	0.2

SOURCE: CDP DATA, 2009–2012 (SAMPLE SIZE: 41)

Average Number of Months of Liquid Unrestricted Net Assets, by budget category (2009–2012)



Appendix III: NYC Dance Response Fund Reporting Form

Please respond to the questions below by Monday, August 19, 2013. Brevity is encouraged; when possible, please limit responses to 100 words or less.

1. Organization Name:

2. Name of Primary Contact:

3. Email Address of primary contact:

4. Size of total annual budget for FY2012

5. Size of total annual budget for FY2013

6. Dates of fiscal year:

7. Total loss incurred as a result of Hurricane Sandy:

8. Please identify the primary areas of loss incurred.

You may select multiple answer options.

Please note that the type(s) of loss indicated here may differ from those described in your grant application. We are looking to assess the general landscape of Hurricane Sandy-related damage in the dance sector, rather than the specific areas targeted by the NYC Dance Response Fund grants. Additionally, we understand that the scope and nature of the loss you incurred may have evolved subsequent to your receipt of the grant.

- ☐ Lost income (actual)
- ☐ Lost income (projected)
- ☐ Property damage
- ☐ Travel expenses
- ☐ Space rental expenses
- ☐ Storage and moving expenses
- ☐ Unanticipated expenses pertaining to administrative or artistic personnel
- ☐ Other (please specify)

9. Use of funds: Please provide a brief description of how you used the funds awarded by the NYC Dance Response Fund.

10. Percentage of loss recovered as a result of the NYC Dance Response Fund and other sources:

11. Did you apply for support from any of the following sources? No, I did not apply for support from other sources.

- ☐ The U.S. Small Business Administration
- ☐ The NYC Nonprofit Recovery Loan Program
- ☐ The New York Council for the Humanities
- ☐ The New York Foundation for the Arts
- ☐ Other (please specify)

12. If you applied, did you receive support from any of the following sources?

- ☐ The U.S. Small Business Administration
- ☐ The NYC Nonprofit Recovery Loan Program
- ☐ The New York Council for the Humanities
- ☐ The New York Foundation for the Arts
- ☐ Other (please specify)

13. Did you submit an insurance claim? Yes/No

14. If yes, was this claim accepted or denied?
Accepted/Denied/N/A

15. Do you perceive a need for the establishment of "emergency" funding for New York City-based dance makers in the future? Yes/No

16. Are you actively seeking public assistance from The Federal Emergency Management Agency (FEMA)? Yes/No If not, why?

17. What steps are you taking to be prepared for future disasters?

18. What resources (both financial and nonfinancial) would be helpful to you if you were to encounter another disaster?

19. Do you anticipate that the losses you incurred will negatively impact your ability to create and present programming in the forthcoming fiscal year? Yes/No

20. If you answered "yes" to Question 16, will the funds provided by the NYC Dance Response Fund help to mitigate this? Why or why not? If you answered "no" to Question 16, please provide a brief (one sentence) explanation. [Note: errors in reporting.]

21. What opportunities, if any, did the hurricane present for you to advance your management, community relationships, public programming, etc.?

22. Other feedback:

APPENDIX IV: NEW YORK STATE CDP DATA FIELDS

SECTION 1

Legal Name
Fiscal year end date
CDP ID
mission
Street address1
Street address2
city
state
zip_plus_4
county
federal_id
org_type
other_org_type
fiscal_sponsor_name
NTEE classification
NISP classification
accounting_method

SECTION 2

Total Assets
Total Liabilities and Net Assets
Net Assets—Unrestricted

SECTION 3

Total unrestricted revenue intended for operating/programmatic purposes

SECTION 6 — EXPENSES

Total Expenses

SECTION 8 — BALANCE SHEET

Cash & Cash Equivalents
Endowment Investments—Board Designated
Fixed Assets—Land
Fixed Assets—Building
Fixed Assets—Furniture, Fixtures & Equipment
Leasehold Improvements

SECTION 10 — LOANS

Accumulated Depreciation
Credit Line Balance—Beginning of Year
Additional Borrowings During the Fiscal Year
Total Repayments During the Fiscal Year
Balance—End of Year
Credit Line Limit
Credit Line Rate
Mortgages Payable—Current
Other Loans & Notes—Current

SECTION 11

Do you own space?
Do you rent space?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



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