

STATE OF NYC DANCE & WORKFORCE DEMOGRAPHICS

2016 REPORT HIGHLIGHTS ORGANIZATIONAL FINDINGS



NYC Dance as Economic Engine

Together the organizations studied for this report 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 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%).

These findings are based on a sample of 172 self-identified dance organizations drawn from the DataArts's Cultural Data Profile in May 2016.



Council on
the Arts

