

# Moving Dance Forward



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NEFA'S NATIONAL DANCE PROJECT  
AT 20 & CRITICAL FIELD TRENDS

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*Commissioned by the New England Foundation for the Arts*

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# Preface

## DEAR READER,

The New England Foundation for the Arts (NEFA) invests in the arts to enrich communities. We work in New England, and in partnership with the National Endowment for the Arts to strengthen the national arts infrastructure through collaboration. NEFA has a long-standing commitment to dance, and to supporting the movement of art, ideas, and people across borders.

Twenty years ago, in 1996, under the leadership of then-executive director Sam Miller, NEFA developed the National Dance Project (NDP). The goal was to fund important dance artists to make new work, and to support their relationships with the cultural organizations who would bring those works to communities around the country. Our key partner in initiating NDP was the National Endowment for the Arts, which provided critical start-up support for this nascent endeavor. In our 20 years of grantmaking through NDP, we have made \$33 million dollars in grants to support 342 artists to create and tour 619 dance works at 787 cultural organizations across all 50 states and Washington DC, seen by over 2.7 million audience members.

To mark the 20<sup>th</sup> anniversary of the National Dance Project, NEFA commissioned Metris Arts Consulting to evaluate impact and trends in NDP's grantmaking data, and to ask the field about current needs through surveys, interviews, focus groups, and a literature review.

Our grants are made to dance artists and their companies, and to cultural organizations that present dance, so we defined our key constituencies as choreographers and presenters. Our goals were to learn about the impact of our grantmaking, and separately to assess current field needs independently of our funding mechanisms, so that we could identify gaps. This is information that NEFA will use in our program design moving forward, and that we hope will be useful to diverse stakeholders committed to the art form of dance.



What did we learn? *Moving Dance Forward* has been a lesson for NEFA in data-driven analysis. Working with 20 years' worth of data has taught us new practices in data collection, and enabled us to complement qualitative case-study analysis with quantitative findings. We charged ourselves to analyze our grantmaking data with the goal of promoting equity. We also charged ourselves with taking the data we collected from our surveys of current practice (we received close to 800 surveys) to learn from our constituents and ensure our efforts are focused on their needs.

NDP has supported dance engagements in all 50 states and the District of Columbia, and has a significant legacy of providing support to dance artists of color. Yet our data points to gaps as well; in our 20-year history, we have funded artists based in 24 states, and there are notable geographic disparities in terms of where NDP dollars are invested. Our focus groups point to sustained inequity in the field when it comes to investing in artists of color, Native American artists, and artists working outside of major cultural centers and the European contemporary dance idiom. We also note that NDP makes many first-time grants, and there is an opportunity to provide increased mentorship and added value to new grantees, both artists and presenters, in order to help them find future success.

*Moving Dance Forward* offers many important insights into our work as grantmakers, and into the state of the dance field:

- » Intertwined support for creation and presentation magnifies the impact of grantmaking by incentivizing relationship building, partnerships, and professional standing, fostering a commitment by all parties to the ecosystem of dance. Artists are the first among equals: investing in artists to create and perform new work is at the core of the ecology of dance.
- » Dance touring must be economically viable, but artists value it most because it connects them to wider audiences, and presenters value it because of their commitment to dance and in order to connect audiences to diverse cultures and art forms. Dance artists and presenters point to community engagement as an area of growth in connecting the public to dance.

- » Cultural organizations that present dance seek the opportunity to be adventurous and innovative in their work, as signaled by the special value they place on presentation grants that enable them to take risks, to work with artists new to their communities, and with artists whose engagements are more complex.

We hope the findings in *Moving Dance Forward* will be the jumping off point for further analysis by scholars, researchers, funders, and dance activists.

We owe many thanks to our long-standing funding partners at the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, who have invested significantly in NDP, and who were supportive and encouraging of NEFA as we sought to lift the hood and ask questions about NDP, and the dance field.

Thank you to Anne Gadwa Nicodemus and Rachel Engh of Metris Arts Consulting, whose commitments to this endeavor have been notable.

I would like to especially acknowledge the NEFA board of directors, led by Chair Lawrence Simpson. Lastly, my great thanks and appreciation to NEFA staff who have been critical to the success of this project: Sara Nash, Jane Preston, Kristin Gregory, Cheri Opperman, Dee Schneidman, and Ann Wicks.

With appreciation,



Cathy Edwards  
Executive Director

# Executive Summary

One of the few dedicated sources for dance funding in the United States, the New England Foundation for the Arts' (NEFA's) National Dance Project (NDP) aims to "fuel the creation of new dance works and bring the work of the most compelling dance artists of our time to audiences across the nation." NDP has distributed more than \$33 million in funding primarily to support creation and touring of new dance work, as well as other initiatives, including residencies, international exchange, and regionally focused professional development for choreographers.

The 2016-2017 season marks NDP's 20<sup>th</sup> anniversary. *Moving Dance Forward* rigorously unearths NDP's cumulative contributions to the development of the dance field. It also probes critical field trends that influence dance creation and touring today.<sup>1</sup> NEFA's objectives for this report are threefold: to document NDP's impacts, to improve NDP moving forward by gaining insights into unmet field needs and NDP's strengths and weaknesses, and to broadly share findings with the hopes that this research will inform programs and investments even beyond NEFA.

To meet the study objectives, our firm, Metris Arts Consulting, used a variety of methods and data sources. Core methods included: detailed analyses of NDP's internal records; a literature review; field-wide surveys administered to both dancemakers and presenters (nearly 800 responses); focus groups with dancemakers who self-identified as being largely excluded from access to resources that support contemporary dance touring; focus groups with presenters, including those who have and have not received support from NDP; interviews with dancemakers, presenters, NEFA staff, and dance ecology watchers; and an exploration of select secondary quantitative sources.

Our key findings reveal NDP's vital contributions to the development of the dance field. It has provided critical and holistic support for dance; made significant investments in both creation and touring; connected audiences and communities to dance; and increased artists' and presenters' connections, knowledge, confidence, and standing. An analysis of presenters and artists supported along several dimensions reveals strides in meeting NDP's objectives of supporting a diverse range of artists and presenters, as well as potential opportunities for improvement. Below (and to an even greater extent in the full report), we delve into the nuances of these impacts, substantiate findings, and place them in their larger context by connecting them to larger field trends.

## Impacts: Provided Critical & Holistic Support for Dance

"The numbers" provide powerful testament to NDP's robust and sustained support for dance. Across all of its programs over the last 20 years, NDP has supported 342 unique artists/companies, 787 different presenters, and 619 dance works. Its grants have helped connect audiences of more than 2.7 million to the experience of live dance. NDP's support translates to over \$33 million in grant funds, with dance works presented in all 50 states and the District of Columbia. Multiple sources recognized NDP's responsive and holistic approach to field needs and its multiplier effects, such as the ability to leverage additional funding.

**FIELD TRENDS AND CONTEXT** NDP's sustained support for dance particularly matters given that today's dancemakers and presenters operate in a climate of resource scarcity and rising costs. Relative to 10 years ago, 81% of presenter survey respondents reported that the costs associated with presenting dance, field-wide, had increased, and a majority (50.9%) indicated contributed income available for dance presentations had decreased. Sizable majorities of dancemaker and presenter survey respondents also indicated that field-wide revenues from touring opportunities had decreased or flat-lined vs. 10 years ago (61.5% and 73.4%, respectively).

## Impacts: Invested in Creation & Touring

Overwhelming evidence points to NDP's core support for dance creation and touring as significantly impacting dance in the United States.

What does NDP's support for creation look like when quantified? It has awarded \$11.9 million to 207 different artists/companies to support the development of 373 new dance works through Production Grants. In addition, 45 artists/companies have received \$931,000 to support final-stage development of 45 unique dance projects through Production Residencies for Dance (PRD) grants. Beyond the numbers, research findings consistently indicated that creation support has allowed artists to undertake more ambitious and/or higher quality projects. Artists credited NDP as contributing to both the evolution of projects and their development as artists.

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<sup>1</sup> This research focuses on new dance works created for presentation in the non-commercial sector, in keeping with NEFA's mission.



© Stephanie Berger, Trisha Brown Dance

With NDP support, 273 different artists/companies have toured their work in over 3,000 touring engagements to all 50 states and the District of Columbia. NDP has awarded presenters \$16.5 million to subsidize artist touring fees in the form of Presentation Grants. Beyond this direct investment, we found strong evidence that NDP grant subsidies incentivize the presentation of dance. Over a third (35.6%) of presenter survey respondents reported that they present less or no dance in years when they do not receive NDP support. Some types of presenters (such as colleges, rural presenters, cultural series organizations, newer dance presenters, and those with smaller budgets) experienced this impact to an even greater degree. NDP also plays a critical role in allowing presenters to take risks; high majorities of presenter survey respondents agree that NDP enabled them to work with new artists (82.7%), present artists they would not otherwise be able to (76.5%), and take artistic risks (74.8%).

NDP stakeholders view the program's current approach of funding both artistic creation and providing tour subsidy as closely intertwined and highly impactful. Interestingly, diverse stakeholders generally agreed that artists should be prioritized as NDP's core and most deserving constituency; they recognized that artistic creators must generate work in order for presenters to be able to present and communities to experience dance.

**FIELD TRENDS AND CONTEXT** What are the larger trends and context for NDP's touring impacts? Has touring declined? Do dancemakers still find touring relevant? We found strong evidence that dancemakers and presenters perceive touring to have declined, and mixed evidence as to whether that is actually the case. For instance, even though sizable percentages of presenter and dancemaker survey respondents expressed views that field-wide touring is down or has flat-lined, when we examined touring trends in NDP's internal grant data, we found evidence that touring has actually remained fairly constant over time. For instance, both the median (5.5 to 6) and average (6.2-6.9) number of NDP-supported touring engagements per project are about six, when looking at five-year periods across NDP's 20-years.

Despite perceived decline, touring still matters to many dance-makers—a key finding for NDP and wider audiences—73.8% of dancemaker survey respondents tour their work and of respondents who don't tour their work, 83.3% would like to. Why do dancemakers wish to tour? Top motivations include to allow the work to reach new and wider audiences and to increase their visibility. On the presentation side, survey data suggests top motivators for presenters to present dance are to advance their mission, because of their commitment to dance as an art form, and to connect audiences to diverse cultures and art forms. Touring as an economic motivator, however, may be growing obsolete. Building audiences and connecting them to dance ranked as more important motivations to dancemakers and presenters vs. economic rationales, and costs ranked as the top barrier for dancemakers to tour and presenters to present dance for survey respondents.

### Impacts: Connected Audiences/Communities to Dance

Audience testimonials and the sheer numbers surrounding NDP's success in connecting people to dance illuminate the ways in which NDP has benefited audiences and communities. NDP has helped bring 619 different dance works to local communities in all 50 states and the District of Columbia. Audience counts total over 2.7 million. These audiences have been exposed to transcendent beauty, new forms of dance, different cultures, and new ideas because of these dance works. NDP has facilitated countless intrinsic arts impacts, especially for those NDP-supported projects with deep community engagement. Evidence indicates that it has also expanded access to the arts in terms of reaching youth, audiences of color, rural, and transgender audiences. Notably, over two-thirds of presenter survey respondents agreed that NDP support helped them deepen relationships with existing audiences, more than half reported that it helped them attract new audiences, and just under two-thirds noted that it helped them diversify their audiences.

**FIELD TRENDS AND CONTEXT** Do presenters, nationwide, struggle to attract, sustain, and diversify dance audiences? If so, NDP's role in helping presenters expand audiences takes on even greater significance. Though the field still faces challenges with audience diversity in terms of education levels, income, and race, the most recently available national data on dance attendance shows some modestly promising signs in terms of attendance rates. Non-ballet<sup>2</sup> dance attendance rates increased from 2008 to 2012, with increases in attendance rates by audiences of color from 2002-2012. Interview, focus group, and survey participants cited a number of contributing factors that impede growth of dance audiences ranging from the reduction of dance education in schools to the public's lack of understanding of the resources involved in creating dance, discomfort with the pressure to understand dance work, and reluctance to see an unknown company. We also heard many ideas for ways to expand dance audiences, such as leveraging the popularity of dance in popular media and in nontraditional spaces, and capitalizing on audiences' growing interests in active participation in dance experiences.

### Impacts: Increased Artists' & Presenters' Connections, Knowledge, Confidence & Standing

NDP's offerings resulted in additional value creation through increased connections, knowledge, confidence, and standing for presenters and dancemakers.

Through its grantmaking and structure, NDP connects dance-makers, presenters, and other local partners. The great majority (91%) of dancemaker respondents in a 2014 study conducted by Helicon reported that NDP helped strengthen their relationships with presenters, and 84% of 2016 presenter survey respondents who have served as NDP "Hub Sites representatives"<sup>3</sup> agreed that it enhanced their organization/venue's connections to artists. Presenters also connect with one another through NDP: of the presenter survey respondents that had received NDP funds, 63.6% agreed that the support helped them network with other presenters. In addition, findings revealed that NDP has fostered artists' relationships with other artists, as well as presenters' relationships with local community entities.

NDP also helps artists and presenters build knowledge and hone skills, which can be critical for their own professional development as well as overall growth of the dance field. Presenters repeatedly told us that they value the annual roster of NDP grantees as a way to find out about new artists that have already been vetted by a panel of peers. Majorities of presenter survey respondents who have received NDP support agreed that it improved their standing/reputation and helped them make the case to present dance to boards and/or funders (69.5% and 61.1%, respectively). We also found strong evidence that NDP support helps artists leverage additional funding and opportunities.

<sup>2</sup> As captured through the Survey of Public Participation in the Arts, this includes live dance performance other than ballet, such as modern, folk, tap, or Broadway.

<sup>3</sup> Historically, "Hub Sites representatives" were leaders from U.S.-based presenting institutions who showed a dedicated commitment to the creation and presentation of new dance works and served rotating, multi-year terms on NDP grant review panels. They made grant recommendations during annual NDP review meetings, advised on policy, and provided guidance to applicants during the final stage for NDP Production Grants. In addition, NDP grant review panels included artists, managers, or presenters who served one or two year terms in the role of "Advisor" and observed the evaluation process and provided guidance on funding criteria and procedure but did not evaluate proposals or make grant recommendations. As of 2016, the two roles have combined, with presenters and artists serving jointly as "NDP Advisors." In this capacity, they will evaluate proposals, make grant recommendations, and help inform the program's future policies and guidelines in the context of NDP's program goals.



Artists involved in Production Residencies for Dance (PRD) and the Regional Dance Development Initiative (RDDI), and Hub Site presenters particularly experience professional development and networking benefits. PRD fosters artist-presenter relationships and boosts artists' confidence regarding tour readiness. RDDI empowers dancemakers and opens up new opportunities by fostering connections between artists and presenters, building knowledge/skills through artist-artist exchange, and increasing visibility. Multiple Hub Site presenters rated relationship building with artists and access to information (i.e., learning about new artists and different dance forms) as even more beneficial than financial support received from NDP—88.0% agreed that their participation enhanced staff's access to information about dance and 84% agreed that it enhanced staff's professional development.

### Impacts: Breadth & Diversity of Presenters & Artists Supported

NDP strives to support a diverse range of projects and artists with regard to aesthetics, genre, career stage, gender, race, ethnicity, disability, and geographic reach. Analyses of the supported artists and presenters reveal strides towards these goals and potential opportunities for improvement.

Since NDP's inception, 787 different presenters have been supported through 3,377 grants, and the number of NDP-supported presenters has grown over time. NDP has supported presenters in all 50 states and the District of Columbia, and California and New York consistently top the list as the presenter states claiming the most grants. Presenters in Mid-America (6.3%) have received the fewest presentation grants. By "type" of presenter, NDP support has gone to a broad range (over 30 different kinds); colleges and universities represent the greatest share, followed by the closely related categories of performance facilities and art centers.

Findings also reveal that NDP plays important roles in both seeding presenters new to NDP (some of which are unlikely dance presenters) and providing sustaining support for a core of committed dance presenters; a majority (50.4%) of presenter grantees have received only one grant, and a small number (40, 5.1%) have received 20 or more grants. Of the 40 presenters who have received 20 or more grants, 84.3% of their NDP-supported touring engagements are with artists new to them, on average.

How many artists have received NDP support and what are their characteristics? NEFA has awarded 519 Production Grants and/or Touring Awards to 294 artists from 24 states, the District of Columbia, and internationally. By geography, the majority of Production Grants and Touring Awards went to domestic artists (85.2%), those living in non-rural areas<sup>4</sup> (96.6%), and artists from New York State (54.1%). Together, grants awarded to New England, Southern, and Mid-American artists only make up 5.4% of all Production Grants and Touring Awards. In addition, the bulk of NDP's support has gone towards artists new to NDP: almost two-thirds (64.6%) of artists have received a single Production Grant/Touring Award. On the other end of the spectrum, NDP has offered sustained support for some: 20 artists/companies have received five or more NDP Production Grants and/or Touring Awards.

Available data reveals that NDP has consistently supported artists of color. Choreographer-level data on race/ethnicity is available for a little over half (52.6%) of NDP Production Grants or Touring Awards. Within available data, about half of Production Grants/Touring Awards recipients have been tied to choreographers of color/Native American artists and half have been tied to non-Hispanic, Caucasian choreographers (26.6%, 26.0%, respectively). Notably, these levels exceed the proportions of choreographers of color in the overall workforce. In addition, since 2001, available data reveals that more NDP Production Grants/Touring Awards have been tied to choreographers of color/Native American choreographers than to non-Hispanic, Caucasian choreographers. Lastly, the artists/companies who have had the most NDP supported touring engagements since NDP's inception—Ballet Hispanico (86), PHILADANCO (82), Bill T. Jones/Arnie Zane Company (77), Evidence, A Dance Company (65), and Urban Bush Women (59)—are all prominent dance companies headed by artists of color.

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<sup>4</sup> We defined rural as not located in a county within a Metropolitan Statistical Area.

**FIELD TRENDS AND CONTEXT** NDP's track record with regards to diversity of supported dancemakers by geography, race, and ethnicity should be viewed in relation to larger demographic patterns and equitability of access to resources. Non-rural areas are home to far more choreographers than rural areas; for dance work in all sectors, including commercial dance, an estimated 93.2% of U.S. choreographers are based in non-rural areas. The top ten Metropolitan Statistical Areas (MSAs) by numbers of choreographers capture about a third of U.S. choreographers (35.0%). Of these, the greatest numbers of choreographers work in New York, Los Angeles, and Chicago MSAs, and the Seattle and Washington, DC MSAs have the greatest share of choreographers in their overall workforce. For race/ethnicity, an estimated 30.3% of choreographers working in all sectors are people of color or Native American, higher percentages than for all artistic occupations combined<sup>5</sup> or all workers. The greatest proportion of choreographers of color are Black/African American (11.5%), followed by Hispanic/Latino (10.3%). The field should celebrate the relatively high shares of racial and ethnic minorities working as choreographers and NDP's sustained robust support for artists of color. In our research, however, several dancemakers spoke to systemic inequities that affect support systems related to the creation and touring of dance works, from unequal funding opportunities to presenters who lack cultural awareness and fluency. The full report also explores other dimensions of diversity and inequities, such as the intersections with gender, sexual orientation, age, and immigrant and disability status.

### Additional Field Trends to Watch

This report includes a number of other key dynamics facing the dance field today, in addition to the field trends and contexts described. NEFA and other funders and service providers may opt to strategically adjust programs and grants to remain responsive to these opportunities and challenges.

- » Over the last 14 years, the occupations of choreographer and dancer have only slightly increased as shares of the overall workforce, and dance earnings for these workers may have decreased<sup>6</sup> since 2005. Dancers and choreographers are more likely to be employed part time and make less than the average artist.
- » To support the creation of dance work, survey data suggests project-based models are used most extensively, followed by equal collaborations with co-creators, and company models.
- » To economically sustain their artistic practices, survey data reveal that dancemakers rely on many different structures and models, and that traditional means such as grants, 501c3 status/fiscal sponsorships, and non-crowdfunding individual donations are still used extensively
- » To cover the cost of presenting dance, survey data suggests that presenters also rely on a variety of sources, with allocated organization operating/programming funds coming in as the most important and income from ticket sales ranking second
- » Pairing touring with deep community engagement was the top ranked model that dancemaker survey respondents plan to use in the next five to ten years to meet their touring goals, followed by tours that feature unconventional dance venues, and peer-to-peer exchanges with artists in other cities
- » Presenters likewise demonstrated a strong interest in community engagement; 73.2% of presenter respondents believe that it's very important to include community engagement/educational offerings with dance presentations

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<sup>5</sup> A list of occupations included in "all artists" is included in the technical appendix.

<sup>6</sup> Direct comparisons of median current and historic earnings are compromised because data sources differ and definitional constructs of earnings values have changed over time.

NDP seeks to serve its constituents with ever-increasing effectiveness and equity and to deepen its impact. As data analysis and study participants began to reveal findings, Metris and NEFA established an iterative process that informed questions for NDP's future utilizing the data, field trends, and impacts explored in this report. We organize the critical questions into the following action areas:

### **SUSTAIN CORE CREATION AND TOURING SUPPORT**

**AND DEEPEN IMPACTS** As NEFA seeks to deepen NDP's impact, it may explore shifting the focus of grant programs and whether ability to draw large/wide ranging audiences or artistic "excellence" and quality belong as criteria for core creation and touring support.

### **INVESTIGATE OPTIONS TO SUPPORT ARTISTS BASED ON LENGTH OF INVOLVEMENT WITH NDP, CAREER STAGE, AND BUDGET SIZE**

The 300+ artists/companies supported through NDP, as well as those that will follow, vary based on their length of involvement with NDP, career stage, and budget size. The opportunity is ripe for NEFA to examine how it might tailor support to artists' varying needs and opportunities.

### **EXPLORE ADAPTATIONS THAT INCREASE RELATIONSHIP BUILDING AND PROFESSIONAL DEVELOPMENT BENEFITS**

NDP has spurred connections between and among dancemakers, presenters, and even other local partners, as well as facilitated knowledge- and skill-building for artists and presenters. Dancemakers and presenters articulated strong interest in the relationship building and professional development aspects of NDP's offerings. NDP may be able to adapt its programs and grants to expand such benefits.

### **EXPLORE WAYS TO SUPPORT DANCEMAKERS AND COMMUNITIES AFFECTED BY SYSTEMIC INEQUITIES**

Some dancemakers and presenters argued powerfully that NDP should take additional steps to respond to historic and continued inequities in the field. NDP can take this time to examine its grants/program offerings, funding criteria, and the ways in which panels function and their composition, in order to advance the increased support for dancemakers and communities affected by systemic inequities.

### **RESPOND TO ADAPTATIONS IN DANCE TOURING/PRESENTATION**

Dancemakers have adapted, and will continue to adapt, how they make and share work. As NDP responds to these adaptations (interest in community engagement, touring in unconventional venues and artist-to-artist exchanges), it might find itself in different roles supporting how artists work with one another, presenters, and communities, to share work.

### **EXAMINE WAYS TO FACILITATE DEEPER PRESENTER PARTICIPATION IN NDP AND THE DANCE FIELD**

The nearly 800 presenters already supported through NDP, and new ones to come, face various challenges. NEFA can take this time to examine how best to support a variety of presenters so as to deepen presenter participation in NDP and the dance field.

In sum, across all of its programs, NDP's impacts have directly touched over 600 dance works, nearly 350 artists/companies, close to 800 presenters, and audiences of more than 2.7 million. NDP's over \$33 million in grantmaking translated to critical and holistic impacts for the dance field. It has helped artists undertake more ambitious and higher quality projects and enhanced their artistic and professional development. It has spurred artists and presenters to forge new, and to deepen existing relationships with each other and one another. It has incentivized presenters to present dance and take financial and artistic risks. Because of NDP, presenters have been better able to expand and diversify audiences and audiences have experienced powerful intrinsic impacts from witnessing inspiring beauty, new ideas, and different cultures and dance forms. NDP's impacts particularly matter because dancemakers in the U.S. struggle to economically sustain their artistic practices and make and share work, and many presenters face cost and audience development challenges for dance presentation. However, despite perceived declines in touring and adaptations within it, touring remains relevant for dancemakers. NEFA is uniquely positioned to deepen NDP's work and focus, in response to field-wide opportunities and challenges in dance, and to build on its proven strengths.

# Introduction

## STUDY OBJECTIVES

The New England Foundation for the Arts' National Dance Project (NDP) turns 20 with its 2016 season. NEFA engaged Metris Arts Consulting to help it look back to move forward. This report explores NDP's contributions to the development of the dance ecology<sup>7</sup> over its 20-year history and the larger current support systems and challenges related to creating and touring dance. It frames critical questions and issues to inform how NDP should evolve over the next five to ten years to maximize the value of its offerings. Audiences for the report include not only NEFA staff and board, but also NDP's current and prospective funders, and the broader field of dance artists, presenters, administrators, and audiences. By making findings available to other funders and service providers, this research may inform programs and investments even beyond NDP.

After notes on research methods and background on NDP, this report delves into the impacts that NDP has made over its 20-year history. We argue that NDP has provided critical and holistic support for dance and investigate how its investments in creation and touring benefited artists and presenters. (In keeping with NDP's mission, our emphasis is on new dance works created for presentation in the non-commercial sector.) We also explore impacts to audiences/communities, as well as additional value creation for artists and presenters, such as increased connections, knowledge, confidence, and standing. We conclude this section with an analysis of the breadth of artists and presenters supported by NDP. Throughout, we highlight why these impacts matter in the context of the current challenges and opportunities of creating and touring work in the U.S. In the following section, we present additional field needs and trends, which broad stakeholders interested in the health of the dance ecosystem may use to inform areas for strategic investment/intervention/program and policy development. We next outline stakeholders' views on how NDP's impacts might be deepened and made more equitable and inclusive. Throughout the entire report, we intersperse critical questions and opportunities for NEFA to consider as it shapes NDP's evolution. A conclusion recaps these critical questions and reflects on field-wide implications. The report also includes appendices that detail data sources and provide archival lists of all artists, dance works, and presenters supported by NDP.

## RESEARCH DESIGN & METHODS

Metris used a variety of methods and data sources to meet the study objectives. Core methods included: detailed analyses of NDP's internal records, a literature review, field-wide surveys administered to both dancemakers and presenters, focus groups, interviews, and an exploration of select secondary quantitative sources.

In close collaboration with NEFA staff, Metris initially distilled and refined research questions and developed a hypothesized model of how NDP's contributions fit within the larger dance ecosystem. Those framing research questions guided all subsequent data collection and analysis. (For the full list of research questions, see the Technical Appendix.)

Metris inventoried existing NDP data sources including: internal summary grant records; prior third-party program evaluations commissioned by the Doris Duke Charitable Foundation; and individual final reports submitted by artist and presenter grantees. To generate descriptive statistics on the number and range of presenters and artists supported, we merged, extensively cleaned, and synthesized 20 years of summary grant records. This analysis was, however, constrained by data limitations. For instance, we lack accurate individual-level data on choreographers' race/ethnicities for 47.4% of awards for NDP's core artist programs: Production Grants and/or Touring Awards (see *Available Data*

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<sup>7</sup> Following in the path of other researchers, we use the term "ecology" to describe an ecosystem of diverse interconnecting players. For example, Markusen et al. write that an "arts and culture ecology encompasses the many networks of arts and cultural creators, producers, presenters, sponsors, participants, and supporting casts embedded in diverse communities" and Jackson et al. argues that cultural vitality "suggest an ecology of a wide variety of arts-related entities (some explicitly arts-related and some not)—large, midsize, small, nonprofit, public, commercial, and informal—as necessary for cultural vitality." Ann Markusen et al., "California's Arts and Cultural Ecology," September 2011, 4; Maria Rosario Jackson, Florence Kabwasa-Green, and Joaquin Herranz, "Cultural Vitality in Communities: Interpretation and Indicators" (Urban Institute, 2006), 21, <http://www.urban.org/url.cfm?ID=311392>. In our construct, funders, dancers and dancemakers, presenters, audiences/communities, agents, and service organizations intertwine to constitute the dance ecology.

<sup>8</sup> For its grantee data collection, NEFA has followed the National Standard for Arts Information Exchange used by the country's 56 state arts agencies, six regional arts organizations and the National Endowment for the Arts. With regards to race, grantees working within company structure typically completed racial data based on the organization (i.e., "No single group listed above represents 50 percent or more of staff or board or membership"), because the organization is the grantee as opposed to the choreographer or his/her collaborators. Data on discipline is captured within "The Standards," but categories selected by grantees were frequently too broad, i.e., "dance," as to be useful for this analysis.

*Shows Robust Support for Racially/Ethnically Diverse Artists.*) In addition, data on artists' gender, sexual orientation, disability status, career stage, and dance genre/aesthetic were not consistently captured within summary grant records, which prevented us from analyzing historic data along these dimensions.<sup>8</sup>

To gain insights into the challenges and support system for creating and touring dance and NDP's impacts, Metris conducted a literature review. We reviewed nearly 30 publications (cited throughout the report) that included third-party evaluations of NDP; published dance-convening summaries; academic journal articles; articles in popular press and publications specific to dance, arts, and philanthropy; and reports produced by the National Endowment for the Arts, service providers (Dance/USA, Dance/NYC, Americans for the Arts), and consultants (Wolf Brown, AEA, Helicon Collaborative). Given the 20-year time horizon for the NDP impact analysis, we included both historic and contemporary materials.

Nearly 800 people completed the two surveys that Metris conducted for this study: a survey for dancemakers to gain insights into how they currently create, share, and economically sustain their dance work, and a survey for dance presenters to better understand how dance is currently presented and field-wide trends. Both sets of respondents also provided feedback and recommendations to NDP. Our goal was to capture a diverse range of dancemakers' and dance presenters' perspectives.

Over 500 people (534) took the dancemakers' survey (381 full, 153 partial). The dancemakers' survey was open to U.S. dancemakers working both inside and out of formal company structures. They could work in any aesthetic genre or tradition, as long as the work is intended for presentation in the non-commercial sector. Earning a living from dance was not required, though full-time college or high school students were discouraged from participating. On average, dancemaker respondents had been working in the field 27.5 years (median of 20 years). Although the total number of choreographers creating work for presentation in the non-commercial sector (the true population) is unknown, an estimated 10,874 U.S. choreographers work in all sectors.<sup>9</sup> Our survey response rate captures 4.9% of that number. As a sample of convenience, respondents may not accurately reflect the true population. On page 11, we present demographic statistics comparing the survey respondents to NDP grantees and national statistics on choreographers to better allow readers to interpret the findings (Table 1).

Nearly 250 (246) people took the presenters' survey (50 full, 196 partial). It was open to all U.S. entities that present dance of any genre or tradition outside of the commercial sector. This included 501c3 nonprofit organizations and university-affiliated performance spaces, but also tribal entities, dance artists/companies who self-produce in rented venues or via exchanges with dance artists in other cities, museums that present dance installations, spaces that present dance as one of several arts disciplines, and community spaces that primarily serve non-arts functions. The total number of U.S. dance presenters is also unknown, however 450 members of the Association of Performing Arts Presenters indicated that they presented dance at the time

they became members. Our survey response rate captures 54.7% of that number. Again, as a sample of convenience, respondents may not accurately reflect the true population. On page 12, we present descriptive statistics on the presenter respondents and NDP presenter grantee pool to aid in the interpretation of presenter survey findings (Table 2).

As noted above, we analyzed dancemaker and presenter data by rural status, among other dimensions. We defined rural as not located in a county within a Metropolitan Statistical Area (MSA),<sup>10</sup> consistent with the construct used by the National Assembly of State Arts Agencies.<sup>11</sup> In addition, any presenter survey respondent who indicated that they primarily served rural populations was coded as rural. Communities within MSAs (non-rural), range from the U.S.'s largest cities to suburban communities and even some places with rural character (such as Becket, MA, home to Jacob's Pillow Dance Festival). Despite its imprecision, consistent use of this rural/non-rural construct allowed us to make assignments for all presenter and dancemaker data.<sup>12</sup> NEFA has an opportunity to conduct a more fine-grained analysis by characteristic of presenter/dancemaker community with future research.

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<sup>9</sup> Source: *Emsi data, 2015 jobs count for choreographers (SOC 27-2032)*.

<sup>10</sup> As per the U.S. Census Bureau's definition, Metropolitan Statistical Areas have at least one urbanized area of 50,000 or more population, plus adjacent territory that has a high degree of social and economic integration with the core as measured by commuting ties." Executive Office of the President, Office of Management and Budget, "OMB Bulletin No. 15-01," July 15, 2015, <https://www.whitehouse.gov/sites/default/files/omb/bulletins/2015/15-01.pdf>.

<sup>11</sup> "State Arts Agency Fact Sheet: Support for Arts in Rural Communities," n.d., <http://www.nasaa-arts.org/Research/Grant-Making/RuralGrantmakingFactSheet0316.pdf>.

<sup>12</sup> Although we initially attempted to use an alternate construct, the Census Bureau's urban/rural definition, high proportions of our presenters' survey respondents were located in zip codes or Census Designated Places that are partially urban and partially rural. As we did not gather street addresses in an effort to protect confidentiality, we were unable to make specific determinations.

<sup>13</sup> Historically, "Hub Sites representatives" were leaders from U.S.-based presenting institutions who showed a dedicated commitment to the creation and presentation of new dance works and served rotating, multi-year terms on NDP grant review panels. They made grant recommendations during annual NDP review meetings, advised on policy, and provided guidance to applicants during the final stage for NDP Production Grants. In addition, NDP grant review panels included artists, managers, or presenters who served one or two year terms in the role of "Advisor" and observed the evaluation process and provided guidance on funding criteria and procedure but did not evaluate proposals or make grant recommendations. As of 2016, the two roles have combined, with presenters and artists serving jointly as "NDP Advisors." In this capacity, they will evaluate proposals, make grant recommendations, and help inform the program's future policies and guidelines in the context of the NDP's program goals.

**TABLE 1: Characteristics of Dancemaker Survey Respondents, NDP Artist Grantees, and U.S. Choreographers**

	Survey Respondents		NDP Artist Grantees		U.S. Choreographers (2015)	
Race/Ethnicity	#	%	#	%	#	%
Hispanic, Latino, or Spanish origin	35	8.8	8	5.4	1,118	10.3
White	289	74.9	71	48.0	7,577	69.7
Black or African American	40	10.4	29	19.6	1,246	11.5
Asian	38	9.8	19	12.8	445	4.1
A race that's not listed here	34	8.8	n/a	n/a	n/a	n/a
American Indian and Alaska Native	15	3.9	2	1.4	36	0.3
Native Hawaiian and Other Pacific Islander	7	1.8	0	0.0	69	0.6
Two or more races	n/a	n/a	19	12.8	383	3.5
<b>Gender Identity</b>						
Woman	286	73.1	n/a	n/a	8,910	81.9
Man	96	24.6	n/a	n/a	1,964	18.1
A gender that's not listed here	6	1.5	n/a	n/a	n/a	n/a
Transgender	3	0.8	n/a	n/a	n/a	n/a
<b>Region</b>						
New England	38	9.8	19	5.5	651	6.0
South	22	5.7	5	1.4	1,834	16.9
West	106	27.5	63	17.9	3,121	28.7
Mid-Atlantic	161	41.7	129	37.3	2,058	18.9
Mid-America	7	1.8	4	1.2	1,307	12.0
Midwest	52	13.5	28	8.1	1,903	17.5
International and Puerto Rico	n/a	n/a	99	28.6	n/a	n/a
<b>Rural Status</b>						
Non-rural	381	99.0	234	96.7	10,140	93.2
Rural	4	1.0	8	3.4	734	6.8
<b>Metropolitan Statistical Areas</b>						
New York-Newark-Jersey City, NY-NJ-PA	120	31.0	110	32.1	745	6.9
Los Angeles-Long Beach-Anaheim, CA	29	7.5	18	5.2	702	6.5
San Francisco-Oakland-Hayward, CA	28	7.2	18	5.2	257	2.4
Seattle-Tacoma-Bellevue, WA	24	6.2	10	2.9	262	2.4
Boston-Cambridge-Newton, MA-NH	17	4.4	5	1.5	235	2.2
Minneapolis-St. Paul-Bloomington, MN-WI	17	4.4	14	4.1	190	1.7
Chicago-Naperville-Elgin, IL-IN-WI	13	3.4	6	1.7	412	3.8
Philadelphia-Camden-Wilmington, PA-NJ-DE	13	3.4	9	2.6	141	1.3
Paris, France	n/a	n/a	20	5.8	n/a	n/a

**Table 1**

Notes: Emsi uses the language "Hispanic or Latino" and sex vs. gender identity. (Gender identity may or may not align with sex.) Statistics listed above for race/ethnicity of NDP artist grantees reflect only grant data for whom accurate choreographer-level race/ethnicity data is available. Sources: Dancemakers' Survey: Q15, Q16, Q17, Q14; NEFA internal documents; Emsi Occupational Snapshots: Q1 2016 Data Set; Emsi Occupation Map for Occupation Map: Choreographers in All Regions, Q2 2016 Data Set.

**Table 2**

Notes: Rural status statistics exclude international presenters. Sources: Presenters' Survey: Q6, Q21, Q19, Q20, Q18, Q16; NEFA internal documents.

**TABLE 2: Characteristics of Presenter Survey Respondents and NDP Presenter Grantees**

Type	Survey Respondents		NDP-Supported Presenters	
	#	%	#	%
College or university	49	25.0	291	37.0
Arts center	35	17.9	107	13.6
Other	31	15.8	31	3.9
Performance facility	27	13.8	158	20.1
Cultural series organization	19	9.7	48	6.1
Festival	11	5.6	42	5.3
Performing group	8	4.1	27	3.4
Arts service organization	8	4.1	24	3.0
Museum, gallery, or exhibition space	3	1.5	17	2.2
Individual artist	3	1.5	2	0.3
Other municipal arts presenter (parks and rec, etc.)	2	1.0	4	0.5
Community/social service organization (primarily non-arts)	0	0.0	14	1.8
Tribal government	0	0.0	n/a	n/a
Arts council/agency	0	0.0	22	2.8
<b>Region</b>				
New England	48	24.6	74	9.4
Mid-Atlantic	46	23.6	200	25.4
West	38	19.5	186	23.6
Midwest	28	14.4	131	16.6
South	27	13.8	134	17.0
Mid-America	8	4.1	56	7.1
International/Puerto Rico	n/a	n/a	6	0.8
<b>Rural Status</b>				
Non-rural	177	91.2	678	86.8
Rural	17	8.8	103	13.2
<b>Audience Capacity/Size of House</b>				
Less than 75	5	2.6	n/a	n/a
76 - less than 150	34	17.3	n/a	n/a
150 - 299	41	20.9	n/a	n/a
Over 300	104	53.1	n/a	n/a
NA, highly variable due to site specific/ unconventional venues, etc.	12	6.1	n/a	n/a
<b>Total Annual Budget</b>				
Up to \$25,000	9	4.7	n/a	n/a
Between \$25,001 - \$50,000	11	5.7	n/a	n/a
Between \$50,001 - \$199,999	31	16.1	n/a	n/a
Between \$200,000 and under \$1M	54	28	n/a	n/a
Between \$1M and under \$3M	47	24.4	n/a	n/a
Over \$3M	41	21.2	n/a	n/a
<b>Percentage of Annual Public Events/Performances That Are Dance</b>				
Less than 10%	40	20.6	n/a	n/a
10 - 25%	71	36.6	n/a	n/a
26 - 50%	20	10.3	n/a	n/a
51 - 75%	9	4.6	n/a	n/a
Over 75%	54	27.8	n/a	n/a
<b>Years Presented Dance</b>				
1 - 5	28	14.3	n/a	n/a
6 - 10	23	11.7	n/a	n/a
11 - 20	37	18.9	n/a	n/a
Over 20	108	55.1	n/a	n/a

To provide rich qualitative data from a variety of perspectives, Metris also conducted one-on-one interviews and focus groups with a range of dance ecology stakeholders. From May–November, 2015, Metris conducted 19 interviews with: two NEFA staff; five dancemakers; five presenters who received NDP support; and seven dance “ecology watchers,” such as academics, national funders, and representatives of service organizations. Many of the presenter interviewees also formerly served as NDP “Hub Site representatives.”<sup>13</sup> (For a full list of people interviewed, see the Technical Appendix.)

In January 2016, we shared preliminary findings with attendees of Dance/USA’s Dance Forum event, a free one-day event, open to all, held in conjunction with the Association of Performing Arts Presenters annual conference. We used this opportunity to “ground-truth” initial findings and identify areas in need of additional investigation.

In an effort to ensure that this research appropriately captured the perspectives of dancemakers who self-identified as being largely excluded from systems of contemporary dance touring, Metris facilitated three virtual focus groups in January 2016 using video conference software. Participants included Native American dancemakers, dancemakers of color, queer and trans dancemakers, and those that work primarily in non-urban environments. A small number of funders and presenters dedicated to issues of equity and inclusion in dance also participated. Metris cumulatively summarized notes and offered all focus group invitees a chance to offer additional feedback via a subsequent written online forum. Eighteen people participated in the focus groups and four people participated in the forum. (For a list of focus group participants and summary findings, see the Technical Appendix.)

To deepen our investigation of presenter-specific trends, Metris Arts Consulting facilitated three virtual focus groups with 15 participants in March 2016 using video conference software. Each focus group served a different category of presenters based on their involvement with NDP. The first focus group included presenters who had served as Hub Site representatives for NDP. Participants in the second focus group had received NDP financial support. The third focus group consisted of presenters who hadn’t received any NDP financial support. (For a list of focus group participants and summary findings, see the Technical Appendix.)

Lastly, three secondary quantitative data sources help to situate our primary research within national context: Economic Modeling Specialists, Intl. (Emsi), the Census Bureau’s American Community Survey, and the Survey of Public Participation in the Arts. To explore growth and current (2015) earnings, and demographic dynamics in the occupations “dancer” and “choreographer,” we used Emsi data. This report drew on American Community Survey data to explore historical wage trends and demographic characteristics of dancers and choreographers. To explore the frequency in which audiences engage in dance and how they differ by race/ethnicity, income, and education level, this report used Survey of Public Participation in the Arts data. We provide more information on each of these quantitative data sources in the Technical Appendix.

## AN OVERVIEW OF NDP

NDP “fuels the creation of new dance works and brings the work of the most compelling dance artists of our time to audiences across the nation.” Launched in 1996, NDP has distributed more than \$33 million in funding and has become one of the few dedicated sources for dance funding in the country. It aims to support dancemakers that represent a broad range of genres, career stages, and geographies. Presenters supported by NDP range in budget size, audience capacity, and geography; they include colleges, performance facilities, art centers, and museums.

### NDP Strives to “Nurture a Vibrant Ecology for Dance” Through:

- » Core grantmaking for creation and touring, currently through Production Grants and Touring Awards to artists and Presentation Grants to support touring
- » Grantmaking for Production Residencies, focused on end-stage of development
- » International exchange, such as the French U.S. Exchange in Dance (FUSED) program
- » Regional Dance Development Initiative (RDDI), 10-day regionally based professional development labs for dance artists
- » Occasional support for regional, national, and international dancemakers’ special projects
- » Technical assistance related to artist/presenter relationships and funding opportunities
- » And formerly through additional grantmaking and other initiatives such as artist Infrastructure Grants and the Contemporary Art Centers (CAC) network, the latter of which supported projects that model innovative interdisciplinary collaborations

In its core support for creation and touring, NDP awards Production Grants and/or Touring Awards to artists. Production Grants provide funding to dancemakers to create and tour new work, currently with up to \$45,000 for creation, approximately \$10,000 in general operating support, and up to \$35,000 of tour subsidy. Touring Award artist recipients do not receive support to create a new work, but gain access to up to \$35,000 in subsidy to support a project’s tour. Both Production Grantee and Touring Award recipients’ tour subsidies are distributed through Presentation Grants. After artists negotiate with presenters and submit a tour plan to NEFA, NEFA then invites presenters included on the tour plan to apply for a Presentation Grant, designated for U.S. nonprofit organizations, as well as institutes of higher education, units of local/state government, and federally recognized Native American tribal governments. Presentation Grants cover up to 50% of the artist’s fee (including housing, per diem, and travel) for the presentation of the NDP project.



NDP emerged as a result of the National Endowment for the Arts' declining support for dance touring. Observers credit the NEA's Dance Touring Program<sup>14</sup> and state government support for dance with sustaining a "dance explosion"<sup>15</sup> from the mid '60s to mid-'80s.<sup>16</sup> But with the "Culture Wars"<sup>17</sup> of the late '80s and the recession in the early '90s, funds for all art mediums fell considerably. State government support for dance fell (\$18 million in 1990 to \$12 million in 1993).<sup>18</sup> From 1992-1996, total NEA funds plummeted from \$175.9 to \$99.4 million. The NEA specifically allocated an average of \$5.7 million per year to dance companies from 1988-1995, but support fell to \$2.7 million in 1996,<sup>19</sup> (which incidentally is approximately equal to NDP's current annual budget levels). In 1994, the NEA eliminated key dance touring support, although it channeled \$2 million in leadership funds to NEFA from 1997-1999 for the newly created NDP. Scholar Sarah Wilbur characterized this as a consolidation of a "slow and steady" shift within the NEA, begun decades earlier, to shift dance touring support (both administrative coordination of grants/programs and matching funds) from the federal to the regional, state, and private sector levels. She cites the 1981 Presidential Committee on the Arts and Humanities and subsequent 1982 Task Force as broader examples of the federal government's efforts to engage citizens to identify ways for nonfederal government entities to take responsibility for arts programs that had previously fallen significantly under federal jurisdiction, funding and/or administrative oversight.<sup>20</sup>

NEFA responded in 1995 with a regional program, the New England Dance Project, that aimed to develop dance by supporting dancemakers and companies to present in the region. Realizing that this work was needed at a national level, NEFA looked to peers and advisors to help shape NDP, a program to build artist/presenter relationships in order to connect the creation and touring of new work.

In March 1996, NEFA, under the leadership of executive director Sam Miller, launched NDP with a two-year leadership grant from the National Endowment for the Arts. The Andrew W. Mellon Foundation provided early and consistent support for dance touring with repeated multi-year grants. Notably, the Doris Duke Charitable Foundation has granted generous support for production and touring activity and additional initiatives since 1999.<sup>21</sup> NDP's current lead funders are the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional funding from the Cultural Services of the French Embassy, French American Cultural Exchange, the Reva & David Logan Foundation, the John D. and Catherine T. MacArthur Foundation, The Richard H. Driehaus Foundation, and the Aliad Fund at the Boston Foundation.

## OVER NDP'S 20 YEAR HISTORY, THE PROGRAM HAS BEEN SUPPORTED BY THE FOLLOWING ORGANIZATIONS:

Aliad Fund at the Boston Foundation  
 Altria Corporate Services, Inc.  
 Andrew W. Mellon Foundation  
 Andy Warhol Foundation for Visual Arts  
 Australia Council for the Arts  
 Boeing Company Charitable Trust  
 British Council  
 Consulate General of the Netherlands  
 Doris Duke Charitable Foundation  
 Ford Foundation  
 French Cultural Services in the United States  
 John D. and Catherine T. MacArthur Foundation  
 John S. and James L. Knight Foundation  
 JP Morgan Chase Foundation  
 McKnight Foundation  
 MetLife Foundation  
 Minnesota State Arts Board  
 National Endowment for the Arts  
 Paul G. Allen Foundation  
 Philip Morris Companies Inc.  
 Quebec Government Office in Boston  
 Reva and David Logan Foundation  
 Richard H. Driehaus Foundation  
 San Francisco Foundation  
 Theater Instituut Nederland  
 WESTAF (Western State Arts Federation)  
 William and Flora Hewlett Foundation

<sup>14</sup> The NEA's Dance Touring Program was renamed Dance on Tour in 1983

<sup>15</sup> Munger cites the NEA's Dance on Tour Program as well as "the rise of the grant-seeking and grant-awarding culture" as major contributors to the "dance explosion." In result, professional dance companies grew from 37 in 1965 to 157 in 1974 to over 400 in 1990. John Munger, "Dancing with Dollars in the Millennium: A Ten-Year Summary of Trends. A Supplement to Dance Magazine." Research Report (Dance Magazine and Dance/USA, 2001), 3, [http://www2.danceusa.org/uploads/Research/Dancing\\_Dollars.pdf](http://www2.danceusa.org/uploads/Research/Dancing_Dollars.pdf).

<sup>16</sup> National Endowment for the Arts, "A Brief History of Dance Touring/ Presenting Support at the National Endowment for the Arts," February 1989.

<sup>17</sup> The "Culture Wars" began as a backlash to "controversial" work by artists Andres Serrano and Robert Mapplethorpe; A Republican Senator and two Representatives attempted to eliminate the NEA and when that failed, introduced crippling regulations for the NEA. Munger, "Dancing with Dollars in the Millennium."

<sup>18</sup> Peter Passell, "DANCE; Dancing Precariously On the Bottom Line," The New York Times, January 8, 1995, sec. Arts, <http://www.nytimes.com/1995/01/08/arts/dance-dancing-precariously-on-the-bottom-line.html>.

<sup>19</sup> Thomas Smith, "Raising the Barre: The Geographic, Financial, and Economic Trends of Nonprofit Dance Companies," Research Division Report (Washington, D.C.: National Endowment for the Arts, 2003), <http://arts.gov/sites/default/files/RaisingtheBarre.pdf>.

<sup>20</sup> Sarah Wilbur, "Follow up Re: NDP from Sarah Wilbur/UCLA," September 15, 2015.

<sup>21</sup> New England Foundation for the Arts, "National Dance Project: Background," NEFA, January 1, 2011, [http://www.nefa.org/grants\\_programs/programs/national-dance-project](http://www.nefa.org/grants_programs/programs/national-dance-project).

# NDP's Impacts

NDP is the model. It saved dance in this country. I don't think anyone can argue with that.<sup>22</sup>

## PROVIDED CRITICAL & HOLISTIC SUPPORT FOR DANCE

In the last 20 years, across all of its programs, NDP has supported 342 different artists/companies, 787 different presenters, and 619 different dance works with over \$33 million in grant funds. Dance works have been presented in all 50 states and the District of Columbia to aggregate audiences of over 2.7 million. (We include the number of dance works supported by NDP grant type in Table 3. A full list of grants organized by artist and presenter, respectively, may be found in Appendices B and C).

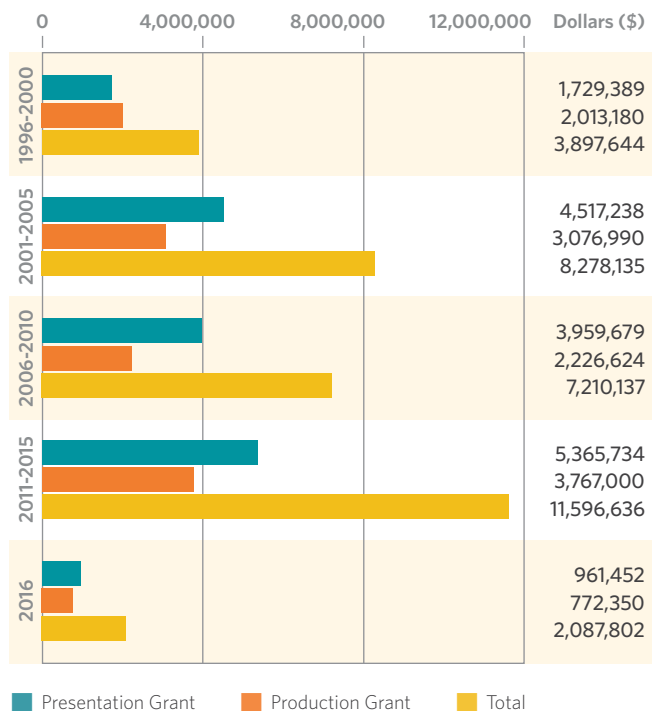
**TABLE 3: Number of Dance Works Supported by NDP Grant Type**

NDP Grant Program	Grants	Dance Works
All grant programs	4,119	619
Presentation Grant	3,212	485
Production Grant	373	373
Touring Award	146	146
General Operating Grant	135	135
French-US Exchange in Dance (FUSED)	79	59
Infrastructure Grant	60	59
Production Residencies (PRD)	45	45
Special Projects	26	18
Contemporary Arts Centers Network	21	16
International Exchange (non-FUSED)	11	6
Post RDDI Support	11	7

Source: NEFA internal documents. Does not include FY17 (June 2016) Production Grant recipients.

This support has grown over time with increases in total NDP grant dollars awarded and allocations of funds specifically for Presentation Grants and Production Grants (Figure 1). For instance, NEFA awarded \$3.9 million in NDP's first five years, but by 2011-2015, this number had climbed to \$11.6 million awarded over the five-year period.

**FIGURE 1: Dollars Awarded Through NDP Presentation Grants, Productions Grants, and All Grants**



Source: NEFA internal documents. Does not include FY17 (June 2016) Production Grant recipients.

If one looks at the distribution of funds by program (Figure 2), NDP's mission priorities of supporting creation and touring come into stark relief. Fifty percent of total dollars awarded (\$16.5 million) has supported dance touring in the form of Presentation Grants to presenters and over a third (35.9%, \$11.9 million) has gone to artists to support the creation of new work via Production Grants. (Note that Touring Awards have no direct grant dollars to artists attached. Associated grant dollars are disseminated via Presentation Grants to presenters. Similarly, participants in NDP's RDDI program receive professional development training, not grants, though NDP does track subsequent grant support to post-RDDI participants.) The remaining 14.1% of funding has been distributed over the years across a variety of programs.

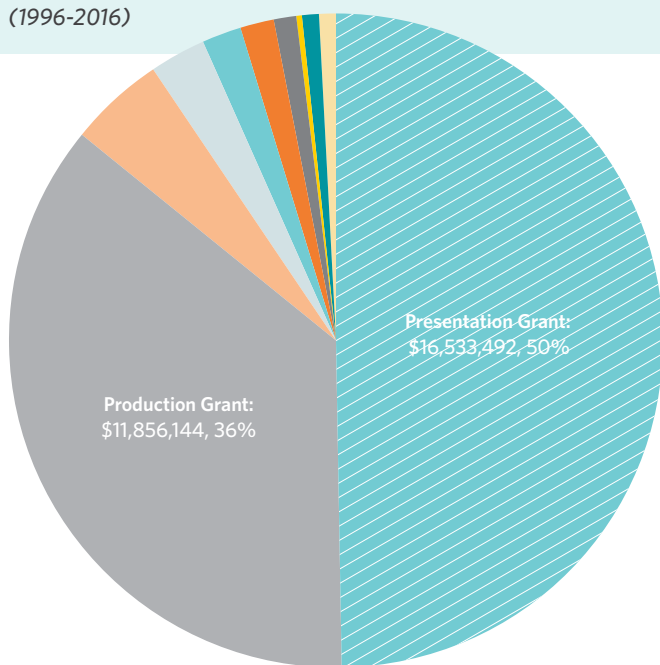
Some programs reflect NDP's responsive and holistic approach to needs in the field. As dancemaker Julia Rhoads characterized, NDP's "programs are mutually reinforcing. Within each program,

<sup>22</sup> Colleen Jennings-Roggensack, Personal Interview, interview by Anne Gadwa Nicodemus, October 27, 2015.

they look at the equation from many different angles. They support you not just in one-off ways.”<sup>23</sup> She cited the Production Grant, which “offers a holistic support system” over two years for new work that “impacts both contributed and earned income, as well as benefitting both artists and presenters.” In another example, a 2009 evaluation by Helicon identified a trend whereby U.S. dancemakers were forced to present work that wasn’t “fully mature,” due to limited resources and tightly restricted grants typically focused on mid-stage work development. In response, NDP piloted Production Residencies for Dance (PRD) in 2010 and has, to date, awarded 45 artists PRD grants that total \$931,000 dollars. Similarly, out of recognition that dance artists/companies often face critical general operations needs that if left unaddressed may jeopardize tour readiness,<sup>24</sup> NDP offered Infrastructure Grants from 1998 to 2006 and now automatically provides a General Operating Grant, which averages \$11,590, to artists and companies that receive Production Grants.

Other NDP grant programs indicate NEFA’s flexibility to act on unique opportunities—French-US Exchange in Dance (FUSED) (active since 2004) helped open up reciprocal French research and touring engagements<sup>25</sup> for American artists when few U.S. entities existed to facilitate such arrangements. And the Contemporary Art Centers Network, active from 2005-2015, helped leverage art museums’ burgeoning interest in presenting live performance.

**FIGURE 2: Dollars Awarded Through All NDP Programs (1996-2016)**



**All Other: \$4,680,718, 14.1%**  
 General Operating Grant: \$1,564,73, 94.7%  
 Production Residencies (PRD): \$931,000, 2.8%  
 French-US Exchange in Dance (FUSED): \$650,691, 2.0%  
 Infrastructure Grant: \$538,325, 1.6%  
 Contemporary Arts Centers Network: \$417,500, 1.3%  
 International Exchange (non-FUSED): \$55,800, 0.2%  
 Special Projects: \$292,196, 0.9%  
 Post RDDI Support: \$230,467, 0.7%

Source: NEFA internal documents. Does not include FY17 (June 2016) Production Grant recipients.

Dancemaker, presenter, and funder interviewees, a third-party evaluator, and NEFA itself (in a final report to a funder) all recognized flexibility and responsiveness to the field as core strengths of NDP.<sup>26</sup> In one example, in 2014 NDP introduced expanded touring options for production grantees out of recognition that every project has its own timeline for both creation and touring and that presenters also work across varying timelines to program a season. It now offers four different touring periods and the ability for artists to allocate their tour funds to presenters over two annual deadlines instead of all at once.

Beyond the dollars that NDP directly awarded, it also has structural multiplier effects. Presenters, for instance, may only use Presentation Grants to subsidize up to 50% of artist fees. With Presentation Grants’ requirement for matching funds, the \$16.5 million that NDP awarded to presenters via Presentation Grants may have helped presenters leverage an additional \$16.5 million or more in fees to artists. NEFA internally conducted an analysis and determined that Presentation Grants for Touring Award recipients from FY 2013 - 2015 made up, on average, 27% of the total artist’s fee.<sup>27</sup> A majority (50.4%) of presenter respondents who have received NDP support also agreed that it helped them leverage additional funding. Allentown Symphony Association (ASA), for example, leveraged NDP support to forge a partnership with a local bank that agreed to then sponsor ASA’s entire Dance Series.<sup>28</sup> A number of interviewees (ranging from funders to presenters) also remarked that with NDP’s strong and consistent track record of supporting dance creation and touring, it provided an effective platform for outside funders to invest in dance.<sup>29</sup> Douglas Sonntag of the National Endowment for the Arts credited NDP with securing millions more than would have otherwise been available for dance, implying that NDP’s funders most likely would not have developed equivalent programs internally.<sup>30</sup> NEFA also noted that its Regional Dance Development Initiative has attracted regionally based funders interested in supporting dance.<sup>31</sup>

<sup>23</sup> Julia Rhoads, Personal interview, interview by Anne Gadwa Nicodemus, October 23, 2015.  
<sup>24</sup> Pomegranate arts, “2004 National Dance Project Infrastructure Evaluations,” Evaluation (NEFA, 2004).  
<sup>25</sup> Anonymous Presenter Interviewee 4, Personal Interview, interview by Anne Gadwa Nicodemus, October 22, 2015.  
<sup>26</sup> Emily Johnson, Personal Interview, interview by Anne Gadwa Nicodemus, October 27, 2015; Martin Wechsler, Personal Interview, interview by Anne Gadwa Nicodemus, October 27, 2015; New England Foundation for the Arts, “Progress & Financial Report to the Doris Duke Foundation,” August 1, 2014; Mikki Shepard, “Report on the National Dance Project,” January 24, 2003; Douglas Sonntag, Personal Interview, interview by Anne Gadwa Nicodemus, October 27, 2015.  
<sup>27</sup> Elizabeth Epsen and New England Foundation for the Arts, “NDP Touring Award Presentation Grants FY13-15,” May 2015.  
<sup>28</sup> Allentown Symphony Association, “NDP Presenter Evaluation (Ragamala Dance Company),” 2011.  
<sup>29</sup> Anonymous Ecology Watcher Interviewee 4, Personal Interview, interview by Anne Gadwa Nicodemus, October 28, 2015; Colleen Jennings-Roggensack, Personal Interview; Douglas Sonntag, Personal Interview, 3.  
<sup>30</sup> Douglas Sonntag, Personal Interview.  
<sup>31</sup> New England Foundation for the Arts, “Interim Report to the Doris Duke Charitable Foundation June 1, 2007-May 31, 2008,” August 1, 2008.

## Context: Relative Scarcity of Funding & Rising Costs to Create And Present Dance

The sizable, consistent, and holistic support that NDP has directed to the dance field over the last 20 years takes on even greater significance when placed into historical context of resource scarcity. As described above, the Culture Wars and economic recessions of the early 1990s took their tolls on philanthropic support for dance, as did the recessions of the early 2000s and the Great Recession (2007-2009). Multiple funder interviewees described a contraction of national funding sources and an increased reliance by dancemakers on local/regional philanthropic support.<sup>32</sup> Survey results also illuminate the current state of contributed income available for dance presentations: A majority (50.9%) of presenter survey respondents indicated that relative to 10 years ago, contributed income available for dance presentations (i.e., grants, individual donations, corporate sponsorships, etc.) has decreased (only 11.3% reported that it had increased).<sup>33</sup> Funder interviewees characterized NDP as one of a few dance-specific funding sources in the U.S. dance field where “other support systems are eroded to a very significant degree.”<sup>34</sup> Another funder interviewee went so far as to say, NDP is “the only thing that has given an infrastructure to dance, nationally...NDP is really pretty much holding up the tent.”<sup>35</sup>

Although numerous interviewees and survey respondents cited NDP as singularly important to supporting dance creation and touring, a number of other service organizations, re-grantors, funders, and residency providers also dwell in that arena. Service provider Dance/USA provides national convenings, industry research, federal advocacy, and special initiatives. It works alongside NDP, as well as the regionally focused Dance/NYC, which promotes “knowledge, appreciation, practice, and performance of dance” in the New York City area.<sup>36</sup> Multiple interviewees and dancemaker survey respondents specifically mentioned the national re-granting entities of the MAP Fund, and the National Performance Network (NPN) as providing valuable support for dance touring, though none are disciplinary-specific to dance. South Arts’ Dance Touring Initiative surfaced as an innovative model to support regional dance touring through a network of presenters. The Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, national funders, have played critical roles with sustained leadership funding of NDP, NPN, and the MAP Fund. Although no interviewees or survey respondents highlighted specific private foundations or re-grantors for their direct support of either dance companies or individual dance artists, national entities such as Creative Capital, and the John Simon Guggenheim Memorial Foundation, and regionally focused funders such as the McKnight and Jerome Foundations provide considerable support for dance artists/companies along with

other artistic disciplines. For creation support, interviewees and survey respondents did call out residency programs and organizations that provide residency opportunities, such as The Hatchery Project, DANCEworks, as well as the Maggie Allesee National Center for Choreography, the Chocolate Factory, Vermont Performance Lab, Velocity Dance Center, and The Yard.

Presenters and dancemakers also spoke to public sources of support. At the federal level, these included the NEA as well as Dance Motion USA (a U.S./international exchange program of the Department of State and produced by Brooklyn Academy of Music). Interviewee and survey respondents spoke less to public support at the state level, though one funder interviewee characterized “a lot” of public funding at the state level as only available for artists to use inside the state and as “very particular” to where an artist lives<sup>37</sup> and a dancemaker survey respondent noted the fragility of state arts funding, citing Arizona’s recent extreme budget cuts.<sup>38</sup> At the local level, interviewees cited city governments and non-government entities such as ArtsWave, a United Arts campaign for the Greater Cincinnati region. Research suggests ebbs and flows of these various funding streams may vary considerably based on company size. For instance, Lenigan et. al. looked at 66 New York City dance companies from 2009-2011 and found total decreases in City (63%), State (22%), and Federal (23%) funding; however dancemakers in the \$500K-999K and \$1-5 million budget ranges saw much larger increases in state funding over City and Federal (84% and 80%, respectively).<sup>39</sup>

As we detail below, along with the scarcity of resources, dancemakers and presenters agree: it’s expensive to make, share, and present dance. The confluence of rising costs and scarcity of available contributed income add to the incredibly tough economic climate for artists and companies to create and share their work. These dynamics, again, point to the importance of NDP’s considerable and sustained support for the field.

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<sup>32</sup> Anonymous Ecology Watcher Interviewee 1, Personal Interview, interview by Anne Gadwa Nicodemus, June 28, 2015; Ben Cameron, Personal Interview, interview by Anne Gadwa Nicodemus, June 28, 2015; Ella Baff, Personal interview, interview by Anne Gadwa Nicodemus, October 28, 2015.

<sup>33</sup> Presenters’ Survey. Q10.

<sup>34</sup> Douglas Sonntag, Personal Interview.

<sup>35</sup> Anonymous Ecology Watcher Interviewee 4, Personal Interview.

<sup>36</sup> “Dance/NYC: Mission,” accessed June 21, 2016, <http://www.dance.nyc/about/mission-and-programs>.

<sup>37</sup> Ben Cameron, Personal Interview.

<sup>38</sup> Dancemakers’ Survey, 2016. Q12.

<sup>39</sup> Sarah Lenigan, Ian David Moss, and Lane Harwell, “State of NYC Dance: 2013,” Research Report (New York, NY: Dance/NYC, October 2013), <http://www.dancenyc.nyc/advocacy-and-research/research/2013/10/State-of-NYC-Dance-2013>.

Dancers and dancemakers aren't immune from the rising cost of living, from health care to housing to transportation,<sup>40</sup> as well as rehearsal and venue space rental<sup>41</sup> and travel expenses related to touring.<sup>42</sup> As one interviewee articulated:

*The expense to make the art is not going to go away...the travel expenses keep rising, the expenses for utilities (to keep the theaters open) keep rising. So, there's a challenge around, "Is this even a functional business model?" How can this be a sustainable business when the expenses keep growing and there aren't really ways to make it more efficient—artists will always need time to create, need to take class...theaters will always need to pay for tech. It's just a very expensive activity.<sup>43</sup>*

Unfortunately, these challenges are longstanding and illustrate the need for continued subsidy. As early as the mid-1960s, economists Baumol and Bowen used the performing arts to illustrate an "economic dilemma." Unlike sectors like tech and manufacturing, the performing arts (as well as sectors like health care and education) don't experience increases in productivity (and thus lower prices) over time. As their expenses rise over time, they're unable to raise revenue in step.<sup>44</sup>

Consistent with this view, over 80% of presenter survey respondents reported that the costs associated with presenting dance, field-wide, had increased relative to ten years ago. Interestingly, this dynamic appears even more pronounced for dance vs. other performing art forms—81.0% of presenter respondents thought that the costs associated with presenting dance had increased vs. 65.4% for other performing art forms.<sup>45</sup> Multiple presenter focus group participants also concurred. Some stated that presenting dance (vs. other performing art forms) involved high "time" opportunity costs, such as the need to piece together multiple funding sources, higher marketing costs because they struggle to communicate what the experience will be like to potential audiences, and also that dance companies may lack infrastructure vs. groups in music and theater.<sup>46</sup>

Dancemaker and presenter survey findings also suggested that they faced limitations in their abilities to recoup costs by increasing earned revenue (i.e., ticket sales). Majorities of both dancemaker and presenter survey respondents indicated that field-wide revenues from touring opportunities had decreased or flat-lined vs. 10 years ago—61.5% of dancemaker survey respondents and 73.4% of presenter survey respondents.<sup>47</sup>

## INVESTED IN CREATION & TOURING

In the previous section, we discuss the importance of NDP as a national platform to channel sustained support for dance, in a climate of relative scarcity and high need. Here, we unpack which of NDP's "bundle of goods" its stakeholders view as most impactful. Interview and survey data, as well as third-party evaluations of NDP, overwhelmingly stated that NDP's most significant contributions have been to support the creation of new dance work and incentivize dance touring.<sup>48</sup> In numerous instances, people mention support for creation and touring in the same breath, acknowledging the importance and interconnectivity of NDP's approach:

*There has been a consistent program funding the creation of new dance works with a commitment to get them on the road. That alone is very important.<sup>49</sup>*

*NDP enables important and emerging artists to create quality work and for presenters to bring that work to new audiences.<sup>50</sup>*

*[NDP's most critical impacts have been to provide] field-based funding for touring tied to prior production funding, thus connecting the dots for artists...<sup>51</sup>*

Below, we first address how NDP's support for dance creation has nurtured artistic process. We then explore NDP's role in incentivizing touring and encouraging presenters to take risks on dance artists in a time when dancemakers and presenters perceive a decline in touring.

<sup>40</sup> Holly Sidford, Alexis Frasz, and Helicon, "Assessment of Intermediary Programs—Creation and Presentation of New Work" (Doris Duke Charitable Foundation, December 16, 2014); Dancemakers' Survey. Q12; Presenters' Survey. Q11; Anonymous Presenter Interviewee 4, Personal Interview; Tonya Lockyer, Personal Interview, interview by Anne Gadwa Nicodemus, October 20, 2015.

<sup>41</sup> Dancemakers' Survey. Q12; Presenters' Survey. Q11.

<sup>42</sup> Jefferson James, Personal Interview, interview by Anne Gadwa Nicodemus, November 9, 2015; Anonymous Dancemaker Interviewee 3, Personal Interview, interview by Anne Gadwa Nicodemus, October 23, 2015.

<sup>43</sup> Anonymous ecology watcher interviewee 7, Personal interview.

<sup>44</sup> William J. Baumol and William G. Bowen, *Performing Arts—The Economic Dilemma: A Study of Problems Common to Theatre, Opera, Music and Dance* (New York: The Twentieth Century Fund, 1966), <http://www.amazon.com/Performing-Arts-The-Economic-Dilemma/dp/0262520117>.

<sup>45</sup> Presenters' Survey. Q10.

<sup>46</sup> Metris Arts Consulting, "Presenters' Focus Group Summary Notes," March 2016.

<sup>47</sup> Presenters' Survey. Q10.

<sup>48</sup> Mikki Shepard, "2005 Report on the National Dance Project," November 1, 2005; Shepard, "Report on the National Dance Project"; Helicon, "National Dance Project Assessment, 2005-2008" (Doris Duke Charitable Foundation, April 2009); Dancemakers' Survey. Q23; Anonymous ecology watcher interviewee 7, Personal interview; Ben Cameron, Personal interview; Presenters' Survey. Q39.

<sup>49</sup> Anonymous Ecology Watcher Interviewee 7, Personal Interview.

<sup>50</sup> Presenters' Survey. Q39.

<sup>51</sup> Ibid. Q39.

## Creation Support: Nurtured the Artistic Process

Through its core support for creation (Production Grants), NDP has awarded \$11.9 million to 207 different artists/companies to support the development of 373 different dance works.<sup>52</sup> In addition, through PRD grants 45 artists/companies have received \$931,000 to support end-stage of development of 45 unique dance projects.

Survey findings suggest that such monetary supports allowed artists to undertake more ambitious and/or higher quality projects and contributed to both the project's evolution and their development as artists. For instance, 91% of Sidford's 2014 artist survey respondents reported that NDP enhanced the quality of the project in ways that wouldn't have been possible without such support; 89% said their NDP-supported project contributed to the evolution of their work; 87% rated the impact of the NDP grant as absolutely critical or very important for their development as an artist; and 69% reported that NDP support boosted the quality of their work.<sup>53</sup>

PRD-supported artists, in particular, testified to the critical and rare ways that this end stage development support fostered their artistic process:

*For this work I employed a complex investigative process that required a lot of time. I want to specifically point out how important your contributions to this aspect of creative research are. You are sending a positive message concerning development and longevity, both crucial to the ecology of this art form.*<sup>54</sup>

*With this residency, I was able to do exactly what the piece required—a REAL process. I've never had that before...I was able to try new things without the fear of "failing." If it didn't work, we had time to work thru the difficulties and get to the "right" choice for the work.*<sup>55</sup>

As the quotations above illustrate, artists appreciate that NDP understands the needs of dancemakers as they create and shape their work. NDP grantee Noche Flamenca cited additional money received through a Production Residency for Dance (PRD) and presentation grants for touring support as "abundantly clear" proof that "NDP truly understands the process and challenges inherent in creating new work."<sup>56</sup> And Lar Lubovitch/Black Rose Productions expressed gratitude for NDP's sensitivity to the artistic process:

*NEFA openly recognizes and accepts that any proposed work of art will (if it is any good) go through lots of evolution and growth as it is being created. I want to congratulate NEFA on its grasp and acceptance of this reality. It was liberating for Lubovitch to know that he could go where his inspiration and craft took him, without worrying too much about how that might compare with what we might have thought about the dance at a much earlier time (as much as a year ahead of time).*<sup>57</sup>

Although most respondents concurrently highlighted the importance of touring support through presentation grants, NDP stakeholders beyond dancemakers also recognized the significance of NDP's support for artistic creation. For instance, presenter survey respondents wrote that this type of support "gives [dancemakers] financial breathing room to really focus on the creation of new work" or that dancemakers can "take risks with more confidence."<sup>58</sup> Ecology watcher interviewees also noted the importance of NDP funds for creation of new work. One cited production support as NDP's most important contribution to the field.<sup>59</sup> Others specifically pointed to NDP's critical role in fostering dancemakers' abilities to "make new works of importance"<sup>60</sup> and "create work at a scale they otherwise wouldn't have been able to."<sup>61</sup>

## Incentivized Touring

*NDP is the only reason that independent performance and dancemakers (and probably larger scale companies as well) are touring...I cannot imagine what dance in the US would look like without the vastly important support of this organization.*<sup>62</sup>

Since 1996 through NDP's primary tour subsidies (i.e., Presentation Grants, which are awarded to presenters but tied to artists through both Production Grants and Touring Awards), 273 different artists/companies have toured their work in a total of 3,212 NDP supported touring engagements to all 50 states and the District of Columbia. By dance project, Mark Morris Dance Group's *Sang Froid* (2001) and Garth Fagan Dance's *USAfrica* (2001), had the highest number of NDP-supported tour engagements, both with 24 engagements. *Sang-Froid* toured to 16 states and *USAfrica* to 15. Both companies are based in New York State (Brooklyn and Rochester, respectively) and received NDP creation funds.

<sup>52</sup> Production Grant tallies do not include Fiscal Year 2017 (June 2016) Production Grant recipients.

<sup>53</sup> Sidford, Frasz, and Helicon, "Assessment of Intermediary Programs—Creation and Presentation of New Work." N=48 respondents who received one or more awards from Duke's intermediary grant programs and rated NDP as the most impactful.

<sup>54</sup> Production grant awardee, Tere O'Connor, quoted in New England Foundation for the Arts, "Interim Report to the Doris Duke Charitable Foundation, June 1, 2009-May 31, 2010," August 3, 2010.

<sup>55</sup> Camille Brown, "NDP Dancemaker Production Grant Evaluation," 2012.

<sup>56</sup> Noche Flamenca, quoted in New England Foundation for the Arts, "NDP FY15 DDCF Interim Report Narrative DRAFT 8.20.15," August 20, 2015.

<sup>57</sup> Lar Lubovitch/Black Rose Productions, quoted in Ibid.

<sup>58</sup> Presenters' Survey. Q39.

<sup>59</sup> Anonymous Ecology Watcher Interviewee 5, Personal Interview, interview by Anne Gadwa Nicodemus, October 23, 2015.

<sup>60</sup> Ben Cameron, Personal Interview.

<sup>61</sup> Sarah Wilbur, Personal interview, interview by Anne Gadwa Nicodemus, October 21, 2015.

<sup>62</sup> Dancemakers' Survey, 2016. Q23.

Survey and interview data, as well as third-party evaluations of NDP and NDP historic archival documents, provide strong evidence that NDP has incentivized the presentation of dance through its grant subsidies. The majority of dancemaker survey respondents mentioned touring support when prompted (in a free response question) to reflect on NDP's most important contributions to the development of the dance field since its inception.<sup>63</sup> Strikingly, over a third (35.6%) of presenter survey respondents reported that they present less or no dance in years when they do not receive NDP support.<sup>64</sup> As one presenter volunteered, "The grant support from NEFA and NDP was critical in our decision to include dance in our programmatic mix this time, and has frequently been a deciding factor in offering dance."<sup>65</sup>

NDP may be most influential as an incentive for dance presentation for: cultural series organizations; colleges/universities; rural presenters<sup>66</sup>; presenters in the South, New England, and West; and those with smaller budgets or who are newer to presenting dance. We observed variation in responses to the question whether presenters presented less or no dance in years without NDP when parsed by presenter attribute. By presenter type, NDP's role as an incentive for dance presentation seems to be strongest for cultural series organizations and colleges or universities; (41.7% and 37.2% of these presenter respondents, respectively, present less or no dance in years without NDP).<sup>67</sup> NDP support may carry more weight for rural presenters; 45.5% of rural presenter respondents present less or no dance in years without NDP support versus 35% of non-rural presenter respondents.<sup>68</sup> By region, presenters in the South, New England, and West seemed to rely more heavily on NDP as a determinate for whether or not they would present dance than presenters in other regions; (45.8%, 42.9%, and 41.4% of presenter respondents from these respective areas present less or no dance in years without NDP).<sup>69</sup> Unsurprisingly, NDP appears to be more of a determinate for presenters newer to presenting dance. Nearly 60% (58.3%) of presenter survey respondents that have presented dance for only one to five years replied that they present less or no dance in years when they do not receive NDP vs. 34.5% of presenters that have presented dance for more than five years.<sup>70</sup> Similarly, NDP seems to weigh more heavily as a determinate in a presenter's ability to present dance when they have smaller budget sizes. Over half (55.0%) of presenter respondents with budgets of under \$1 million present less or no dance in years without NDP vs. 24.3% for survey respondents with budgets of \$1-3M and 11.8% for survey respondents with budgets of over \$3M.<sup>71</sup>

## CRITICAL QUESTION FOR NDP'S FUTURE:

- » How could NDP direct proportionately more support to those kinds of presenters for whom the grants appear to most incentivize dance presentation? (Artists currently determine which presenters get tour subsidies.)
  - Cultural series organizations
  - Colleges/universities
  - Rural presenters
  - Presenters in the South, New England, and West
  - Presenters with smaller budgets
  - Presenters who are newer to presenting dance

## Encouraged Presenters to Take Risks on Artists

*[NDP] helps tremendously with our willingness to present newer companies that might have greater risk or pursue big name companies with higher costs.<sup>72</sup>*

Beyond helping incentivize the amount of dance presented, NDP also plays a critical role in opening up touring opportunities for artists for whom ticket sales are more of a gamble, for artists new to presenters, and for artists whose fees are typically out of reach for a presenter. Mercyhurst College, for example, noted that local audiences lack exposure to dance except for commercial shows like *The Nutcracker*, *Stomp*, and *Riverdance*, but with NDP support they decided to take "the plunge" to present *Trey McIntyre Project* because they "have the responsibility to present this important art form."<sup>73</sup> Nearly 75% of 2016 presenter respondents agreed that NDP support allowed them to take artistic risks (Table 4) and these results were even higher for rural presenters (81.8% vs. 74.6% of non-rural).<sup>74</sup>

<sup>63</sup> Ibid. Q23.

<sup>64</sup> Presenters' Survey, 2016. Q35.

<sup>65</sup> Miami University Performing Arts Series, "NDP Presentation Grant Report (Ragamala Dance Company)," April 1, 2012.

<sup>66</sup> Given low survey response rates for rural presenters (N=11), trends relating to rural—differences should be cautiously interpreted.

<sup>67</sup> Presenters' Survey. Q14, Q35.

<sup>68</sup> Ibid. Q21, Q35.

<sup>69</sup> Ibid. Q21, Q35.

<sup>70</sup> Ibid. Q16, Q35.

<sup>71</sup> Ibid. Q20, Q35.

<sup>72</sup> Ibid. Q36.

<sup>73</sup> Mercyhurst College Tour evaluation as quoted in New England Foundation for the Arts, "Final Report to the MetLife Foundation FY09," July 29, 2010.

<sup>74</sup> Ibid. Q21, Q35. Although undefined in our survey, artistic risk in this context means artists with less predictable/lower anticipated box office revenues (i.e., less-commercially oriented work). Given low survey response rates for rural presenters (N=11), trends relating to rural—differences should be cautiously interpreted.

**TABLE 4: NDP Impacts for Presenters, 2009 and 2016**

NDP support...	2009 (%)	2016 (%)
Enabled us to work with new artists/companies	80.5	82.7
Enabled us to present dance artists/companies that we would not otherwise have been able to present		76.5
Encouraged us to take artistic risks	67.5	74.8
Boosted the quality of our work	68.7	67.2
Enabled us to deepen and/or expand community outreach/education activities		64.1
Helped us deepen relationships with existing audiences	75.6	63.6
Helped us diversify our audience	64.6	60.3
Helped us attract new audiences	60.2	54.6
Enabled us to work with dance artists in new ways	54.3	54.2

Notes: N=93 respondents for the 2009 survey. Percentage of respondents selecting “agree” or “strongly agree” on a 5-point scale: Strong disagree, Disagree, Neutral, Agree, Strongly agree. Source: Helicon. 2009. Doris Duke Charitable Foundation—National Dance Project Assessment. 2005-2008. N=132 & 133 respondents for the 2016 survey. Percentage of respondents selecting “agree” or “strongly agree” on a 5-point scale: Strongly disagree, Disagree, Neither agree nor disagree, Agree, Strongly agree. Source: Presenters’ Survey: Q32, Q33.

Although 64.4% of presenter respondents reported that they present the same amount of dance or more in years when they do not receive NDP support,<sup>75</sup> qualitative survey data suggested that in years without NDP that they “tend to play it safer with more local/regional artists and the programming becomes more insular.”<sup>76</sup> Via free response questions, numerous dancemaker respondents expressed frustration that they see presenters presenting the artists and companies already known to them. As one wrote, “It is a struggle to get presenters to take a chance on unknown works, without ‘name’ recognition.”<sup>77</sup> Quantitative survey data further supports this view; 82.7% of 2016 presenter respondents agreed or strongly agreed that NDP support “enabled us to work with new dance artists/companies” (Table 4). As one presenter stated, “If it’s an artist that I completely believe in—subsidy is great, but not absolutely necessary. For artists that are new to me, it helps.”<sup>78</sup>

These trends extend to artists whose fees are a stretch for presenters—76.5% of 2016 presenter respondents agreed that NDP support “enabled us to present dance artists/companies that we would not otherwise have been able to present” (Table 4). For example, Kingdom County Productions in rural Vermont presented *Les Ballet Jazz De Montreal*, which constituted the first time the venue or town had experienced a fully staged professional dance performance of its size. “NEFA support was crucial to making this possible,” Jay Craven of Kingdom County Productions noted; “it would not have happened otherwise.”<sup>79</sup>

Interestingly, regarding the ability to present new artists and those they otherwise wouldn’t present, NDP support may have relatively more impact for rural presenters; 100% of rural presenter respondents agreed that NDP support enabled them to work with new artists/companies (compared to 82.1% of non-rural presenter respondents) and 90.9% of rural presenters agreed that NDP support allowed them to present artists/companies that they otherwise would not have been able to present (compared to 75.1% of non-rural presenters).<sup>80</sup>

We also utilized NDP’s own grant records to explore the question of whether NDP support helps presenters work with new artists for a subset of presenters and artists. Forty presenters have received 20 or more NDP grants. On average, only 15.7% of their NDP-supported touring engagements are with artists that they had previously presented with NDP support. Although prior presentations of artists without NDP support would not be captured with the available data, this suggests that for the presenters that are the highest users of NDP, the funding may primarily help them work with new artists. Looking at patterns through the lens of artist, 10 artists/companies have received six or more NDP Production Grants and/or Touring Awards that resulted in five to seven tours per artist. After their initial NDP-supported tour, 15 out of 52 tours (28.8%) involved presenters that had not previously presented these artists with NDP-funds. On the upper limit, for Bill T. Jones/Arnie Zane Dance Company’s seventh NDP-supported tour for *Story/Time*, five out of seven presenters (71.4%) had previously presented that company using NDP-support. These patterns suggest both that NDP helps sustain long-term relationships between artists and presenters and also that even seasoned artists who have received sustained NDP support are able to reach presenters that have not previously presented their work (although prior presentations made without NDP subsidy would not be captured with the available data).

<sup>75</sup> Presenters’ Survey. Q35.

<sup>76</sup> Ibid. Q36.

<sup>77</sup> Dancemakers’ Survey. Q11, Q12.

<sup>78</sup> James, Personal Interview.

<sup>79</sup> Jay Craven as quoted in New England Foundation for the Arts, “Final Report to the Doris Duke Charitable Foundation,” August 1, 2014

<sup>80</sup> Given low survey response rates for rural presenters (N=11), trends relating to rural differences should be cautiously interpreted.



## Context: Despite Perceived Decline, Touring Still Matters

### Is Touring Really Down?

The extent to which NDP helps stimulate touring takes on even more significance if touring has declined field wide. Throughout this research process, this question of, “Is touring really down?” repeatedly surfaced. Internal and external audiences for this research both hoped that we would be able to objectively shed light on whether diminished dance touring is myth or reality. Our findings provided mixed evidence.

When we examined touring trends in NDP’s internal grant data, we found evidence that touring has actually remained fairly constant over time. The average number of NDP-supported touring engagements per funded dance project, for instance, has ranged from a low of 6.2 in 2011-2015 to a high of 6.9 in 2001-2005. The median is six for every five-year period examined except the first (1996-2000), which was 5.5 (Table 5). This data, however, only captures NDP-supported touring engagements. Some dance projects, of course, tour without any NDP subsidy, and NEFA staff reports that some NDP-supported projects also continue to tour after NDP support is exhausted or prior to the subsidy.

**TABLE 5: Number of Dance Works and NDP-Supported Touring Engagements by Period**

	A	B	C	D
All Years	485	3,212	6.6	6.0
1996-2000	56	360	6.4	5.5
2001-2005	154	1,059	6.9	6.0
2006-2010	118	774	6.6	6.0
2011-2015	137	855	6.2	6.0
2016	35	164	4.7	4.0

- A. Dance works
- B. NDP-supported touring engagements
- C. Average engagements/dance work
- D. Median engagements/dance work

Notes: Data from NDP Presentation Grants, only. Source: NEFA internal documents. Does not include FY17 (June 2016) Production Grant recipients.

A subset of artists<sup>81</sup> (10) that have received six or more Production Grants or Touring Awards, allowed us to look at longitudinal trends in touring for specific companies. Overall, patterns that suggest touring either being up or down for this cohort were not readily apparent. The companies each completed five to seven tours of a specific NDP-supported dance work from as early as 1998 to as late as 2016. On average, the number of engagements per tour ranged from a low of seven (for an artists’ seventh NDP-supported tour, though only three companies completed seven NDP tours) to a high of 9.8 engagements (for an artists’ second NDP-supported tour). The number of states each project toured to ranged from an average low of six states (for an artists’ sixth NDP-supported tour) to an average high of 8.3 (for an artists’ second NDP supported tour). Four out of the ten companies’ most recent NDP tours had fewer engagements in fewer states vs. their first NDP tour, and three out of ten had more engagements (two to more states) in their most recent tour vs. their first NDP tour.

In the “touring is down” camp, numerous interviewees and focus group participants expressed their views that compared to the mid-1990s, fewer dance-only presenting organizations exist and that presenters choose to feature less dance.<sup>82</sup> These compelling qualitative findings also echo those of Helicon’s and Levine’s earlier studies.<sup>83</sup>

In addition, sizable percentages of presenter and dancemakers survey respondents also expressed views that touring is down or has flat-lined, field-wide, relative to 10 years ago (Figure 3). When asked about field-wide trends, 41.3% of presenter respondents believe that the *number of presenters* presenting dance has declined and 22.1% believe it had stayed the same relative to ten years ago (vs. 20.2% for increased). Nearly half (45.5%) of presenter respondents believe that the *amount of dance* presented field-wide has declined and 20.4% believe that it had stayed the same (vs. 17.5% for increased). Similar patterns held when probing presenters’ perceptions of risk tolerance in the field—59.2% of presenter respondents thought that relative to 10 years ago, presenters’ willingness to assume artistic risks had decreased; 39.6% thought that presenters’ willingness to assume financial risks decreased.

<sup>81</sup> For details about which artists/companies received sustained support and their locations, see the subsequent section, Mostly catalyzed new artists, sustained support for some.

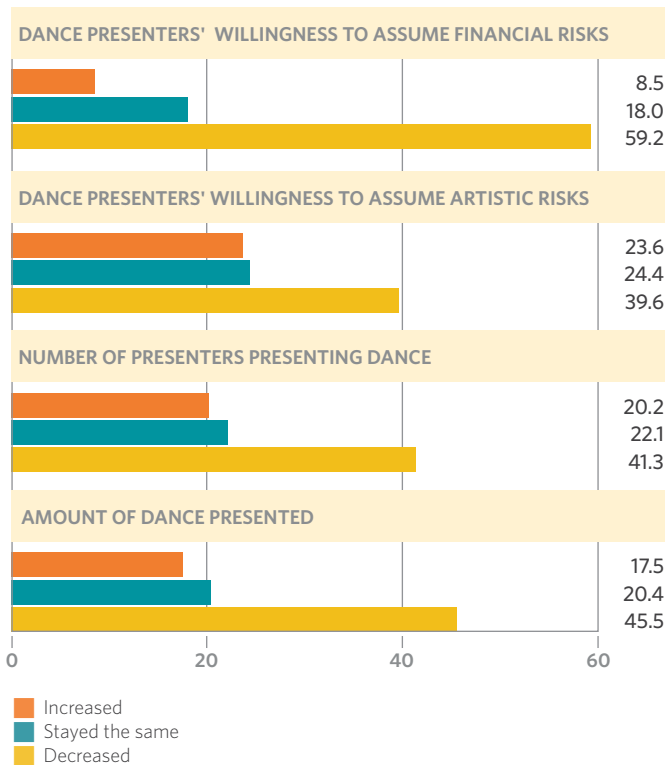
<sup>82</sup> Anonymous Dancemaker Interviewee 3, Personal Interview; James, Personal Interview; Colleen Jennings-Roggensack, Personal Interview; Martin Wechsler, Personal Interview; Metris Arts Consulting, “Presenters’ Focus Group Summary Notes.”

<sup>83</sup> Helicon, “National Dance Project Assessment, 2005-2008”; Mindy Levine, *Presenting Dance: Dynamic Dialogues from the National Dance Presenters Leadership Forum at Jacob’s Pillow* (Association of Performing Arts Presenters, Dance/USA and Jacob’s Pillow Dance, 2008).



Kyle Abraham, © Carrie Schneider

**FIGURE 3: Presenters' Perceptions of Dance Decline/Growth and Risk Tolerance (vs. 10 Years Ago)**



Notes: N=213 respondents. Answer options: Significantly decreased, Decreased, Stayed the same, Increased, Significantly increased, Don't Know. Source: Presenters' Survey: Q10.

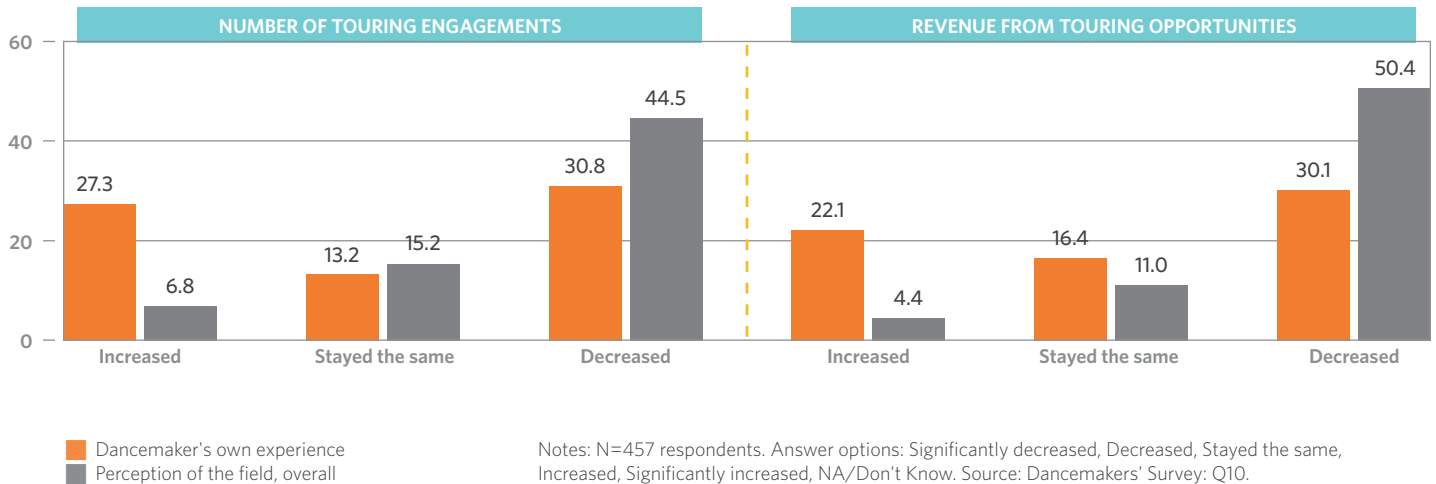
When asked to assess changes within their own organization/venue, however, the trends above were reversed—44.2% said the amount of dance presented had increased, 19.8% said it decreased, and 30.4% said it stayed the same. Over half of presenter respondents reported that relative to ten years ago, *they* are more willing to assume artistic risks (54.4%), whereas only 23.6% believe dance presenters *overall* are more willing to assume artistic risk. Similarly, over a third (34.4%) of presenter respondents indicated that they are more willing to assume financial risks relative to ten years ago, whereas when judging the field, overall, the number drops to 8.5%. These discrepancies may stem from survey response bias as presenters more strongly committed to presenting dance would be more likely to have completed the survey. Alternatively, the findings about presenters own experiences may be more accurate than their perceptions of the field, overall.<sup>84</sup>

For the dancemakers' survey, 44.5% of respondents believe that the number of touring opportunities had decreased vs. ten years ago (Figure 4). Only 6.8% believe that the *number of touring opportunities* had increased. Similar trends held for *revenue*: 50.4% of dancemaker survey respondents thought that the revenue from touring opportunities had decreased relative to ten years ago, whereas only 4.4% believed that it had increased. These differences are less pronounced, however, when looking at dancemakers' own experiences. This discrepancy may be explained by the expected uptick in revenue and touring opportunities that one would presume individual companies/artists may experience as they refine their craft, build their careers, and gain more visibility and exposure over time as opposed to individually experienced growth in touring opportunities/revenue being driven by a more hospitable touring environment. Alternatively, the findings stemming from dancemakers' direct experiences may be more accurate than those based on their perceptions for the field, overall.

How should one interpret these mixed findings? One possible explanation for the disconnect between the consistent average and median number of NDP-supported touring engagements over time vs. survey findings and qualitative interview and focus group data that reflect strong perceptions that touring is down or has flat-lined, is that touring is down, but that NDP helps mask those influences for funded projects. The fact that over a third of presenter survey respondents report presenting less or no dance in years without NDP support lends support for this view. By extension, if greater NDP resources were available to subsidize touring, perhaps the field might experience a stabilization or even net increase in dance touring engagements.

<sup>84</sup> Presenters' Survey. Q9, Q10.

**FIGURE 4: Dancemakers' Perceptions of Decline/Growth in Dance Touring (vs. 10 Years Ago)**



### Does Touring Still Matter?

Another crucial question when interpreting the significance of NDP's touring support is the degree to which touring remains a desired and relevant means for dancemakers to share their work with audiences. Does touring still matter?

Survey findings provided strong evidence that it does. A striking 73.8% of dancemaker survey respondents tour their work. Of respondents who don't tour their work, 83.3% would like to.<sup>85</sup>

We also parsed variation in self-reported touring rates across sub-groups of dancemaker respondents (Table 6). Both dancemakers of color and white dancemaker survey respondents tour at high rates—79.4% of all dancemakers of color/Native respondents reported that they tour their work and 72.7% for white (non-Hispanic/Latino) dancemaker respondents. Particularly high percentages of Black/African American and Asian dancemaker respondents reported touring (82.4% and 81.6%, respectively). Exploring patterns by geographic region revealed that 68.2% of dancemaker respondents from the South reported touring their work, less than any other geographic region.<sup>86</sup> Unsurprisingly, by career stage, dancemaker respondents who had been working in the field 10 years or less reported lower rates of touring (55.2%) than those with more experience. Many dancemaker survey respondents also expressed their views that larger, more established dancemakers have more opportunities to tour than emerging artists, with one dancemaker survey respondent musing, “emerging artists have nowhere to emerge to.”<sup>87</sup>

**TABLE 6: Percentages of Dancemaker Survey Respondents Who Tour by Demographic Characteristics**

Race/ethnicity	Total #	Touring #	Touring %
A race not listed here	34	28	82.4
Black/African American	39	32	82.1
Asian	38	31	81.6
Hispanic/Latino	35	26	74.9
White	286	208	72.7
American Indian + Alaskan Natives	14	10	71.4
Hawaiian + Other Pacific Islander	7	5	71.4

Region	Total #	Touring #	Touring %
Mid-America	7	7	100.0
Mid-Atlantic	160	123	76.9
Midwest	52	39	75.0
West	106	78	73.6
New England	36	25	69.4
South	22	15	68.2

Career stage	Total #	Touring #	Touring %
10 years or less	87	48	55.2
11-20 years	109	91	83.5
More than 20 years	190	149	78.4

Source: Dancemakers' Survey: Q4, Q14, Q15, Q16, Q20.

<sup>85</sup> Dancemakers' Survey. Q6.

<sup>86</sup> Given low survey response rates for dancemakers based in the Mid-America region (N=7), trends relating to differences in artists' region should be cautiously interpreted.

<sup>87</sup> Ibid. Q12.

## Motivations to Tour & Present Dance

Why do dancemakers want to tour? When asked to rank the strength of seven possible motivations for touring, dancemaker respondents ranked “to allow the work to reach new and wider audiences” as their top motivation (5.3), followed by “to increase their visibility” (4.5) (Figure 5). Dancemakers theorize that more engagements will help them secure future opportunities and funding. Interestingly, the weakest ranked motivations were economic: “to earn income for me” (2.7) and “to earn income for my dancers/collaborators” (3.4). One dancemaker interviewee described the balance between increasing visibility and meeting financial needs, noting emerging dancemakers sometimes tour to “build a perception of success,” with the hope that the dancemaker will get press and build legitimacy even if the tour doesn’t break even; she calls this logic “myth” and “reality.”<sup>88</sup> Dancemakers also view touring as a way to deepen the potential impact of the work, (the third most popular motivation with a score of 4.4). “To have a vital impact on the world,” one dancemaker stated, the dance work “needs to be in many places and experienced with many people.”<sup>89</sup>

What motivates presenters to present dance? Presenter survey respondents’ most important motivations for presenting dance are: to advance their mission (1.84 on a scale from 0-2, not important to very important), their commitment to dance as an art form (1.79), and to connect audiences to diverse cultures and art forms (1.78) (Figure 6). Looking more closely at audience-related motivations, majorities of presenter survey respondents

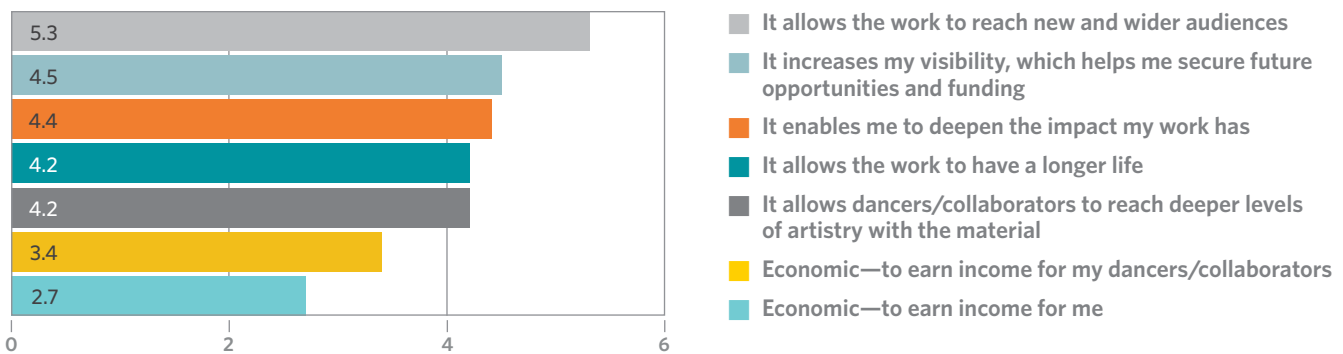
rated the motivations “to connect audiences to diverse cultures and art forms,” “to inspire audiences or connect them to beauty,” and “to connect audiences to ideas and issues that dance artists explore (social justice, environmental, political, etc.)” as very important motivations to present dance (78.8%, 69.0%, and 54.3%, respectively). Economic-related reasons rated far lower—only 7.9% of presenters rated “to defray our venue/organization’s operating costs” and 30.8% rated “to meet audience demand” as a very important motivation for presenting dance.<sup>90</sup> These trends suggest that presenters view the potential to connect audiences with intrinsic arts experience as a much more pertinent motivation to present dance than economic rationales.

Despite dancemakers’ demonstrable interest in touring, the challenges are real and people are searching for ways to adapt. One dancemaker lamented:

*The whole system is broken. It all needs to be rethought. I do not think touring is the answer. Or touring for the sake of economy is the answer. What about extreme locality? What about presenters actually committing more deeply to an artist and their work as opposed to the current model. What if presenters had to commission with co-productions and there was no other way?<sup>91</sup>*

We specifically take up barriers to touring and presentation and specific anticipated models of adaptation in *Barriers to and Adaptations in Dance Touring and Presenting*.

**FIGURE 5: Dancemakers’ Motivations for Touring**



**Figure 5**

Notes: N=422 respondents. The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score.

Source: Dancemakers’ Survey: Q7.

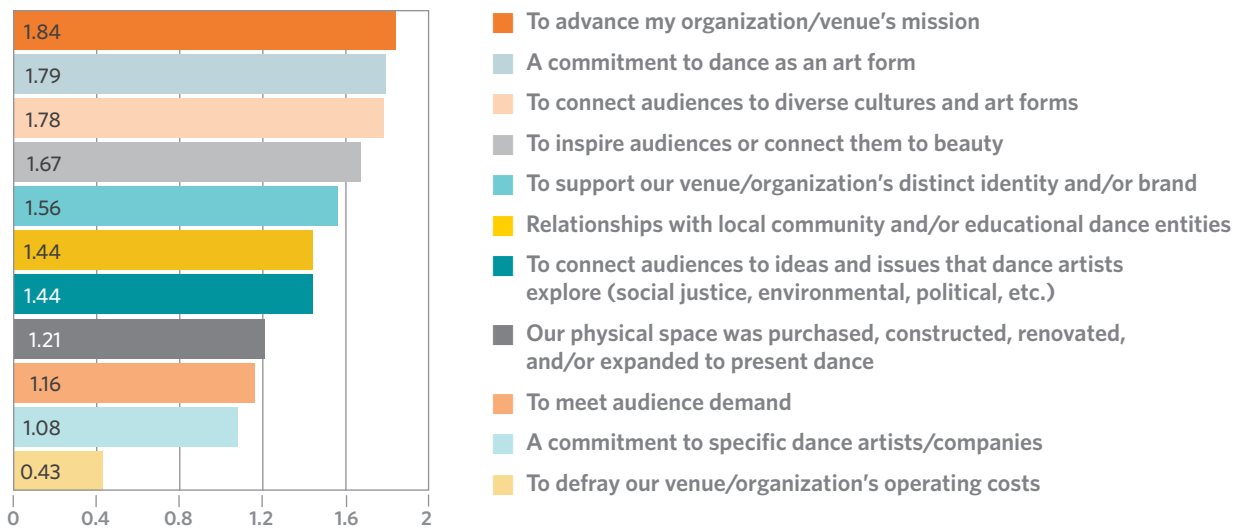
<sup>88</sup> Anonymous Dancemaker Interviewee 2, Personal Interview, interview by Anne Gadwa Nicodemus, October 23, 2015.

<sup>89</sup> Emily Johnson, Personal Interview.

<sup>90</sup> Presenters’ Survey. Q1.

<sup>91</sup> Dancemakers’ Survey. Q11.

**FIGURE 6: Presenters' Motivations for Presenting Dance**



**Figure 6**  
Notes: N=244 respondents. Based on a 3-point scale: Not important (0), Moderately important (1), Very important (2). Source: Presenters' Survey: Q1.

## CONNECTED AUDIENCES/ COMMUNITIES TO DANCE

Over its 20-year history, NDP has helped bring 619 different dance works to local communities in all 50 states and the District of Columbia. Data from 14 of NDP's granting years (2002-2015) reveals aggregate audience counts of more than 2.7 million. As these individuals view these works of art, they are exposed to transcendent beauty, new forms of dance, different cultures and new ideas. Investigating what impact NDP has made on audiences/communities poses more methodological challenges than other impacts, because of the challenge of directly capturing audience perceptions. As we explore below, however, a review of archival records suggests that NDP has helped facilitate countless intrinsic arts impacts and that it helped expand access to the arts in terms of reaching youth, audiences of color, rural, and transgender audiences.

## Facilitated Countless Intrinsic Arts Impacts for Audiences

With NDP support, presenters and dancemakers facilitate opportunities for audiences/communities to deeply connect with dance. Over two-thirds (63.6%) of presenter survey respondents agreed that NDP support helped them deepen relationships with existing audiences.<sup>92</sup> The quotations below show the impact made on audience members exposed to diverse perspectives that challenge previously held beliefs:

*To say the show was brilliant is understated... "red, black, & GREEN: a blues" gave a relevant, challenging, conflicted, and hopeful voice to blackness, and at the same time, to those of us who are not black and working to find respectful relationship and commonality—to sit with the hard truth of what it is to be black in the world.<sup>93</sup>*

*I had no idea how these neighborhood children would react to this very androgynous male dancer doing bharata natyam, and they just couldn't get enough of it, and he made so many connections between life in urban India to life in an urban setting in America and it was just really spectacular.<sup>94</sup>*

*This material was very new and challenging; a number of people in the audience said that they had never seen any performance like this... A number of audience members felt the performance brought up questions about what "qualifies" as art and believed it challenged their previous definitions of art.<sup>95</sup>*

<sup>92</sup> Presenters' Survey. Q33.

<sup>93</sup> Audience member quoted in Bates College, "NDP Presenter Evaluation (Marc Bamuthi Joseph/The Living Word Project)," May 3, 2012.

<sup>94</sup> Pamela Tatge, Director of the Center for the Arts at Wesleyan University, speaking about presenting Aniruddha Knight and Ensemble's "From the Heart of a Tradition" and quoted in New England Foundation for the Arts, "Interim Report to the Doris Duke Charitable Foundation June 1, 2007-May 31, 2008," August 1, 2008.

<sup>95</sup> University of Vermont on Jennifer Monson' "Live Dancing Archive" quoted in New England Foundation for the Arts, "Interim Report to the Doris Duke Foundation June 2013 - May 2014," August 15, 2013.

Documentation of intrinsic arts impacts seemed particularly strong from NDP-supported projects with deep community engagement, often by artists/companies that reflected races, gender-expressions, or cultural traditions not widely represented in mainstream media/culture. Audience members spoke to the deep sense of inspiration they felt from seeing one's gender/race/culture reflected on stage. One student who experienced Sheetal Gandhi's performance at California State Monterey Bay saw her culture celebrated and, in a rare occurrence, spoke her native language on campus.<sup>96</sup> A young dancer of color was excited for the opportunity to watch and interact with "ballerinas that look like her" during a Dance Theatre of Harlem production.<sup>97</sup> And audience members wrote after seeing Sean Dorsey Dance, "I cried tears of joy when I saw a transperson like me onstage: powerful, beautiful, truth-telling. I'm inspired to tell my own story now."<sup>98</sup>

## Helped Presenters Expand Audiences

NDP support helps presenters connect with new audiences. 54.6% of our presenter survey respondents thought NDP support helped them attract new audiences (Table 4, page 24). Coker College volunteered that in its rural, Southern community, audience education poses a barrier to presenting contemporary dance. It anticipated that the positive audience reception to the NDP-supported Doug Varone performance will help it continue to expand its dance audience base.<sup>99</sup> Ballet Spartenburg reported that after presenting Lula Washington they received emails and phone calls asking them to present similar companies in the future and that many who contacted them had never before attended modern dance.<sup>100</sup> Gesel Mason's presentation at Dance Place attracted audience members who "would not usually attend performances at Dance Place."<sup>101</sup>

In particular, NDP's existence has helped diversify arts access, in terms of connecting dance works to youth, audiences of color, and transgender audiences. Just under two-thirds of presenter survey respondents (60.3%) noted that NDP support helped them diversify<sup>102</sup> their audience (Table 4, page 24). Through archival documents, we gained insights into how. For example, with its Ballet Hispanico presentation, the Redding Area Community College surpassed its goal of student audience members and attained the highest percentage of student audience members of any show in its series.<sup>103</sup> Other presenters made new connections with the Chinese-American community when presenting Shen Wei Dance Arts.<sup>104</sup> Highways Performance Space & Gallery reported that "the trans community expressed an overwhelming sense of gratitude towards our organization for bringing this new work to Los Angeles, and in particular, for presenting a trans artist's work."<sup>105</sup> The Walker Art Center was "thrilled we exceeded both our box office and our attendance goals, but even more important was how remarkably diverse (age, race, class, disciplinary orientation, etc.)" the audiences were.<sup>106</sup> Although we found no qualitative evidence surrounding ways in which NDP support enable presenters to diversify audiences in terms of income levels, nearly 40% (37.1%) of presenter survey respondents agreed that NDP support allowed them to decrease ticket prices (22.0% disagreed).<sup>107</sup>

## Context: National Dance Attendance Shows Modest Increases & Lack of Diversity

Do presenters nationwide struggle to attract, sustain, and diversify dance audiences? If so, NDP's role in helping presenters expand audiences takes on even greater significance.

The most recently available national data on dance attendance shows some modestly promising signs in terms of attendance rates, though the field still struggles with audience diversity in terms of education levels, income, and race. Unlike other performing arts (music, theater, etc.), non-ballet<sup>108</sup> dance saw a modest increase in attendance rates from 2008 to 2012. Ballet attendance rates showed a slight decrease. Although both ballet and non-ballet dance attendance rates are low compared to other performing arts, from 1992 to 2012, dance attendance rates also saw less fluctuation/dramatic declines than for other performing art types (Figure 7). With respect to diversity, dance audiences are more highly educated, wealthier and whiter than the overall U.S. population. Survey of Public Participation in the Arts (2012) data suggests that whereas only 28.3% of the U.S. population graduated college or attended graduate school, 60.8% of ballet and 49.3% of "other dance" attendees reached these education levels. Over a third (35.9%) of ballet audience members and 29.1% of those who attended a non-ballet dance performance had family incomes of \$100,000 or above, whereas only 19.8% of the entire U.S. population hit this mark. And ballet and non-ballet dance audiences are whiter than the overall U.S. population (79.4% and 69.4%, respectively, vs. 66.3%). However, non-ballet dance did experience increases in attendance rates by audiences of color: in 2012, non-whites attended non-ballet dance an average of 2.3 times, up from 1.8 times in 2002.<sup>109</sup>

<sup>96</sup> California State Monterey Bay, "NDP Presenter Evaluation (Sheetal Gandhi)," 2013.

<sup>97</sup> West Virginia State University, "NDP Presenter Evaluation (Dance Theatre of Harlem Ensemble)," 2011.

<sup>98</sup> Sean Dorsey, "NDP Dancemaker Production Grant Evaluation," July 27, 2012, 10.

<sup>99</sup> Coker College, "NDP Presenter Evaluation (Doug Varone and Dancers)," 2010.

<sup>100</sup> Ballet Spartenburg, "NDP Presenter Evaluation (Lula Washington Dance Theatre)," February 24, 2010.

<sup>101</sup> Dance Place, "NDP Presenter Evaluation (Gesel Mason)," n.d.

<sup>102</sup> In an attempt to have consistency with previous survey instruments, in the Presenters Survey "diversify audiences" was not specified in terms of what types of diversity (age, race, gender, etc.)

<sup>103</sup> New England Foundation for the Arts, "NDP Stories FY12—to Inform Duke and Mellon Reports," n.d.

<sup>104</sup> New England Foundation for the Arts, "Final Report to the MetLife Foundation FY09."

<sup>105</sup> Highways Performance Space & Gallery, "NDP Presenter Evaluation (Sean Dorsey Dance)," December 2, 2012, 8.

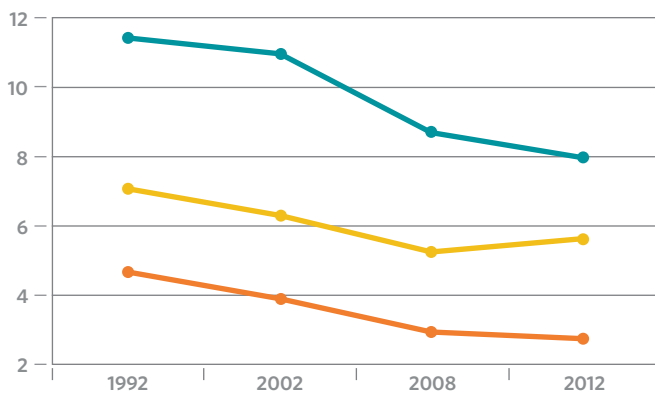
<sup>106</sup> New England Foundation for the Arts, "Final Report for the McKnight Foundation," November 30, 2012.

<sup>107</sup> Presenters' Survey, Q31.

<sup>108</sup> As captured through the Survey of Public Participation in the Arts, this includes live dance performance other than ballet, such as modern, folk, tap, or Broadway.

<sup>109</sup> National Endowment for the Arts, "A Decade of Arts Engagement: Findings From the Survey of Public Participation in the Arts, 2002-2012 | NEA," Research Report, (January 2015), 11-16, <http://arts.gov/publications/decade-arts-engagement-findings-survey-public-participation-arts-2002-2012>.

**FIGURE 7: Shifts in Audience Attendance: Ballet, Other Dance, and Other Performing Arts (1992-2012)**



■ At least one non-dance performing arts attendance (music, theater, etc.)  
■ Live dance performance other than ballet, such as modern, folk, tap, or Broadway  
■ Live ballet performance

Source: National Endowment for the Arts, "A Decade of Arts Engagement: Findings From the Survey of Public Participation in the Arts, 2002-2012"

These trends notwithstanding, our original research revealed presenters' concerns about dance audience levels. When asked for their perceptions of the field, overall, only 26.3% of presenter survey respondents reported that the number of people attending dance presentations has increased relative to 10 years ago.<sup>110</sup> In terms of attendance trends at their own venues, presenters were more evenly divided; relative to 10 years ago, 45.6% of presenter survey respondents reported that the number of people attending dance presentations either stayed the same or decreased and 48.6% reported increases.<sup>111</sup> Interestingly, 46.9% of presenter respondents think that the number of people *interested* in dance field-wide has increased relative to 10 years ago, which begs the question of why audience interest has not been more fully leveraged into robust increases in attendance rates.<sup>112</sup>

The challenges and opportunities around attracting dance audiences appear to be manifold. Through survey free-response submissions, interviews, and focus groups, artists and presenters voiced challenges such as reduction of dance education in schools,<sup>113</sup> loss of dance criticism and coverage in the press,<sup>114</sup> and dance altered by TV and computer screens.<sup>115</sup> In general, dance competes for audience members' leisure time.<sup>116</sup> Other interviewees noted a lack of general understanding of the time, cost, and resources involved in creating dance.<sup>117</sup> Cutting across sources, multiple presenters voiced that potential audience members feel uncomfortable with the pressure to understand dance work<sup>118</sup> and are reluctant to take a risk to see an unknown company.<sup>119</sup> Whereas people may take a leap on unfamiliar theater or music and come back for another experience even if they don't like it,<sup>120</sup> presenter focus group participants stated that "with dance, it's often somebody comes and they won't come again."<sup>121</sup> Numerous survey respondents and interviewees aired their views that

American culture at large undervalues dance,<sup>122</sup> dancers, and choreographers,<sup>123</sup> and specifically values commercial theater or Broadway over less well-known dancemakers.<sup>124</sup> When asked for their views on threats to the dance ecology, presenters and dancemakers volunteered the lack of audience education and development, along with the negative ways technology is affecting how Americans consume culture.<sup>125</sup> However, a range of stakeholders also saw opportunities to expand dance audiences by leveraging the popularity of dance in popular media (i.e., TV, film, the Internet)<sup>126</sup> and in nontraditional spaces,<sup>127</sup> and capitalizing on audiences' growing interests in active participation in dance experiences,<sup>128</sup> co-curating opportunities,<sup>129</sup> and participating in social dance.<sup>130</sup>

<sup>110</sup> Presenters' Survey. Q10.

<sup>111</sup> Ibid. Q9.

<sup>112</sup> Ibid. Q10.

<sup>113</sup> Levine, *Presenting Dance: Dynamic Dialogues from the National Dance Presenters Leadership Forum at Jacob's Pillow*; Anonymous Ecology Watcher Interviewee 4, Personal Interview, 4; Metris Arts Consulting, "Presenters' Focus Group Summary Notes."

<sup>114</sup> Anonymous ecology watcher interviewee 3, Personal interview; Dancemakers' Survey: Q12; Presenters' Focus Groups.

<sup>115</sup> Anonymous ecology watcher interviewee 3, Personal interview, interview by Anne Gadwa Nicodemus, October 27, 2015; Jefferson James, Personal interview, interview by Anne Gadwa Nicodemus, November 9, 2015; Dancemakers' Survey, 2016. Q12; Anonymous ecology watcher interviewee 4, Personal interview, interview by Anne Gadwa Nicodemus, October 28, 2015; Presenters' Survey, 2016. Q11.

<sup>116</sup> Douglas Sonntag, Personal Interview; Colleen Jennings-Roggensack, Personal Interview; Ian David Moss et al., "Why Don't They Come?," *Createquity*, May 6, 2015, [http://createquity.com/2015/05/why-dont-they-come/?utm\\_source=Createquity&utm\\_campaign=5d06063492-Createquity+email+blast&utm\\_medium=email&utm\\_term=0\\_05d97ced75-5d06063492-200728261](http://createquity.com/2015/05/why-dont-they-come/?utm_source=Createquity&utm_campaign=5d06063492-Createquity+email+blast&utm_medium=email&utm_term=0_05d97ced75-5d06063492-200728261).

<sup>117</sup> Sarah Wilbur, Personal interview; Colleen Jennings-Roggensack, Personal Interview; Anonymous Ecology Watcher Interviewee 4, Personal Interview.

<sup>118</sup> Anonymous dancemaker interviewee 3, Personal interview, 3; Levine, *Presenting Dance: Dynamic Dialogues from the National Dance Presenters Leadership Forum at Jacob's Pillow*; Metris Arts Consulting, "Presenters' Focus Group Summary Notes"; Presenters' survey: Q11.

<sup>119</sup> Metris Arts Consulting, "Presenters' Focus Group Summary Notes."

<sup>120</sup> Anonymous Presenters' Focus Group Participant 1, Presenters' Focus Group, March 22, 2016.

<sup>121</sup> Amy Cassello, Presenters' Focus Group, March 21, 2016.

<sup>122</sup> Dancemakers' Survey. Q12; Tonya Lockyer, Personal Interview; Presenters' Survey. Q11.

<sup>123</sup> Tonya Lockyer, Personal Interview.

<sup>124</sup> Colleen Jennings-Roggensack, Personal Interview.

<sup>125</sup> Presenters' Survey. Q11; Dancemakers' Survey. Q12.

<sup>126</sup> Presenters' Survey, 2016. Q12; Dancemakers' Survey. Q13; Anonymous presenters' focus group participant 4, Presenters' focus group, March 22, 2016.

<sup>127</sup> Alan Brown, "All the Worlds a Stage" (WolfBrown, 2012), [http://wolfbrown.com/images/soundingboard/all\\_the\\_worlds\\_a\\_stage.pdf](http://wolfbrown.com/images/soundingboard/all_the_worlds_a_stage.pdf); Presenters' Survey. Q12; Dancemakers' Survey. Q13; Metris Arts Consulting, "Presenters' Focus Group Summary Notes"; National Endowment for the Arts, "A Decade of Arts Engagement"; Anonymous ecology watcher interviewee 7, Personal interview.

<sup>128</sup> Brown, "All the Worlds a Stage"; Metris Arts Consulting, "Presenters' Focus Group Summary Notes"; National Endowment for the Arts, "A Decade of Arts Engagement"; Anonymous Dancemaker Interviewee 4, Personal Interview, interview by Anne Gadwa Nicodemus, October 29, 2015; Anonymous Presenter Interviewee 4, Personal Interview; Helicon, "National Dance Project Assessment, 2005-2008"; Anonymous Ecology Watcher Interviewee 1, Personal Interview.

<sup>129</sup> National Endowment for the Arts, "A Decade of Arts Engagement"; Anonymous Presenters' Focus Group Participant 6, Presenters' Focus Group, March 22, 2016.

<sup>130</sup> National Endowment for the Arts, "A Decade of Arts Engagement."

## INCREASED ARTISTS' AND PRESENTERS' CONNECTIONS, KNOWLEDGE, CONFIDENCE & STANDING

Beyond NDP's primary impacts—providing critical and holistic support for dance, supporting creation and touring, and helping connect audiences/communities to dance—we also found evidence that NDP's offerings result in additional value creation for presenters and dancemakers. NDP increased artists' and presenters' connections, knowledge, confidence, and standing. Below, we first provide high-level documentation of these impacts and then explore the ways in which these impacts surface through various aspects of NDP's grantmaking and program offerings.

First, NDP's grantmaking and structure facilitates connections between and among dancemakers, presenters, and even other local partners. Focus group and survey data indicate that NDP helps presenters and artists connect. For example, the great majority (91%) of dancemaker respondents in Sidford's 2014 survey reported that NDP helped strengthen their relationships with presenters.<sup>131</sup> In one example, a presenter focus group participant noted the "very special relationship" that developed between the presenter and dancemaker over a two-year period, which resulted in extended residencies in three cities and "would not have happened without NDP."<sup>132</sup> Archival records also documented that NDP fosters artist-artist connections, particularly through the RDDI program. In addition, survey data suggest that presenters foster important relationships with other presenters through their participation in NDP—of the presenter respondents that had received NDP funds, 63.6% agreed that the support helped them network with other presenters.<sup>133</sup> Internal NDP presenter evaluations and survey data also suggests that NDP support facilitates presenters' relationships with local partners—higher percentages of NDP tour-supported presenter survey respondents engaged external local partners than survey respondents who had not received NDP support.

Secondly, NDP has helped artists and presenters increase their knowledge and even skills, as evidenced through archival documents, third-party evaluations, focus groups, and survey data. For example, 64% of Sidford's 2014 artist survey respondents reported that NDP enhanced their administrative skills (ability to raise other funds, apply for grants, etc.).<sup>134</sup> And both Shepard<sup>135</sup> and Helicon<sup>136</sup> found evidence that NDP-supported presenters gained knowledge of the field. A few survey respondents even cited knowledge-building as NDP's most important contribution to the development of the dance field; NDP has "defin[ed] a field and group of presenters with a shared field vocabulary,"<sup>137</sup> "[has been a] consistent source of dance information,"<sup>138</sup> and "[has enabled] presenters to learn how to present dance in a way that is meaningful to the dance artists and to their own community."<sup>139</sup>

Lastly, we found evidence that both dancemakers and presenters gain confidence and standing via NDP support. For example, ten artists spoke to NDP's benefits for their career growth and elevation of their national profile via a free response query in the dancemaker's survey<sup>140</sup> and through interviews and review of historic final reports, we gained insights into how NDP experiences have helped artists better understand and navigate their roles as dancemakers in a larger dance field. Further, dancemakers and presenters credited NDP-support with increased validation (i.e., in the press, with awards) and have successfully leveraged other opportunities because of their association. For example, the majority (69.5%) of presenter survey respondents who had received NDP support affirmed that it has improved their standing/reputation.<sup>141</sup>

NDP fosters these additional impacts for artists and presenters through a variety of mechanisms. They occur during the second round of the Production Grant application process, when advisors (formerly known as Hub Sites) work with artist applicants to strengthen their proposal. As Hub Site representatives, presenters learned about and connected with others in the dance field.<sup>142</sup> When artists receive Production Grants or Touring Awards, they or their agents directly negotiate and execute touring engagements with presenters. PRD grants enable dancemakers to spend significant time with a residency partner/presenting organization, as artists engage in end-stage development of a work of dance. Lastly, during RDDI, a cohort of regional dancemakers connect with each other and forge relationships with local, regional, and national faculty and presenters. Below, we unpack each mechanism.

### Hub Sites & Artist Application Process

By serving as Hub Site representatives and through the Production Grant application process, presenters and artists increased connections, knowledge and skills, and visibility.

We found strong evidence that presenters who had served as Hub Site representatives experienced these benefits particularly deeply. For instance, in the Hub Site-specific focus group, several presenter participants rated relationship building with artists

<sup>131</sup> Sidford, Frasz, and Helicon, "Assessment of Intermediary Programs—Creation and Presentation of New Work."

<sup>132</sup> Rosemary Johnson, Presenters' Focus Group, March 22, 2016.

<sup>133</sup> Presenters' Survey. Q34.

<sup>134</sup> Sidford, Frasz, and Helicon, "Assessment of Intermediary Programs—Creation and Presentation of New Work."

<sup>135</sup> Shepard, "Report on the National Dance Project."

<sup>136</sup> Helicon, "National Dance Project Assessment, 2005-2008."

<sup>137</sup> Presenters' Survey. Q39.

<sup>138</sup> Ibid. Q39.

<sup>139</sup> Dancemakers' Survey. Q23.

<sup>140</sup> Ibid. Q23.

<sup>141</sup> Presenters' Survey. Q34.

<sup>142</sup> As noted above, as of the 2016-2017 season, presenters and artists will jointly serve as "NDP Advisors." In this capacity, they will evaluate proposals, make grant recommendations, and help inform the program's future policies and guidelines in the context of the NDP's program goals. NDP will no longer use the term Hub Site representative.



and access to information (i.e., learning about new artists and different dance forms) as even more beneficial than financial support received from NDP.<sup>143</sup> Survey stats corroborated the importance of Hub Site/artist relationships and access to information for presenters: 84% of Hub Site survey respondents agreed that it enhanced their organization/venue's connections to artists, 88.0% agreed that their participation enhanced staff's access to information about dance, and 84% agreed that it enhanced staff's professional development.<sup>144</sup> Qualitative data helps illuminate how presenters experience these benefits. One presenter survey respondent noted that the three-year commitment serves as an "incredible opportunity to learn about the breadth and depth of dance being made throughout the world with/from highly articulate and intelligent dance presenters and artists."<sup>145</sup> Another appreciated the "incredible knowledge building"<sup>146</sup> and yet another volunteered that he couldn't imagine getting such an "amazingly helpful" experience anywhere else.<sup>147</sup> Though we found less evidence of the importance of presenter-presenter connections fostered through the Hub Site process, some presenters characterized the "opportunity to get to know and network with peers" as "so valuable"<sup>148</sup> or hearing what colleagues were "up to" as "a phenomenal experience."<sup>149</sup>

Artists also gain knowledge, skills, and visibility through the Hub Site/artist application process. One artist interviewee voiced appreciation for the "non-transactional" aspect of the application process during which artists are paired with a presenter.<sup>150</sup> As presenter panelists coach artist finalists on ways to strengthen their proposal, artists learn ways to better articulate their work. For instance, Michelle Ellsworth received a PRD grant and believed working with her NDP-assigned mentor Martin Wechsler was "the most valuable and impactful" application process she had ever experienced. She credited it with helping her communicate more effectively about her work in subsequent grant applications. Another dancemaker interviewee spoke to visibility benefits of the application process. He noted that just applying to NDP allows presenters to view and advocate for his work to their peers and that presenters sometimes decide to book companies after NDP funding expires due to the initial exposure.<sup>151</sup>

### The NDP Roster/Imprimatur

NDP's annual artist roster culminates from the Hub Site representatives' deliberations on artists' Production Grant and Touring Award applications. Disseminated via a mailed print publication and online through press releases and NEFA's website, blog, and directory, it serves to notify presenters across the country as to which artists are currently eligible for NDP-subsidized touring engagements. In addition, survey, interview, focus group, and final grant report data provided evidence that the roster also helps inform presenters about new artists, boost presenters' confidence in these artists, and helps artists leverage additional funding and opportunities.

Over a third (36.2%) of presenter respondents agree that the annual roster of NDP artists is very important to introducing them to artists/companies with which they are unfamiliar.<sup>152</sup> Presenter focus-group participants also voiced that they viewed the roster as a research tool to learn about new companies and different dance forms, specifically to learn what's going on outside of home region.<sup>153</sup> For example, one presenter "always wait[s] for the roster to come out" because it features "new and upcoming choreographers that we should be paying attention to, as well as ... the established artists."<sup>154</sup>

For some presenters, the roster does more than just introduce them to new dancemakers, it also helps instill their confidence in roster artists and focus their limited time on promising artists. For instance, nearly a third (31.9%) of presenter survey respondents rated "NDP roster's imprimatur gives us confidence in artists/companies" as very important.<sup>155</sup> Qualitative data from grantee final reports, survey, and focus groups illuminated how this unfolds. Caldwell Fine Arts, for instance, wrote that the roster "gives confidence to presenters who are not as familiar with dance companies as they are with other types of performance,"<sup>156</sup> and Dance Place noted that an artist's acceptance by NEFA helps ensure their confidence "that we will have a pleasurable experience with them."<sup>157</sup> Some presenters appreciated the "curatorial voice" of the NDP roster and voiced that it helped them focus on worthwhile artists, especially given their own professional time constraints.<sup>158</sup> Presenters, however, do not hold these views, universally—in the presenters' survey,<sup>159</sup> some critiqued NDP roster artists as not of interest to their audiences or being cost prohibitive:

- » *Fund more dance companies that audiences want to see.*
- » *Dance offerings are very expensive and/or not accessible (too experimental, modern) for our audiences.*

<sup>143</sup> Metris Arts Consulting, "Presenters' Focus Group Summary Notes."

<sup>144</sup> Presenters' Survey. Q27. Q34.

<sup>145</sup> Presenters' Survey. Q28.

<sup>146</sup> Phil Reynolds, "Feedback and Reflection from Phil Reynolds," 12/10.

<sup>147</sup> Anonymous Presenters' Focus Group Participant 3, Presenters' Focus Group, March 22, 2016.

<sup>148</sup> Reynolds, "Feedback and Reflection from Phil Reynolds."

<sup>149</sup> Anonymous Presenters' Focus Group Participant 8, Presenters' Focus Group, March 21, 2016.

<sup>150</sup> Julia Rhoads, Personal interview.

<sup>151</sup> Kyle Abraham, Personal Interview, interview by Rachel Engh, December 17, 2015.

<sup>152</sup> Presenters' Survey. Q38.

<sup>153</sup> Metris Arts Consulting, "Presenters' Focus Group Summary Notes."

<sup>154</sup> Rosemary Johnson, Presenters' Focus Group.

<sup>155</sup> Presenters' Survey. Q38.

<sup>156</sup> Caldwell Fine Arts, "NDP Presenter Evaluation (Cleo Parker Robinson)," 2013.

<sup>157</sup> Dance Place, "NDP Presenter Evaluation (Gesel Mason)."

<sup>158</sup> Anonymous Presenters' Focus Group Participant 6, Presenters' Focus Group; Presenters' Survey. Q36.

<sup>159</sup> Presenters' Survey. Q36.

Just as some presenters credited the roster with helping introduce them to new artists or boosting their confidence in roster artists, some artists also spoke to ways in which the NDP imprimatur helps them leverage additional funding and opportunities.<sup>160</sup> For instance, production grantee BODYTRAFFIC noted that the award “served as a stamp of approval” that resulted in committed resources from other funding sources<sup>161</sup> and another artist interviewee described NDP touring support as a “huge lift” as presenters expressed more interest.<sup>162</sup> A dancemaker survey respondent who received a Touring Award noted that through this experience, “new presenters were exposed to our work, which boded well for future bookings at new venues.”<sup>163</sup>

### Artist-Presenter Tour Negotiations

Post roster release, presenters and NDP-supported artists begin a dance together, that of exploring potential bookings and negotiating artist fee structures. All dance projects with NDP touring support (Production Grant or Touring Award) get up to \$35,000 to support a U.S. tour. Artists or their agents or managers negotiate with presenters that make up the tour and control how much of their subsidy each presenter on the tour will receive via a Presentation Grant. Because of this unique structure, artists have negotiating “carrots,” typically unavailable to them otherwise, that boost their confidence<sup>164</sup> and serve to equalize and shift the conversation between artists and presenters.<sup>165</sup> As presenter Sara Coffey elaborates, the “agency” given to artists is “a really good way to... balance the power dynamics all of us feel and experience.”<sup>166</sup>

### Presenting NDP-Supported Danceworks

Through the process of presenting NDP-supported artists, presenters seem better able to foster connections with local community entities, experience some heightened cachet, and may be better positioned to make the case to local stakeholders for the importance of presenting dance.

With regards to community partnerships, survey and grantee reporting suggest that NDP might present a “value add” in terms of presenters’ abilities to connect with external entities. Compared to survey respondents who had not received NDP support, higher percentages of NDP tour-supported presenter survey respondents engaged external local partners in conjunction with dance presentations—these included other art entities (85.4% vs. 78.2%), local schools (K-12) (79.2 vs. 69.1%), university-level dance departments (79.2% vs. 61.8%) and social service organizations (57.7% vs. 45.5%).<sup>167</sup> In their grant reporting, numerous presenters also described forging connections with local organizations, such as community organizations,<sup>168</sup> museums, and other departments in universities<sup>169</sup> through NDP-supported projects. In some instances, these connections also opened the door for future partnerships. PHILADANCO, for example, did a lecture/demonstration at a local elementary school, which was so successful that the school invited the presenter, Black Hills Dance Theater, back “anytime.”<sup>170</sup> In another example, the University of Maryland - Clarice Smith Performing Arts Center partnered with

the university’s School of Public Policy, which resulted in “an open invitation” for further collaboration. The Center’s staff viewed “establishing and expanding these relationships on campus and with community partners” as “integral to the success and long-term impact”<sup>171</sup> of its programming. Beyond NDP’s funding criteria that prioritizes “creative ways of engaging audiences through the project’s use of live and virtual strategies to connect to the public,” how and why NDP-support may be a differential in terms of presenters’ ability to connect with local entities remains unclear.

Survey and archival documents also suggest that presenters’ participation with NDP may also raise presenters’ stature in their local communities. Nearly seventy percent (69.5%) of presenter respondents who have received NDP support agreed that it helped improve their standing/reputation.<sup>172</sup> In their evaluations, presenters revealed how they accrue these benefits. One presenter received an award from the Houston Press for “Best Performance Space,” and the article cited the NDP-supported piece as an example of the venue’s intimate setting.<sup>173</sup> Portland Institute for Contemporary Art staff noted: “[NDP support] helps to further our identity as an important organization for artists, a major collaborator with prominent arts organizations, and a leading curatorial advocate for emerging artists around the country and abroad.<sup>174</sup> And Kelly Strayhorn Theater noted a similar experience: “[Presenting dancemaker Nora Chipaumire with NDP support] helped solidify [our] reputation with our audience as an organization which helps develop and presents unique, challenging and high quality performance works.”<sup>175</sup>

<sup>160</sup> New England Foundation for the Arts, “Final Report to the Doris Duke Charitable Foundation,” August 1, 2012; New England Foundation for the Arts, “NDP Stories FY12—to Inform Duke and Mellon Reports”; Trey McIntyre Project, “NDP Dancemaker Production Grant Evaluation,” n.d.

<sup>161</sup> BODYTRAFFIC, quoted in New England Foundation for the Arts, “NDP FY15 DDCF Interim Report Narrative DRAFT 8.20.15.”

<sup>162</sup> Anonymous Dancemaker Interviewee 3, Personal Interview.

<sup>163</sup> Dancemakers’ Survey. Q23.

<sup>164</sup> Anonymous presenter interviewee 5, Personal interview, interview by Anne Gadwa Nicodemus, November 9, 2015.

<sup>165</sup> Dancemakers’ Survey. Q23.

<sup>166</sup> Sara Coffey, Presenters’ focus group, March 21, 2016.

<sup>167</sup> Presenters’ Survey. Q6, Q29

<sup>168</sup> University of Kansas - Lied Center of Kansas, “NDP Presenter Evaluation (Jin Xing Dance Theatre),” April 5, 2012; Yerba Buena Center for the Arts, “NDP Presenter Evaluation (Voices for Strength),” October 28, 2012; University of Colorado at Boulder Tour evaluation quoted in New England Foundation for the Arts, “MetLife’s Community Connections Interim Report,” December 18, 2008.

<sup>169</sup> University of Colorado at Boulder Tour evaluation quoted in New England Foundation for the Arts, “MetLife’s Community Connections Interim Report”; University of Maryland - Clarice Smith Performing Arts Center, “NDP Presenter Evaluation (Te Waa Mai Kriibati),” December 14, 2011; Miami University Performing Arts Series, “NDP Presentation Grant Report (Ragamala Dance Company).”

<sup>170</sup> Black Hills Dance Theatre, “NDP Presenter Evaluation (PHILADANCO),” 2011.

<sup>171</sup> University of Maryland - Clarice Smith Performing Arts Center, “NDP Presenter Evaluation (Te Waa Mai Kriibati).”

<sup>172</sup> Presenters’ Survey. Q34.

<sup>173</sup> New England Foundation for the Arts, “NDP Stories FY12—to Inform Duke and Mellon Reports.”

<sup>174</sup> Jennifer Jacobs as quoted in New England Foundation for the Arts, “National Dance Project Field Commentary,” n.d.

<sup>175</sup> Community Theater Project Corporation, “NDP Presenter Evaluation (Nora Chipaumire),” 2013.

Lastly, we found evidence from survey and grantee reporting data that presenters' association with NDP may help them make the case locally for the importance of presenting dance. A majority (61.1%) of presenter respondents who have received NDP support agree that it helped them make the case to present dance to boards, funders, etc.<sup>176</sup> The Irvine Barclay Theatre, for instance, wrote how the NDP-supported presentation of Bill T. Jones' *Fondly Do We Hope-Fervently Do We Pray* allowed them to kick start a conversation with their board and community supporters about expanding resources long-term to sustain a larger dance program.<sup>177</sup> One presenter in rural Iowa noted NDP support was the "impetus" for the board to agree to present Alonzo King LINES Ballet.<sup>178</sup> And an NDP-supported presenter survey respondent noted: "Funding from an outside, national source also helps us demonstrate on our college campus that we are 'doing our part' to attract outside funding, and that carries some important political currency for us."<sup>179</sup>

### Production Residencies for Dance (PRD)

Beyond NDP's core artist support of Production Grants and Touring Awards, two NDP offerings—PRD and RDDI—appear to have particularly strong additional benefits, primarily for artists. (We address RDDI in the subsequent section.) Through PRD, a subset of Production Grant artist recipients gain access to additional funds to support a production residency devoted to late-stage development with a residency partner. Third-party evaluations and grantee reporting suggest that PRD boosts artists' confidence regarding tour readiness and fosters artist-presenter relationships.

In her evaluation of the PRD program, Chris Dwyer found that all artists with PRD funding "expressed that the production residency gave them a great sense of confidence about their readiness to meet the challenges of touring."<sup>180</sup> Adele Myers, for instance, wrote, "*Einstein's Happiest Thought* is now ripe and shiny. The work feels complete and succinct in a way I usually experience half way through a tour... Residencies such as these can make the difference between good and great art. It is a simple as that."<sup>181</sup>

PRD also appears to foster artists' relationships to presenters that often serve as residency partners. Several PRD artists noted their close relationships with the staff of presenting organizations who worked hard to make the pieces work in the space and overcame specific technical challenges.<sup>182</sup> In at least one instance, PRD even fostered artist-presenter relationships beyond that with the residency partner. PRD recipient Lucky Plush described how staff at the presenting organization helped the company "forge connections with other presenters so the work has a longer life."<sup>183</sup>

We also found modest evidence that through PRD, presenters may become more skilled in presenting artists. In her evaluation report for the pilot cohort of PRD artists, Dwyer noted several ways presenters improved their practices as a result of the program: presenters realized they needed to work out logistical issues early in the residency, developed policies, such as technical

agreements, and found new ways to cultivate deep understanding through community engagement.<sup>184</sup> As the presenter partner for PRD artist Emily Johnson noted, "six weeks with Emily changes the [organizational] culture...Our environment for production residencies is now greatly enhanced."<sup>185</sup>

### Regional Dance Development Initiative (RDDI)

Through NDP's RDDI program, regional cohorts of dance artists engage in a 10-day "dance lab" designed to help them articulate their practice and strengthen partnerships between artists and presenters. To date, RDDI labs have taken place in Minnesota, New England, the San Francisco Bay Area, Portland, Seattle, and most recently, a Chicago lab took place in summer 2016. Archival records documented that RDDI empowers dancemakers and opens up new opportunities by fostering connections, knowledge/skills, and boosting visibility. A comprehensive survey of past RDDI participants, currently underway, will further illuminate RDDI's short-term and long-term impacts.

In its archival records and grant reporting, NEFA documented that RDDI participants connect, receive feedback from, and learn about the work of peer artists.<sup>186</sup> Reflecting on the New England RDDI lab, artist Nell Breyer wrote that she appreciated the chance to "articulate my personal and professional goals in the arena of dance and to think practically (with outside feedback) about how to obtain these."<sup>187</sup>

<sup>176</sup> Presenters' Survey, Q31, Q34.

<sup>177</sup> Irvine Barclay Theatre, "NDP Presenter Evaluation (Bill T. Jones/Arnie Zane Company)," 2009.

<sup>178</sup> Burlington Civic Music Association, "NDP Presenter Evaluation (Alonzo King Lines Ballet)," 2016.

<sup>179</sup> Presenters' Survey, Q36.

<sup>180</sup> Christine Dwyer, "Evaluation of Production Residencies for Dance: The Experiences of Dance Companies and Residency Partners," 2013.

<sup>181</sup> PRD grant awardee Adele Myers, quoted in New England Foundation for the Arts, "Final Report to The Andrew W. Mellon Foundation," October 31, 2013.

<sup>182</sup> Nora Chipaumire, "NDP Production Residencies for Dance—Artist Updates," 2012; Keith Hennessy, "NDP Production Residencies for Dance—Artist Updates," 2012; Pavel Zustiak, "NDP Production Residencies for Dance—Artist Updates," 2012; Julia Rhoads and Leslie Buxbaum Danzig, "NDP Production Residencies for Dance—Artist Updates," 2012.

<sup>183</sup> Rhoads and Buxbaum Danzig, "NDP Production Residencies for Dance—Artist Updates."

<sup>184</sup> Christine Dwyer, "Production Residencies in Dance: Evaluation of Pilot Program, Evaluation Report for Pilot Cohort," April 2012.

<sup>185</sup> Dwyer, "Evaluation of Production Residencies for Dance: The Experiences of Dance Companies and Residency Partners," 20.

<sup>186</sup> New England Foundation for the Arts, "National Dance Project New England Regional Dance Development Initiative: Summary for Participants," April 15, 2009; New England Foundation for the Arts, "Final Report for the McKnight Foundation"; New England Foundation for the Arts, "Final Report to The William and Flora Hewlett Foundation, March 1, 2005 - August 31, 2008," September 25, 2008.

<sup>187</sup> New England Foundation for the Arts, "National Dance Project New England Regional Dance Development Initiative: Summary for Participants."



Dahlia Nayar, photo © Kelly Fletcher

Artist Dahlia Nayar noted of the RDDI lab:

*I was amazed by...the very unexpected level of camaraderie I felt between the artists. I feel more confident about the legitimacy and relevance of my work in the realm of contemporary dance. The lab empowered me to pursue my vision, and encouraged me to take measures to invest in my artistry.*<sup>188</sup>

As these quotes illustrate, such connections can help to empower artists by dispelling artists' senses of isolation and through joint problem solving.

Other RDDI participants described other ways in which new knowledge, skills, and connections helped empower them and open up new opportunities. Artist Adele Myers learned through RDDI that the presenter/artist relationship "should be cultivated with mutual respect...to avoid the hierarchical trap of the presenter as power holder." She wrote, "this philosophy drives my working relationships with presenter partners to this day."<sup>189</sup> Minnesota RDDI artist Jennifer Ilse reflected on the scarcity of professional development opportunities for artists and how RDDI specifically helped her hone her skills around articulating her work:

*I believe I had enormous success in finding better articulation of my work...It's very difficult to be simple and clear, and requires a lot of digging, pushing, prodding, and about 20 other active verbs...How often do we get as artists to actually take that needed time to develop ourselves in this way? Never. Business professionals do this all the time. Artists do not have that built into our professional development.*<sup>190</sup>

Another New England RDDI artist notes the experience "provided a rare opportunity for dialogue between artists and presenters... which at times was quite challenging! But it encouraged me to continue to find ways to communicate/articulate/connect."<sup>191</sup> In its reporting to funders, NEFA documented that the San Francisco RDDI allowed participants to build "knowledge and capacity" and the collaborations have resulted in "increased production skills and marketplace possibility for the work."<sup>192</sup>

Beyond knowledge and skill acquisition through artist to artist exchange, RDDI also helped artists connect directly to presenters, elevated their visibility, and generated new opportunities. NEFA reported, for instance, that after the San Francisco RDDI participants saw opportunities to present "outside of the culturally-specific market" and thus saw coverage in the "mainstream press"<sup>193</sup> and that RDDI in Minneapolis elevated the profile of the Minnesota dance community and connected artists to presenters.<sup>194</sup> After seeing two Minneapolis artists in Minnesota's RDDI platform, one New York presenter began conversations to present them in New York.<sup>195</sup> After involvement in New England's RDDI, multiple presenters initiated residencies during which dance-makers further connected and collaborated with other artists.<sup>196</sup> Through the New England RDDI, Adele Myers built relationships with presenters that "over the years have blossomed into actualized performances."<sup>197</sup>

## BREADTH OF PRESENTERS & ARTISTS SUPPORTED: STRIDES TOWARDS DIVERSITY

NDP's current funding criteria for Production Grants state that funded work should "push aesthetic boundaries and/or reflect the cultural and aesthetic diversity of today's dance field" and that "NDP values supporting a range of artists and companies that reflect the evolving environment for dance with regard to race, gender, ethnicity, geography, genre, aesthetics, and career stage."<sup>198</sup> NDP's Touring Award criteria goes further, stating those awardees should "expand the aesthetic styles and geographic reach of projects and companies funded through the NDP Production Grants."<sup>199</sup> This section explores to what extent NDP

<sup>188</sup> Ibid

<sup>189</sup> New England Foundation for the Arts, "NDP Stories FY12—to Inform Duke and Mellon Reports."

<sup>190</sup> New England Foundation for the Arts, "Final Report for the McKnight Foundation."

<sup>191</sup> New England Foundation for the Arts, "National Dance Project New England Regional Dance Development Initiative: Summary for Participants."

<sup>192</sup> New England Foundation for the Arts, "Final Report to The William and Flora Hewlett Foundation, March 1, 2005 - August 31, 2008."

<sup>193</sup> Ibid.

<sup>194</sup> Steven Skerritt-Davis, "RDDI—Strengthening Dance Communities across the U.S.," NEFA Blog, July 24, 2013, <http://www.nefa.org/blog/rddi-%E2%80%93-strengthening-dance-communities-across-us>.

<sup>195</sup> New England Foundation for the Arts, "Final Report for the McKnight Foundation."

<sup>196</sup> New England Foundation for the Arts, "National Dance Project New England Regional Dance Development Initiative: Summary for Participants."

<sup>197</sup> New England Foundation for the Arts, "NDP Stories FY12—to Inform Duke and Mellon Reports."

<sup>198</sup> New England Foundation for the Arts, "National Dance Project Production Grant: Funding Criteria," NEFA, January 1, 2013, [http://www.nefa.org/grants\\_programs/grants/national-dance-project-production-grant](http://www.nefa.org/grants_programs/grants/national-dance-project-production-grant).

<sup>199</sup> New England Foundation for the Arts, "National Dance Project Touring Award: Funding Criteria," NEFA, January 1, 2011, [http://www.nefa.org/grants\\_programs/grants/national-dance-project-touring-award](http://www.nefa.org/grants_programs/grants/national-dance-project-touring-award).

has succeeded in meeting these ambitions. Through an analysis of historic summary grant data, past third-party evaluations, and new interview, focus group, and survey data, we surfaced a number of key trends.

For presenter support, the distribution of the number of NDP grants awarded per presenter suggests that NDP plays important roles in both seeding presenters new to NDP and providing sustaining support for a core of committed dance presenters. By geography, the majority of NDP presenter support goes to presenters located in non-rural areas. Western and Mid-Atlantic presenters have received the greatest share of NDP grants. By state, NDP has supported presenters in all 50 states and the District of Columbia, with California and New York consistently topping the list as the presenter states claiming the most grants. NDP support has gone to a broad range of presenters (over 30 different types), but the greatest share of grants has gone to colleges and universities followed by the closely related categories of performance facilities and art centers. In addition, presenter survey data suggests that NDP funding may be utilized to a greater extent by presenters with larger “houses” and who rank modern as the genre/tradition that they most frequently present.

In terms of breadth of artists supported, available data points to NDP making important strides towards diversity and inclusion. Past evaluations affirmed NDP’s historic commitment to supporting diversity. For instance, in 2005, Shepard reported a general feeling that NDP’s roster provided cultural, racial, aesthetic, geographic, career stage diversity and balance while maintaining high quality.<sup>200</sup> Our own interview and focus group data revealed a range of views. Several interviewees stated that NDP had made great intentional strides to be more inclusive in terms of funding dancemakers of diverse geographies, career stages, genders, races and ethnicities.<sup>201</sup> One dancemaker stated, for example, “Looking at the production residency rosters over time, I recognize NDP’s effort to support a range of grantees across all demographics, from large established companies to independent artists.”<sup>202</sup> Other dancemakers spoke powerfully to systemic biases which NDP has yet to adequately counter<sup>203</sup> and some pointed to specific holes in NDP’s roster, such as artists from the South. By reviewing historic summary grant data, we tested these perceptions to the best of our ability. We determined that the majority of NDP’s support has gone towards artists new to NDP (64.6% of Production Grants and/or Touring Awards). At the other end of the spectrum, 6.8% of artists have received sustained support in the form of five or more Production Grants and/or Touring Awards. By geography, the great majority went to artists living in non-rural areas (96.6%), and Mid Atlantic artists, and specifically artists from New York State, have received a majority of NDP grants. (In the subsequent Context: Diversity and inequities section, we place these geographic trends into their larger context by examining where U.S. dancemakers are based.) Inadequate data prevented us from investigating grant patterns by artist career stage, genre/tradition, gender, sexual orientation, or disability status. Available data, however, did demonstrate robust support for racially/ethnically diverse artists, with increases over time.

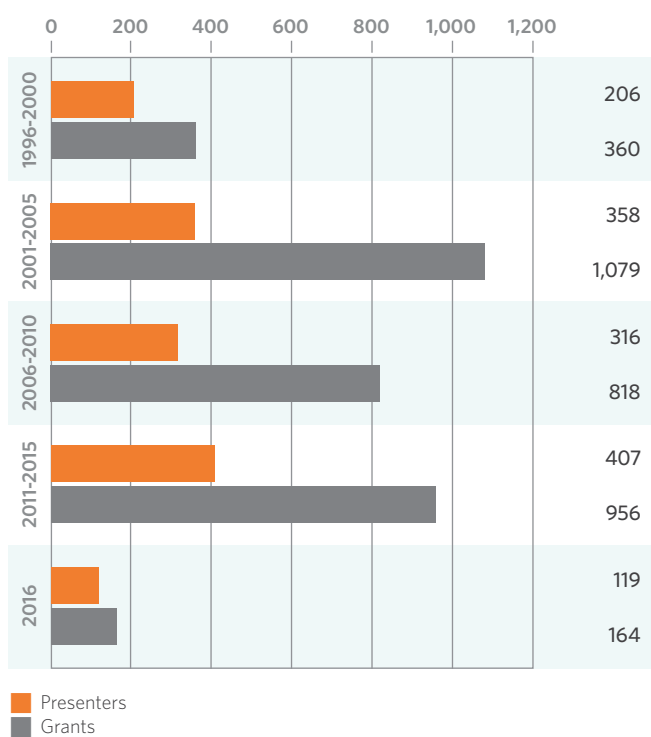
Below, we detail these findings. We first examine the number and range of presenters supports, followed by artists. We conclude this section by providing context on diversity and inequities related to dance creation and touring with regards to geography, race/ethnicity, and other dimensions.

## Mostly Seeds Presenters with “One-Off” Grants, But Minority Extensively Access Grants

### All NDP Grant Programs

Across all NDP grant programs since 1996, 787 different presenters have been supported through 3,377 grants and the numbers of presenters supported has grown over time. In the most recent five-year time period (2011-2015), 407 different presenters received support, an increase of 97.6% since the first five years of the program (Figure 8).<sup>204</sup>

FIGURE 8: Presenters and Associated NDP Grants by Time Period



Source: NEFA internal documents.

<sup>200</sup> Shepard, “2005 Report on the National Dance Project,” 7.

<sup>201</sup> Douglas Sonntag, Personal Interview; Anonymous Dancemaker Interviewee 2, Personal Interview, 2; Anonymous Dancemaker Interviewee 5, Personal Interview, interview by Rachel Engh, December 17, 2015, 5.

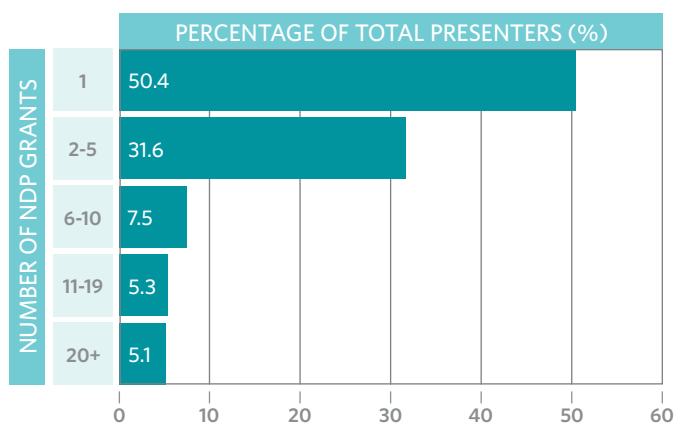
<sup>202</sup> Emily Johnson, Personal Interview.

<sup>203</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes,” January 2016.

<sup>204</sup> Note that presenters are counted once per five-year period, i.e., a presenter who received a grant in 1996-2000 and also in 2011-2015 would be counted in both tallies.

The distribution of the number of NDP grants per presenter (Figure 9) suggests that NDP both functions to subsidize dance touring for a continually shifting pool of presenters through one-time grants, as well as playing a sustaining role for a core of committed dance presenters. Presenters are associated with an average of 4.3 grants and a median of one grant. A majority of presenters (50.4%) are associated with only one NDP grant, 31.6% received 2-5 grants, 7.5% received 6-10 grants, and 5.3% received 11-19 grants. Strikingly, just 5.1% of presenters (40) are associated with an impressive 20 or more NDP grants, which make up over a third (37.3%) of all NDP grants tied to presenters.

**FIGURE 9:** *Distribution of Number of Grants Per Presenter*



Source: NEFA internal documents.

**CRITICAL QUESTION FOR NDP'S FUTURE:**

- » Given that a majority of presenters have received only one grant, how can NEFA cultivate “first time” NDP presenters and encourage them to present more dance and deepen their participation in NDP?

What do these high presenter users of NDP have in common? For the 40 presenters that have received 20 or more NDP grants, all but one are located in non-rural areas (Dartmouth College, Hopkins Center is the only rural presenter). The West, Mid-Atlantic, and New England capture 80% of these presenters, with 42.5% located in the West. These 40 presenters come from 22 different states, with 20% from California and 10% from New York. They span college/university presenters (42.5%), arts centers (22.5%), performance facilities (15.0%), cultural series organizations (10.0%), fairs/festivals (7.5%), and art museums (2.5%). Over 70% (72.5%) have participated as NDP Hub Sites. With regards to Hub Sites, interestingly 44% of presenter survey respondents that had served as Hub Sites also reported that their organizations presented more NDP-supported projects after their Hub Site involvement.<sup>205</sup> This suggests that Hub Site participation may fuel greater use of NDP programs by presenters as opposed to the alternate scenario in which NDP invites presenters who are already high users of NDP to serve as Hub Sites. In reality, it may be a mix of the two dynamics.

To date, the most frequently supported presenters by number of grants are: Jacob’s Pillow Dance Festival (Becket, MA) with 66 grants, Walker Art Center (Minneapolis, MN) with 59 grants, Portland Institute for Contemporary Art (Portland, OR) with 57 grants, New York Live Arts, formerly Dance Theater Workshop (New York, NY) with 45 grants, and On the Boards (Seattle, WA) with 43 grants. Jacob’s Pillow Dance Festival and Walker Art Center are the only two presenters consistently in the top five most frequently supported presenters by five-year period examined.

**By Geography, Non-Rural, Western & Mid-Atlantic Presenters Receive Greatest Share of Grants**

**All Presenter-Related NDP Grants<sup>206</sup>**

The vast majority of NDP presenter support goes to presenters located in non-rural areas (92.7%). (Readers should keep in mind that artist grantees, and not an NDP panel, determine which presenters get Presentation Grants). Taking a look across five-year periods, 2001-2005 saw the lowest percentage of NDP grants to rural presenters (5.6%) with a subsequent steady increase since (7.3% in the 2006-2010 period, 8.4% in the 2011-2015, and 10.4% in 2016). Grants to both rural and non-rural presenters support Mid-Atlantic-based artists the most frequently, but at higher rates for non-rural presenters—54.2% of NDP-supported engagements for non-rural presenters were tied to Mid Atlantic artists vs. 39.4% for rural presenters. Compared to non-rural presenters, rural presenters more frequently presented artists from the West (23.6% of NDP-support engagements vs. 16.7%), Midwest (17.9% vs. 8.9%), and New England (7.7% vs. 2.5%).

By region, presenters in the West and Mid-Atlantic consistently receive greater shares than other presenter regions, and others (Mid-America) fewer. The most presenter-related NDP grants have been made to presenters in the West and Mid-Atlantic regions (27.4% and 23.8% of grants, respectively) and the least to presenters in Mid-America (6.3%) (Figure 10). Presenters from NEFA’s own New England region have received 13.5% of all NDP grants awarded.

Looking across five-year periods, presenters in the West received the most grants, followed by the Mid-Atlantic region, except for 2011-2015 when the Mid-Atlantic surpassed the West and in 1996-2000 when there were more presenters in the Midwest supported by NDP than in the Mid-Atlantic region (Figure 11).

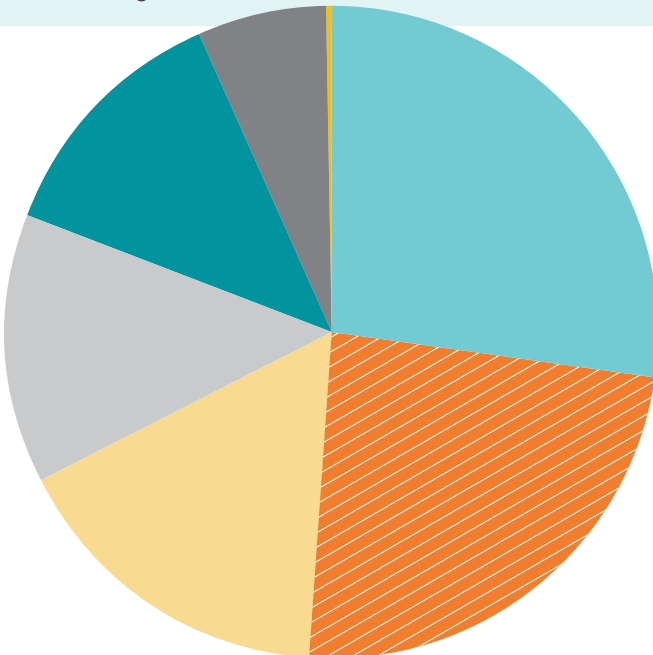
<sup>205</sup> Presenters’ Survey. Q26, Q27.

<sup>206</sup> Presenter grant analyses capture any NDP grant that is either made to a presenter or lists an affiliated presenter (including Presentation Grants and PRD). International exchange grants made to presenters are reflected. Data collection for Production Grants and Touring Awards (made to artists) do not collect presenter data. Presenter data is collected subsequently via the Presentation Grants tied to Production Grants and Touring Awards.



Eiko and Koma, *Cambodian Stories*, photo by Marc Ray

**FIGURE 10:** Distribution of Presenter-Related NDP Grants by Presenter's Region



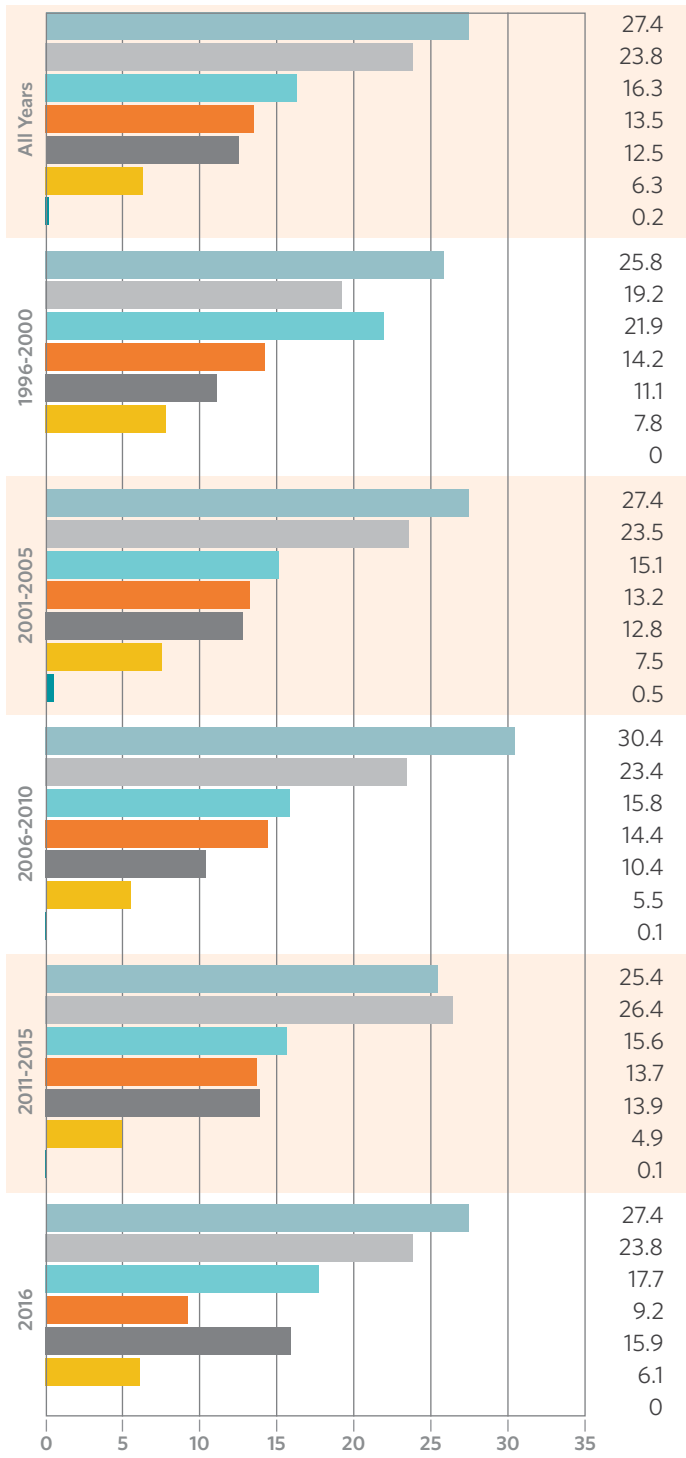
■ West: 926, 27.42%  
■ Mid-Atlantic: 805, 23.84%  
■ Midwest: 549, 16.26%  
■ New England: 457, 13.53%  
■ South: 422, 12.5%  
■ Mid-America: 211, 6.25%  
■ International or Puerto Rico: 7, 0.21%

Source: NEFA internal documents.

By state, NDP has supported presenters in all 50 states and the District of Columbia. California (12.2%) and New York (9.9%) top the list as the presenter states claiming the most grants—unsurprisingly with the reputations cities within these states have as dance hubs and population centers. California and New York are followed by Pennsylvania (6.8%), Massachusetts (5.7%), and Florida (4.8%). In all five-year periods, California presenters were associated with more NDP grants than presenters in any other state except for 2011-2015, when New York presenters received slightly more.

We also investigated whether the “top presenting states” (California and New York) presented artists from nearby, far away, or a mix. California and New York presenters presented artists from 21 states as well as international artists. They most frequently, however, used NDP-support to present artists from New York state—Over half (50.8%) of New York presenters’ NDP grants were tied to artists based in New York, as were 46.0% of California presenters’. International and Puerto Rican artists fared the next best with 22.5% of New York presenters’ and 18.3% of Californian presenters’ NDP grants tied to these artists (though these figures include FUSED and other International Exchange grants tied to presenters). Artists from California were presented more frequently by Californian presenters than those in New York: 20.3% of California presenters’ grants were tied to California artists vs. only 5.1% of New York presenters.

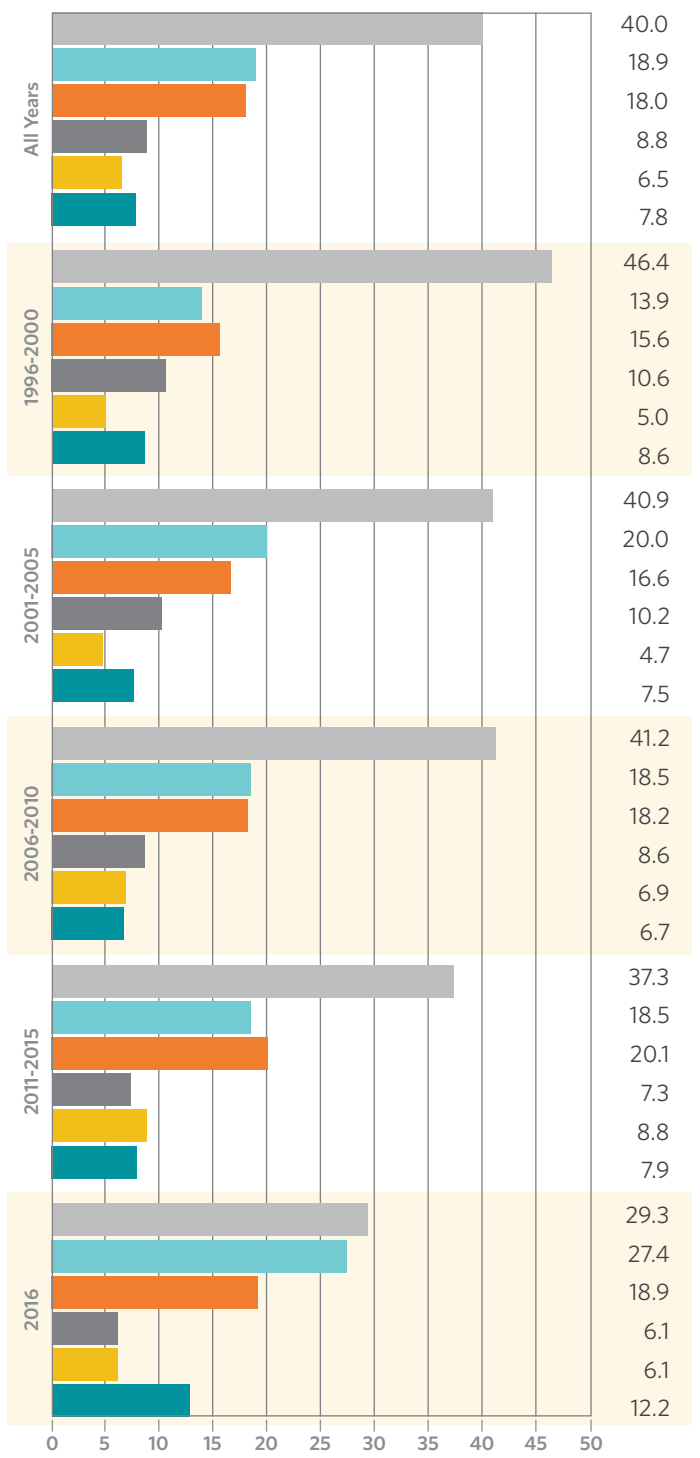
**FIGURE 11: Distribution of Presenter-Related NDP Grants by Presenter's Region and Period**



- West
- Mid-Atlantic
- Midwest
- New England
- South
- Mid-America
- International or Puerto Rico

Source: NEFA internal documents.

**FIGURE 12: Distribution of Presenter-Related NDP Grants by Type of Presenter and Period**



- College/University
- Performance Facility
- Arts Center
- Cultural Series Organization
- Fair/Festival
- All others

Source: NEFA internal documents.



## Broad Range of Presenters Supported But Certain Types & Larger Presenters Received More Grants

### All Presenter-Related NDP Grants

NDP has supported over 30 different “types” of presenters, including such unusual suspects as a health care facility and parks and recreation departments, however colleges and university presenters have received the most presenter-related NDP grants, followed by the closely related categories of performance facilities and art centers.<sup>207</sup> Since NDP’s creation in 1996, 40.0% of presenter-related NDP grants have been to colleges/universities, 18.9% have been to performance facilities, and 18.0% to arts centers. Historically, 2011-2015 saw the lowest percent of colleges/universities (37.3%) receiving presenter-related NDP grants and the highest percent of fairs/festivals (8.8%) of all the five-year periods (Figure 12).

Although historic summary grant data does not directly capture presenter characteristics such as audience capacity and budget-size, presenter survey data suggests NDP funding may be utilized to a greater extent by presenters with larger “houses” and that presenters with larger budget-sizes may be over-represented as Hub Sites (Table 7). Presenter survey respondents who received NDP funding to support touring dance work and those who have been Hub Sites were more likely to have larger audience capacities (over 300 seats) than for presenter respondents that have not received NDP support (66.9% and 61.5%, respectively vs. 25.9%). By budget size, 34.6% of Hub Site respondents had budgets of over \$3M vs. 25.8% of presenter survey respondents who received NDP funding, and 8.9% of those that have not received NDP support (Table 7).

**TABLE 7: Presenter Audience Capacity/Size and Budget Information**

Audience capacity/size	Have Not Received Any NDP Support		Received NDP Funding to Support Presentation of a Touring Dance Work		Hub Site	
	#	%	#	%	#	%
Less than 75	3	5.2	0	0.0	0	0
76-149	18	31	15	11.3	4	15.4
150-299	15	25.9	25	18.8	5	19.2
Over 300	15	25.9	89	66.9	16	61.5
N/A, highly variable due to site specific/unconventional venues, etc.	7	12.1	4	3.0	1	3.8
<b>Budget</b>						
Up to \$25,000	6	10.7	1	0.8	0	0
\$25,001-\$50,000	5	8.9	5	3.8	0	0
\$50,001-\$199,999	16	28.6	15	11.4	2	7.7
\$200,000-\$999,999	15	26.8	39	29.6	7	26.9
\$1M-\$2,999,999	9	16.1	38	28.8	8	30.8
Over \$3M	5	8.9	34	25.8	9	34.6

Notes: Source: Presenters’ Survey: Q19, Q20, Q26, Q29.

<sup>207</sup> Presenter “type” categories stem from “Institution” codes in The National Standard for Arts Information Exchange used by the country’s 56 state arts agencies, six regional arts organizations and the National Endowment for the Arts.

By artistic genre/tradition, presenter survey respondents who received NDP funding to support touring dance work and those who have been Hub Sites were more likely to rank modern as the genre/tradition that they most frequently present than for presenter respondents that have not received NDP support (45.4% and 42.3% vs. 31.6%, respectively) (Figure 13). Interestingly, a considerably higher percentage of Hub Sites ranked multi-disciplinary work as their most frequently presented genre/tradition than for respondents that have received NDP funding to support a tour or for survey respondents that have not received NDP support (26.9% vs. 13.5% and 15.8%, respectively). A higher percentage of presenter respondents that have not received NDP support (14.0%) also ranked traditional forms stemming primarily from non Euro-American traditions as the most frequently presented genre vs. NDP-tour site presenters (5.4%) or Hub Sites (0%).

## Mostly Catalyzed New Artists, Sustained Support for Some

### Core Artist Grants: Production Grants & Touring Awards

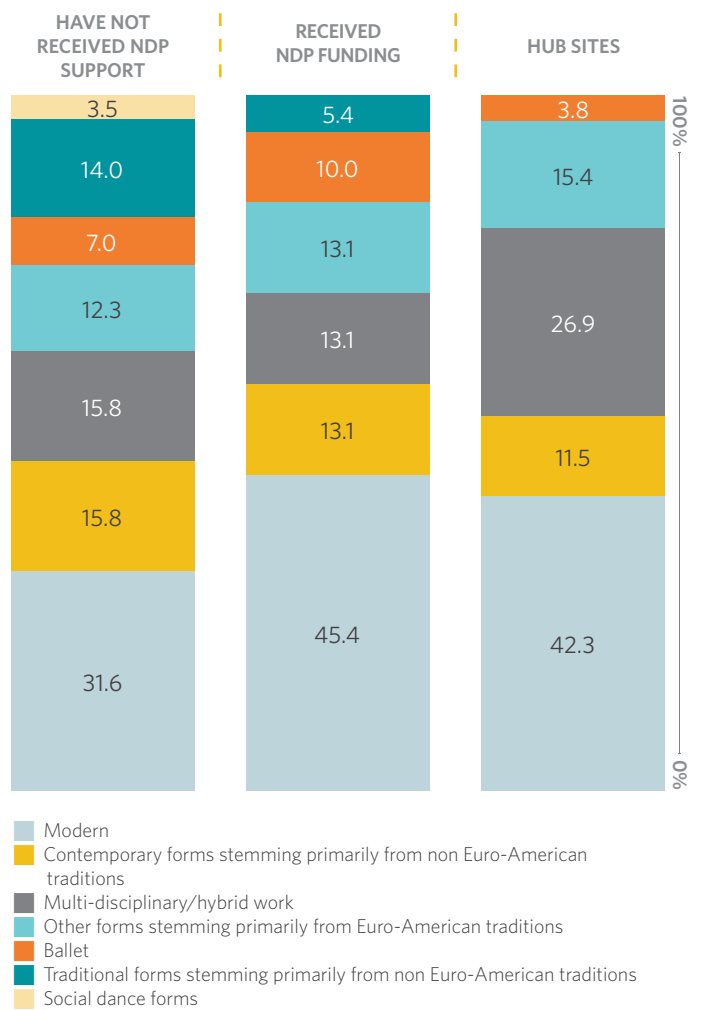
In its core artist support programs, Production Grants and Touring Awards, the bulk of NDP's support has gone towards artists new to NDP, while a minority of artists have received sustained support. From 1996-2016, NDP awarded 519 Production Grants and/or Touring Awards to 294 different artists/companies. Of those artists, almost two-thirds (64.6%) have received a single Production Grant/Touring Award, with 35.4% of artists having received more than one (Figure 14).

Twenty artists/companies (6.8%), have received five or more Production Grants and/or Touring Awards, in what might best be termed "sustaining" support (Table 8). Fourteen out of these 20 artists/companies are based in New York/Brooklyn, four in the Bay Area, one in Denver, and one in Philadelphia. More than half of these 20 artists/companies are companies headed by artists of color and/or with a strong commitment to sharing work by artists of color, and one group (AXIS Dance Company) is a physically integrated dance company that features dancers and choreographers with disabilities. Approximately two thirds of these 20 artists/companies are led or co-led by men and eight, or roughly 40.0%, are led or co-led by women.

Parsing out Production Grants (with its support for creation) from Touring Awards, 207 different artists/companies have received one or more of NDP's 373 Production Grants awarded to date. The majority of artists (61.3%) have received a single grant. Thirteen artists (6.3%) have received five or more (Table 8).

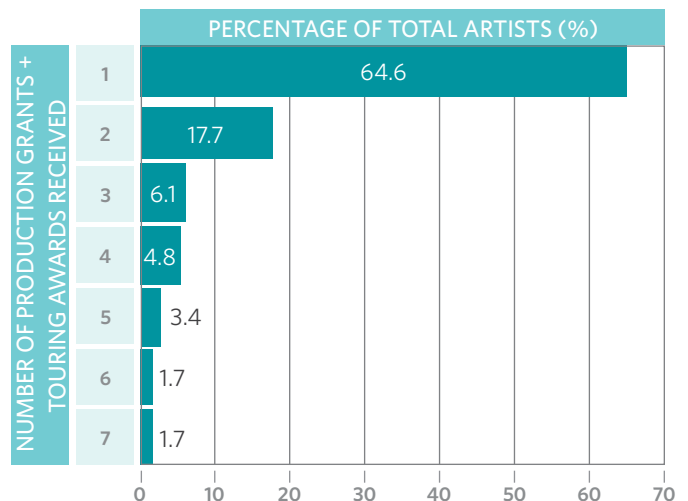
For Touring Awards alone, 127 different artists have received Touring Awards. Interestingly, 88.1% (significantly higher than for Production Grantees) have received a single award. Only four artists/companies have received more than two Touring Awards:

**FIGURE 13: Most Frequently Presented Dance Genre/Tradition by Presenter Respondents' Involvement in NDP**



Notes: N=57, 130, 26. Percentages based on answers from respondents who ranked the genre/tradition as the #1 (present most frequently). Source: Presenters' Survey: Q24, Q26, Q29.

**FIGURE 14: Distribution of Number of Grants Per Artist**



Source: NEFA internal documents.

**TABLE 8: Artists who have Received "Sustaining Support" from NDP**

Artist/Company	City, State	Production Grants	Touring Awards	Total
Bill T. Jones/Arnie Zane Company	New York, NY	7	—	7
Eiko & Koma	New York, NY	7	—	7
John Jasperse Projects	New York, NY	6	1	7
Stephen Petronio Company	New York, NY	6	1	7
Trisha Brown Dance Company	New York, NY	5	2	7
Alonzo King LINES Ballet	San Francisco, CA	4	2	6
Ballet Hispanico	New York, NY	5	1	6
Joe Goode Performance Group	San Francisco	5	1	6
PHILADANCO	Philadelphia, PA	6	—	6
Urban Bush Women	Brooklyn, NY	5	1	6
AXIS Dance Company	Oakland, CA	5	—	5
Cleo Parker Robinson Dance Ensemble	Denver, CO	2	3	5
Doug Varone and Dancers	New York, NY	4	1	5
Evidence, A Dance Company	Brooklyn, NY	5	—	5
Limón Dance Company	New York, NY	3	2	5
Margaret Jenkins Dance Company	San Francisco, CA	2	3	5
Ralph Lemon	New York, NY	5	—	5
Reggie Wilson/Fist and Heel Performance Group	Brooklyn, NY	5	—	5
Susan Marshall & Company	New York, NY	4	1	5
Tere O'Connor Dance	New York, NY	4	1	5

Notes: Artists who have received 5 or more Production Grants and/or Touring Awards. Does not include FY17 (June 2016) Production Grant recipients. Source: NEFA internal documents.

Cleo Parker Robinson Dance Ensemble (3), Faustin Linyekula/Les Studios Kabako (3), Hubbard Street Dance Chicago (3), Margaret Jenkins Dance Company (3).

**CRITICAL QUESTIONS FOR NDP'S FUTURE:**

- » Should NEFA structure support differently for artists new to NDP vs. sustaining support?
- » Should NEFA maintain artist Touring Awards, which are not associated with creation support?

**By Geography, Non-Rural, & New York/Mid-Atlantic Artists Have Received Largest Shares of Grants**

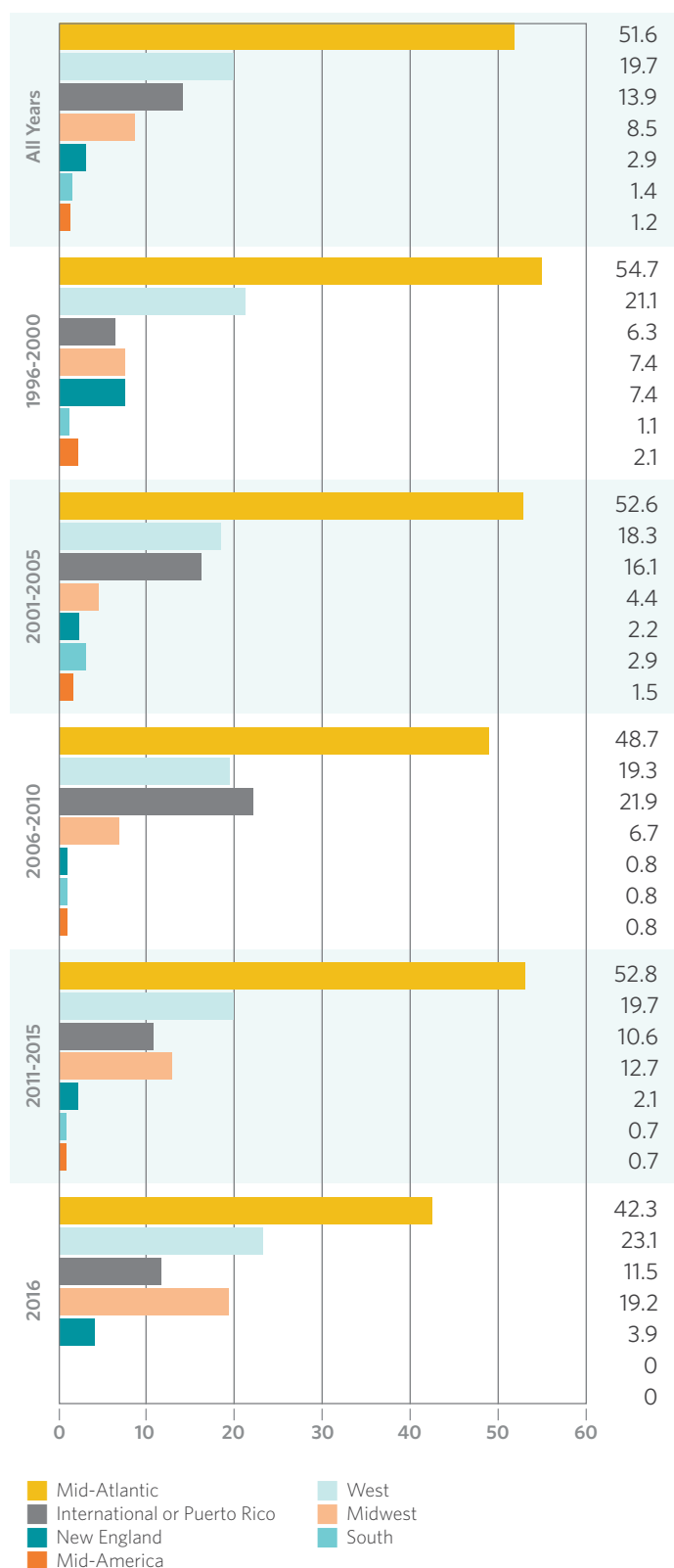
Non-rural artists, those from the Mid-Atlantic region and specifically New York state have, by far, received the greatest share of NDP grants. Artists from the South and Mid-America regions have received less than 2% of grants. These patterns hold when looking at just core artist grants (Production Grants and Touring Awards), in addition to an expanded set of grants (all grants but Presentation) (Table 9). We unpack these trends, below. In the subsequent Context: Diversity and Inequities section, we place these geographic trends into their larger context by examining where U.S. dancemakers are based.

**TABLE 9: Geographic Distribution of NDP Grants (1996-2016)**

	Core Artist Grants: Production & Touring (%)	All Grants (other than Presentation) (%)
Domestic	85.3	81.2
<b>Region</b>		
Mid-Atlantic	51.6	46.9
West	19.7	19.1
International/PR	13.9	18.2
Midwest	8.5	8.1
New England	2.9	5.1
South	1.4	1.2
Mid America	1.2	0.8
Not specified	1.0	0.7
Non-rural	96.9	96.6
<b>Top States</b>		
NY	54.1	51.8
CA	14.3	14.9
MN	5.2	6.0
PA	4.8	4.2
WA	4.5	4.7

Notes: Distributions by rural-status and state exclude international artists. Does not include FY17 (June 2016) Production Grant recipients. Source: NEFA internal documents.

**FIGURE 15: Distribution of NDP Production Grants and Touring Award by Artist's Region and Period**



Notes: Grants limited to NDP Production Grants and Touring Awards. Does not include FY17 (June 2016) Production Grant recipients. Source: NEFA internal documents.

### Core Artist Grants: Production Grants & Touring Awards

By region, artists from the Mid-Atlantic have consistently received the greatest percentage of Production Grants and/or Touring Awards (Figure 15). From 1996-2016, NEFA has awarded 519 Production Grants and/or Touring Awards to 294 artists from 24 states, the District of Columbia, and internationally. Mid-Atlantic artists have received over half of all NDP Production Grants and Touring Awards, followed by Western artists (19.7%), international/Puerto Rican artists (13.9%), Midwest artists (8.5%), and less than 3% each for artists from the South, Mid-America, and New England (Figure 15). The majority (85.3%) of Production Grants and Touring Awards went to domestic artists (Table 9), an interesting statistic in light of the fact that 45.8% of dancemaker survey respondents cited competition from international companies with greater subsidies as a very important barrier to touring.

By rural status, almost all (96.9%) of Production Grants and Touring Awards to domestic artists went to artists based in non-rural areas (Table 9).<sup>208</sup>

By state, New York artists received over half of Production Grants and Touring Awards awarded to domestic artists, followed by artists from California (14.3% of grants) (Table 9). By five-year time period, support for New York artists peaked from 2001-2005 when they received 57.1% of NDP Production Grants and Touring Awards. In NEFA's most recent fiscal year (2016), New York artists received 43.5% of Production Grants and Touring Awards, followed by Minnesotan artists (17.4%), and Californian (13.0%).

### All NDP Grants (other than Presentation)<sup>209</sup>

When we expanded the geographic analysis to include NDP grants beyond core Production Grants and Touring Awards, similar patterns held.

By region, as with NDP's core artist grants, artists from the Mid-Atlantic region received the greatest share of the expanded set of NDP grants (46.9%), followed by Western artists, international or Puerto Rican artists, and Midwest artists (Table 9). New England artists received just over 5% and artists from the South and Mid-America regions have again received less than 2% of these NDP grants (Table 9). The inclusion of French-US Exchange in Dance (FUSED) grants and other international exchange grants accounts for the increase for international artists (from 13.9% to 18.2%) for the expanded set of NDP grants.

<sup>208</sup> Analyses of the rural/non-rural distribution of grants analyses were confined to grants tied to domestic artists, only.

<sup>209</sup> Because Presentation Grants, which are paid to presenters but tied to artists, are more indicative of touring market demand for a particular artist/company than the equitability of NDP's grant awards, we exclude them from the analysis.

Non-rural artists received the majority (96.6%) of the expanded set of NDP grants. Artists from rural areas received only 2.4% (Table 9).

By state, although artists from 25 states and the District of Columbia have received these grants, artists based in New York State received the majority. Of the expanded set of NDP grants, artists/companies from New York received over half, followed by California, Minnesota, and Washington (Table 9). In the most recent grant cycle year (fiscal year 2016), artists from eight states received these grants—New York artists received 41.7%, followed by artists from California (16.7%), Minnesota (14.6%), Washington (12.5%), and Iowa (6.25%).

## Available Data Shows Robust Support for Racially/Ethnically Diverse Artists

### Core Artist Grants: Production Grants & Touring Awards

Summary grant data captures accurate data on the choreographer’s racial/ethnic identity for 52.6% of NDP Production Grants or Touring Awards. A major contributor to the omissions of choreographer-level data is that grantees working within company structures complete racial data based on the grantee organization (i.e., they may select “No single group listed above represents 50 percent or more of staff or board or membership,” etc.), and are not asked to respond on behalf of the choreographer or his/her collaborators. Although this procedure matches standards used by the NEA and National Assembly of State Arts Agencies, it limited our ability to analyze choreographers’ races/ethnicities.

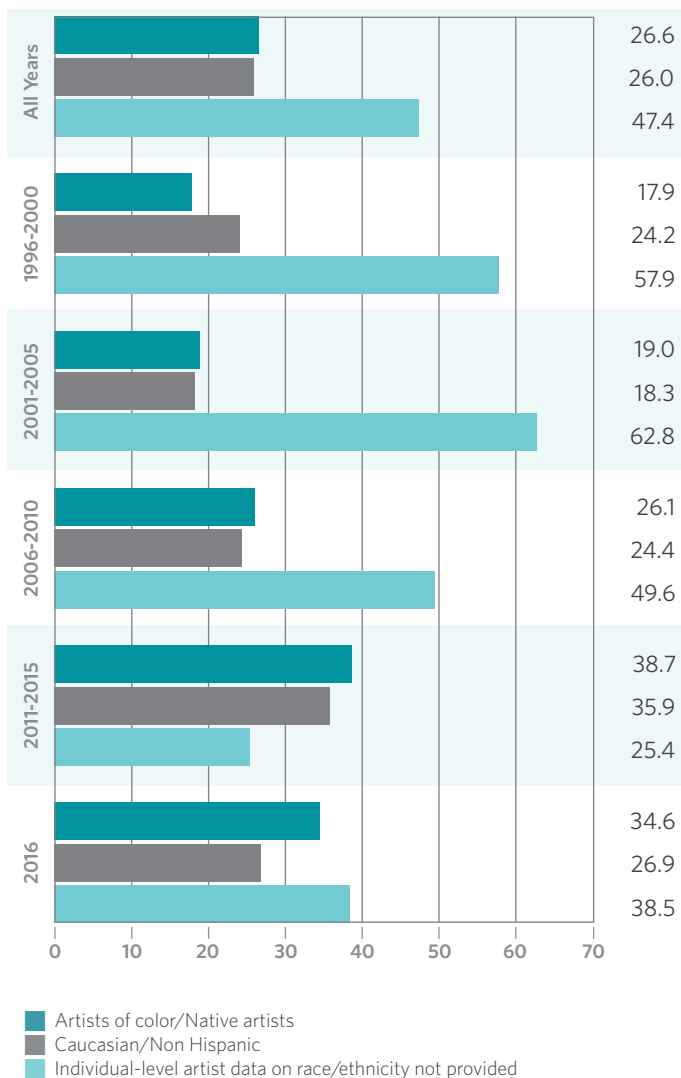
Since NDP’s inception, about half of Production Grants/Touring Awards have been tied to choreographers of color/Native artists and half have been tied to Caucasian/Non-Hispanic choreographers (26.6%, 26.0%, respectively). From 1996-2000, NEFA awarded more NDP Production Grants/Touring Awards to grantees working with Caucasian/Non-Hispanic choreographers than those working with choreographers of color/Native choreographers (24.2% vs. 17.9%). Since 2001, NEFA has awarded more Production Grants/Touring Awards to grantees working with choreographers of color/Native choreographers than those working with Caucasian/Non-Hispanic choreographers (Figure 16). All statistics listed above reflect only grant data for whom accurate choreographer-level race/ethnicity data is available.

It is also notable that the artists/companies who have had the most NDP supported touring engagements (i.e., Presentation Grants) since NDP’s inception are all prominent dance companies headed by artists of color: Ballet Hispanico (86), PHILADANCO (82), Bill T. Jones/Arnie Zane Company (77), Evidence, A Dance Company (65), and Urban Bush Women (59). Four out of the five are based in New York or Brooklyn and PHILADANCO is based in Philadelphia, PA. These companies’ NDP-supported

touring engagements have occurred fairly consistently over NDP’s 20-year history, with the longest gaps between supported engagements being five years for Ballet Hispanico (2005-2010) and Evidence, A Dance Company, which has not had an NDP-supported touring engagement since 2009.

In addition, the 2009 Helicon evaluation noted that many interviewees commented on NDP’s commitment to diversity, and that NDP had provided especially critical support for mid-sized African American companies.<sup>210</sup>

**FIGURE 16: Distribution of NDP Production Grants and Touring Awards by Artists’ Race/Ethnicity & Period**



Does not include FY17 (June 2016) Production Grant recipients.  
Source: NEFA internal documents.

<sup>210</sup> Helicon, “National Dance Project Assessment, 2005-2008.”

## Context: Diversity & Inequities (Geography, Race/Ethnicity, & Other Dimensions)

### Geography

Given NDP's stated aims of supporting "artists and companies that reflect the evolving environment for dance with regard to... geography,"<sup>211</sup> it is noteworthy that the majorities of NDP grants have been tied to non-rural, Mid-Atlantic, and New York state artists. One should, however, bear in mind that non-rural areas host far more choreographers and dancers than rural areas. Many in the dance world take as common wisdom that cities bring together the concentrations of dance artists, other artist collaborators, presenters, and audiences needed to create and share dance. National secondary data yields estimates that for dance work in all sectors, 93.2% of U.S. choreographers and 95.0% of U.S. dancers are based in non-rural areas.<sup>212</sup> New York City, the top MSA by absolute number of choreographers (as well as for dancers and choreographers combined), has a strong reputation as a historic hub for dance creation, training, and presentation—particularly for the non-commercial sector, as well as Broadway. Surprisingly, the number of choreographers based in rural places spread out all across the country (734, 6.8%) are nearly as numerous as choreographers concentrated in the New York MSA (745, 6.9%).

The top ten MSAs by numbers of choreographers (Table 10) capture 35.0% of U.S. choreographers and 33.1% of dancers. Of these, the New York, Los Angeles, and Chicago MSAs contribute the greatest numbers of choreographers. Some in the non-commercial dance world may be surprised by which MSAs employ the greatest numbers of choreographers, since metros like Dallas, Houston, Washington, DC, and Boston do not have reputations as hubs for the non-profit dance world. For-profit dance activity, such as choreography for cheerleading, ballroom dance, competition-focused dance studios, dance line, and the music and film industries also drive these employment trends. Along similar lines, the Las Vegas, Miami, Denver, and Honolulu MSAs rank within the top ten by numbers of dancers, but not for choreographers (Table 10). These areas' tourism and entertainment industries presumably drive these trends.

<sup>211</sup> New England Foundation for the Arts, "National Dance Project Production Grant: Funding Criteria."

<sup>212</sup> Emsi, "Occupation Map: Choreographers in All Regions. Emsi Q2 2016 Data Set." (Emsi, July 2016); Emsi, "Occupation Map: Dancers in All Regions. Emsi Q2 2016 Data Set." (Emsi, July 2016). All Emsi data includes both primary and non-primary jobs, including self-employment, and jobs in both the private and nonprofit sectors.

**TABLE 10: Top MSAs by Numbers of Choreographers, Dancers Working in All Sectors (2015)**

MSA	Choreographers			Dancers		
	Rank	Number	Location Quotient	Rank	Number	Location Quotient
New York-Newark-Jersey City, NY-NJ-PA	1	745	1.10	1	3,095	1.39
Los Angeles-Long Beach-Anaheim, CA	2	702	1.54	2	2,621	1.75
Chicago-Naperville-Elgin, IL-IN-WI	3	412	1.28	3	1,274	1.20
Washington-Arlington-Alexandria, DC-VA-MD-WV	4	386	1.70	11	597	0.80
Dallas-Fort Worth-Arlington, TX	5	359	1.42	12	597	0.72
Seattle-Tacoma-Bellevue, WA	6	262	1.94	18	384	0.87
San Francisco-Oakland-Hayward, CA	7	257	1.48	5	987	1.74
Houston-The Woodlands-Sugar Land, TX	8	254	1.15	6	721	0.99
Boston-Cambridge-Newton, MA-NH	9	235	1.26	13	574	0.94
Minneapolis-St. Paul-Bloomington, MN-WI	10	190	1.43	7	698	1.60
Las Vegas-Henderson-Paradise, NV	27	73	1.08	4	1,002	4.53
Miami-Fort Lauderdale-West Palm Beach, FL	15	136	0.68	8	645	0.99
Denver-Aurora-Lakewood, CO	16	124	1.18	9	637	1.85
Urban Honolulu, HI	50	39	1.06	10	629	5.23
Total U.S.		10,874	1.00		34,872	1.00

Sources: Emsi Occupation Maps: Choreographers and Dancers in All Regions, Q2 2016 Data Set.



Reggie Wilson, *Fist and Heel*, © 2013 Julieta Cervantes

Readers should also bear in mind that larger metros have larger workforces, period. This is why an additional measure, location quotient, is also useful. Location quotients (LQs) introduce comparative metrics to interpret how concentrated an occupation is in an area. An LQ of 1.00 would mean that the share of choreographers making up an MSA's workforce is equal to the share of choreographers in the nation's workforce. The higher the LQs, the greater the shares of choreographers in an area's workforce. The New York MSA has an LQ of 1.10, lower than all the other top MSAs by number of choreographers. This means that even though the greatest number of choreographers are based in the New York MSA, choreographers actually make up greater proportions of the workforces of the other MSAs. Seattle (LQ of 1.94) and Washington DC (LQ of 1.70) have particularly high concentrations of choreographers.

Through its grantmaking and programs, NDP can reinforce certain geography's statuses as dance hubs, channel support to metros that may be emerging hubs, or seed dance in regions that have been discounted as areas for dance creation. Through its RDDI labs, for instance, NDP has lent support to cohorts of dancemakers in Minnesota, New England, the San Francisco Bay

Area, Portland, Seattle, and Chicago. One dancemaker survey respondent from the mountain states urged NDP to "resist falling into east coast/west coast bias." His home is "an integral geographic location" and although "there's not much coming out of here...what is [being produced] also represents the landscape of American Modern Dance."<sup>213</sup> Interview data suggests that NDP stakeholders are well aware of and struggling with these geographic inequities:

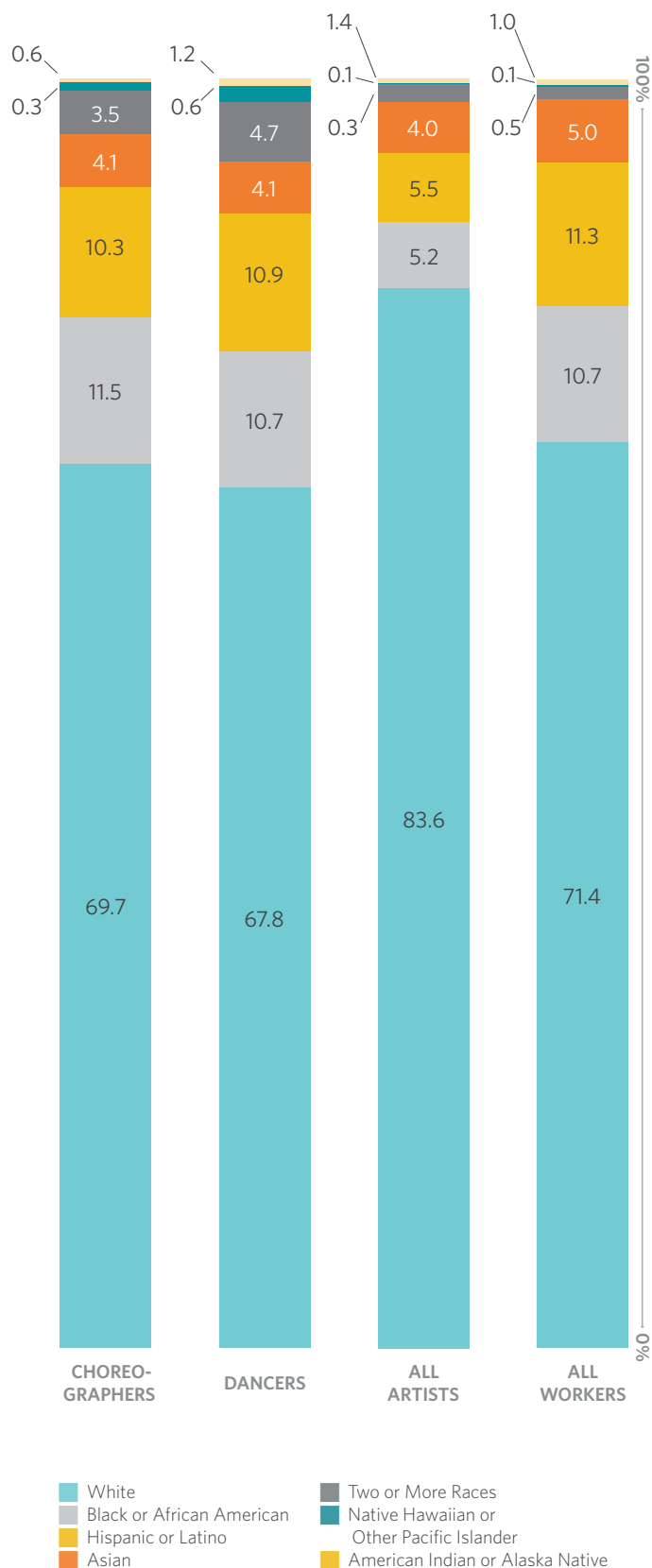
*I give them [NDP] an A for inclusiveness...Of course they can do more, but part of my A is about research and intention. I've been on panels [with] NEFA in the room. I hear them talking about this question and thinking it through: "How do we find those artists in the south? How do we support [them]? Is it happening yet?" It is a hard question to solve.<sup>214</sup>*

In the *How to Increase Equity and Inclusion* section, we have identified several critical questions related to how NDP might prioritize geographic inclusivity, moving forward.

<sup>213</sup> Dancemakers' Survey, 2016. Q24.

<sup>214</sup> Anonymous dancemaker interviewee 2, Personal interview.

**FIGURE 17: Racial and Ethnic Composition for Choreographers, Dancers, All Artists & All Workers**



Source: Economic Modeling Systems, Intl., 2015

### Race/Ethnicity

NDP's own track record with regards to diversity of supported dancemakers by race and ethnicity takes on greater significance when viewed in relation to larger patterns of demographics and equitability of access to resources.

Counting employment from all sectors, greater percentages of people of color/Native Americans work in the occupations of choreographers and dancers than for all artistic occupations combined<sup>215</sup> and all workers. National data sources<sup>216</sup> estimate that as of 2015, 30.3% of choreographers and 32.2% of dancers are people of color or Native. These levels greatly exceed those for all artists (16.4% people of color or Native) as well as surpass those for all workers (28.6% people of color or Native) (Figure 17). By racial/ethnic sub group, the greatest proportion of choreographers of color are Black/African American (11.5%), followed by Hispanic/Latino (10.3%). The smallest proportion of choreographers of color are American Indian/Alaskan Native (.3%) with Asian (4.1%), two or more races (3.5%), and Native Hawaiian or other Pacific Islander (.6%) falling in between.<sup>217</sup> National data sources spanning 2005-2010, as compiled by the NEA,<sup>218</sup> corroborate these results. Of all artists, dancers and choreographers were the most racially and ethnically diverse.

Although the field should celebrate the relatively high levels of representation by racial and ethnic minorities in the occupations of choreographer and dancer, questions of equity also extend to whether systemic and individualized racism places dance artists of color at a disadvantage in terms of access to resources and opportunities, particularly in the non-commercial sector. In our own research, several dancemakers spoke to systemic inequities that affect support systems related to the creation and touring of dance works, from unequal funding opportunities to presenters who lack cultural awareness and fluency.<sup>219</sup>

<sup>215</sup> A list of occupations included in "all artists" is included in the technical appendix.

<sup>216</sup> Economic Modeling Specialists Intl., "Occupational Snapshots: EMSI Q1 2016 Data Set," 2016.

<sup>217</sup> Ibid.

<sup>218</sup> National Endowment for the Arts, "Artists and Arts Workers in the United States: Findings from the American Community Survey" (2005-2009) and the Quarterly Census of Employment and Wages (2010). Research Note #105." (National Endowment for the Arts, October 2011), <http://arts.gov/sites/default/files/105.pdf>.

<sup>219</sup> "Dancemakers' Equity and Inclusion Focus Group Summary Notes"; Dancemakers' Survey. Q12.



Historically, arts funding disproportionately supports large organizations (with budgets greater than \$5 million) and these institutions focus primarily on Western European art forms and serve predominately white and upper income audiences.<sup>220</sup> As previously discussed in the *Context: National dance attendance shows modest increase and lack of diversity* section, the most recent data (2012) from the Survey of Public Participation in the Arts reveals that, nationally, dance attendees were higher income and whiter than the general population, though non-ballet dance did experience increases in attendance rates by audiences of color from 2002 to 2012. In terms of dance genre, our presenter survey data reflect these biases (Figure 9). When ranking the most frequently presented dance genre/tradition, modern ranked highest (selected by 40.9% of respondents). Even higher percentages of college/university survey respondents (58.3%) and presenters with capacities of over 300 people or more (53.5%) ranked modern as their number one genre/tradition. Respondents from smaller venues (those with less than 150 seats) also reported that they present Western-based forms most frequently, although more selected “other forms stemming primarily from Euro-American traditions” (28.2%) than modern (25.6%). Interestingly, higher percentages of rural presenter respondents reported that they most frequently present ballet than non-rural presenters (33.3% vs. 6.8%).<sup>221</sup> In terms of genres stemming from non Euro-American traditions, only 14.0% of respondents indicated that they most frequently present “Contemporary forms stemming primarily from non Euro-American traditions”<sup>222</sup> and 7.8% of respondents selected “Traditional forms stemming primarily from non Euro-American traditions”.<sup>223,224</sup>

Seeking to ameliorate these issues, leading organizations in the arts field have recently adopted specific cultural and/or racial equity policies and practices.<sup>225</sup> Grantmakers in the Arts, for instance, developed its policy out of recognition that “sustained racialized public policies and institutional practices, both conscious and unconscious, have resulted in unequal access to resources for African, Latino(a), Asian, Arab, and Native American (ALAANA) communities and artists.”

In the *How to Increase Equity and Inclusion* section, we identify several critical questions for NDP to explore with regard to its future support for dancemakers that have been affected by systemic inequities.

## Other Dimensions

Though artists and communities of color comprised a critically affected sub-group, dancemaker focus group participants and survey respondents also spoke to intersections with gender, geography, sexual orientation, age, and immigrant and disability status.<sup>226</sup> Unfortunately, national secondary data do not permit us to parse the representativeness of the dance workforce along most of these dimensions. By age, an estimated 35.3% of choreographers in the U.S. are younger than 25 years old and 72.8% are younger than 35, much higher percentages than for all artists (5.3% and 24.9%, respectively) and for all workers (11.1% and 30.7%, respectively).<sup>227</sup> By sex, an estimated 81.9% of choreographers are females and 18.1% are males (note that gender identity may or may not align with sex and, unfortunately, no estimates of the transgender population are provided.)<sup>228</sup> In our own dancemakers’ survey, 73.1% of respondents identified as women, 24.6% as men, 1.5% as a gender not listed here, and 0.8% as transgender (Table 1). Along other dimensions, 32.0% of dancemaker survey respondents identified as LBGTQ, and 8.2% identified as having a disability and/or working in a physically integrated or inclusive company structure. Along income/class dimensions, 44.6% of dancemaker survey respondents identified as working class, 23.8% reported that they used support from a higher-income partner/spouse (somewhat or to a great extent) to economically sustain their artistic practice, and 5.9% reported using independent wealth.<sup>229</sup>

<sup>220</sup> Holly Sidford, “Fusing Arts, Culture and Social Change,” High Impact Strategies for Philanthropy (Washington, D.C.: National Committee for Responsive Philanthropy, October 2011), <http://www.ncrp.org/paib/arts-culture-philanthropy>.

<sup>221</sup> Presenters’ Survey. Q21, Q24. Given low survey response rates for rural presenters (N=11), trends relating to rural differences should be cautiously interpreted.

<sup>222</sup> For example, Tap, Jazz, Hip Hop, Butoh, and reinterpretations of traditional forms.

<sup>223</sup> For example, Bharatanatyam, Hula, Native American dance, West African dance

<sup>224</sup> Presenters’ Survey. Q14, Q19, Q24.

<sup>225</sup> Grantmakers in the Arts, “Racial Equity in Arts Philanthropy: Statement of Purpose,” *Grantmakers in the Arts*, January 20, 2016, <http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose>; Americans for the Arts, “Statement on Cultural Equity,” *Americans for the Arts*, May 23, 2016, <http://www.americansforthearts.org/about-americans-for-the-arts/statement-on-cultural-equity>.

<sup>226</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes”; Dancemakers’ Survey: Q12.

<sup>227</sup> Emsi, “Occupational Snapshots: Emsi Q1 2016 Data Set.”

<sup>228</sup> Ibid.

<sup>229</sup> Dancemakers’ Survey. Q2, Q18.

# Additional Field Trends to Watch

Below, we outline critical trends in the dance field that surfaced through our research beyond those addressed above in the *Context* sections. NEFA seeks this information so that NDP and other stakeholders (i.e., funders and service providers) will be better equipped to foster a sustainable dance ecosystem. Ideally, stakeholders can draw on these findings to try to expand funding or strategically align existing funding/program designs to respond to trends.

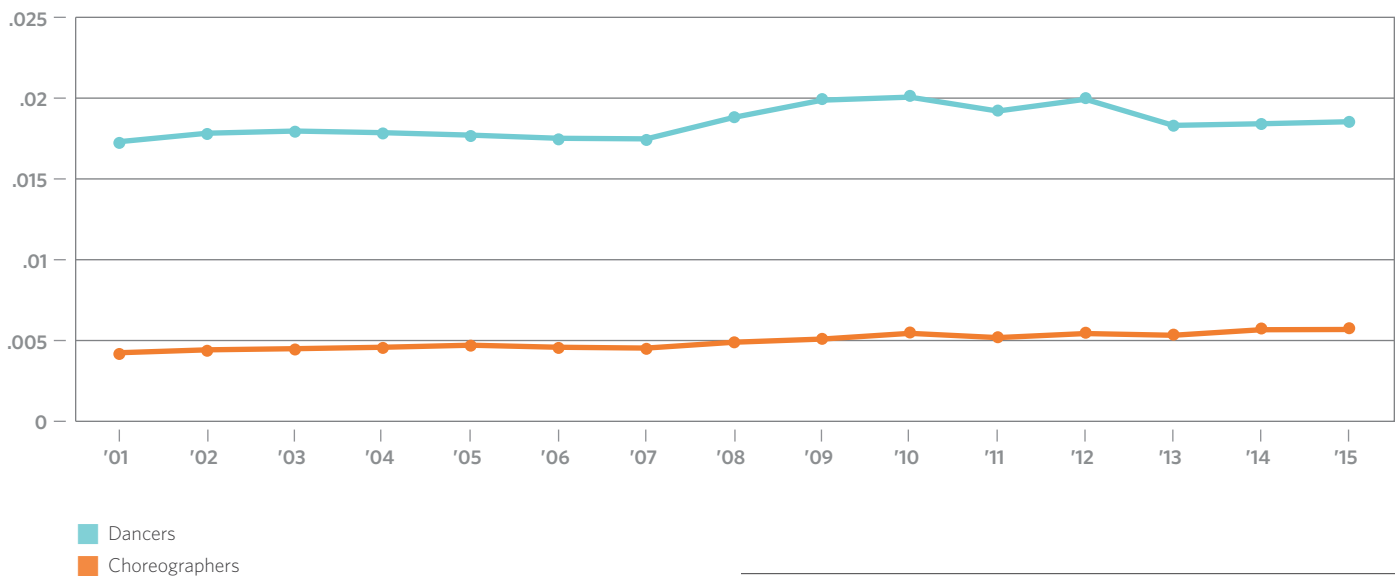
We begin this section with occupational trends for choreographers and dancers, the national growth/decline of jobs and earnings over time. We next explore the models dancemakers use to create work and economically sustain their artistic practices, as well as how presenters cover the cost of presenting dance. Then, we describe barriers to touring experienced by dancemakers and barriers to presenting faced by presenters. Considering these challenges to touring and presenting, we wrap up this section with how dancemakers and presenters have adapted and outline several questions NDP staff and advisors may take up as they consider how NDP might best respond to these adaptations.

## Occupational Trends for Choreographers & Dancers

Knowledge of overall growth/decline in the numbers of choreographers and dancers and their compensation may be useful to funders, service providers, and others as they envision new offerings or refine existing programs to help cultivate a sustainable dance ecology. National data sources suggest that the occupations of choreographer and dancer have only slightly increased as shares of the overall workforce over the last 14 years and that earnings may have decreased since 2005.

An estimated 10,874 people worked as choreographers and 34,872 people worked as dancers in the U.S. in 2015 in all sectors (nonprofit, for-profit, etc.).<sup>230</sup> These numbers are quite small, in relative terms (.006% and .019% of all workers, respectively). As shares of the overall workforce, both occupations have only slightly increased from their 2001 levels, with the dancer occupation showing more fluctuation over the 14-year period (Figure 18).<sup>231</sup>

**FIGURE 18:** *Choreographers and Dancers as a Share of The Total Workforce (2001-2015)*



Source: Economic Modeling Systems, Intl.

<sup>230</sup> Emsi, "Occupational Snapshots: Emsi Q1 2016 Data Set." All EMSI data includes both primary and non-primary jobs, including self-employment, and jobs in both the private and nonprofit sectors.

<sup>231</sup> Ibid.

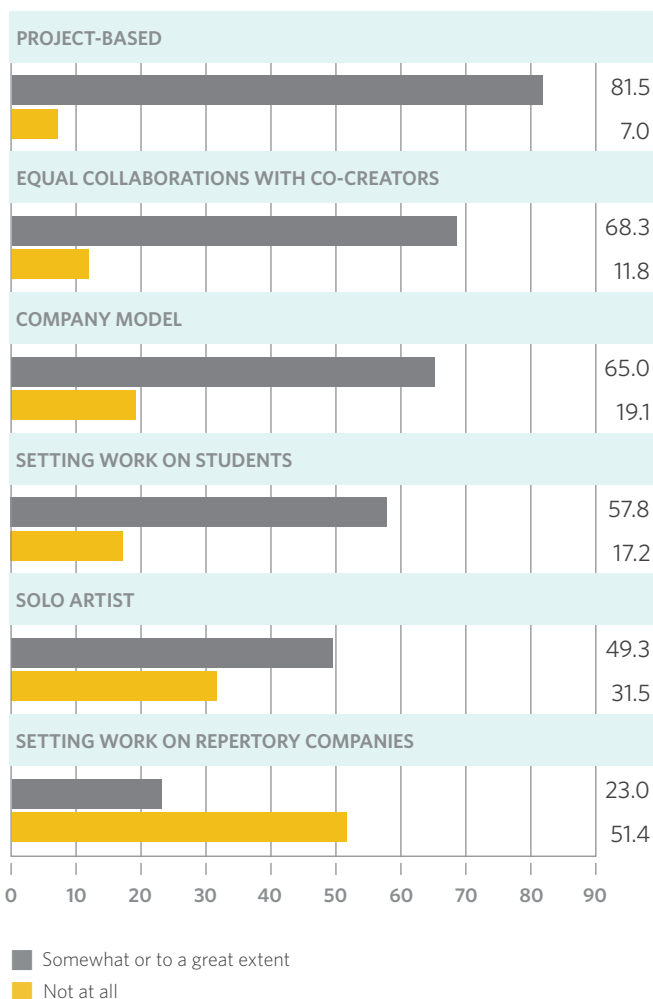
Historic data also suggests decreases in earnings over time. Between 2005 and 2009, inflation adjusted earnings declined from \$20.18 to \$14.55/hour, for the combined occupational categories of dancers and choreographers.<sup>232</sup> In 2015, the median hourly earnings for these combined occupational groups was \$16.87.<sup>233</sup> Unfortunately, direct comparisons of 2015 median hourly earnings to 2005 and 2009 figures are compromised because data sources differ and definitional constructs of earnings values have changed over time.<sup>234</sup> Analyses also suggest that dancers and choreographers (as combined occupational groups) are more likely to be employed part time and make less than the average artist,<sup>235</sup> though the 2015 median hourly earnings for choreographers alone was \$21.45, a figure quite a bit higher than for dancers (\$15.44), all arts workers (\$17.78), and all workers combined (\$20.43).<sup>236</sup> These earnings figures, however, fail to capture pro bono choreography or dancing (common practices in the dance world); if they did so median earnings figures would be considerably lower. In our own survey of dancemakers, when asked “On an annual basis, about how much money do you raise and/or earn to support your artistic practice of making and sharing dance works?” the median response was \$25,000 and the average was \$221,546. Given the question’s wording, respondents may have supplied the entire annual budget for their company, not take home pay for themselves, individually.

## The Models, Structures, & Funding Sources Dancemakers & Presenters Rely on Most

Choreographers, dancers, presenters, service organizations, and funders and re-grantors can all benefit from objective data on the models, structures, and funding sources that dancemakers and presenters rely on most. Is the 501c3 model outdated? Are dance company structures vs. project-based models obsolete? Does Kickstarter now reign supreme? Below, we share findings from our survey and interview data that illuminate these issues.

In terms of models and structures to support the creation of dance work, our dancemaker survey findings suggest that the project-based model is used most extensively, but that the company model (and other structures) still remain relevant for majorities of dancemakers. To create their work, the majority of dancemaker survey respondents (81.5%) use project-based models “somewhat” or “to a great extent,” followed by equal collaborations with co-creators (68.3%), and company models (65.0%). The model used least was setting work on repertory companies (Figure 19).

FIGURE 19: Models/Structures for Creating Dance Work by Use



Notes: N=526 respondents. Answer options: Not at all, Very little, Somewhat, To a great extent. Source: Dancemakers’ Survey: Q1.

<sup>232</sup> National Endowment for the Arts, “Artists and Arts Workers in the United States”; Office of Research & Analysis, “Artists in the Workforce: 1990-2005,” Research Report (Washington, DC: National Endowment for the Arts, May 2008), <http://arts.gov/sites/default/files/ArtistsInWorkforce.pdf>. Figures have been inflation adjusted to 2015 dollars and reflect full-year, full-time workers.

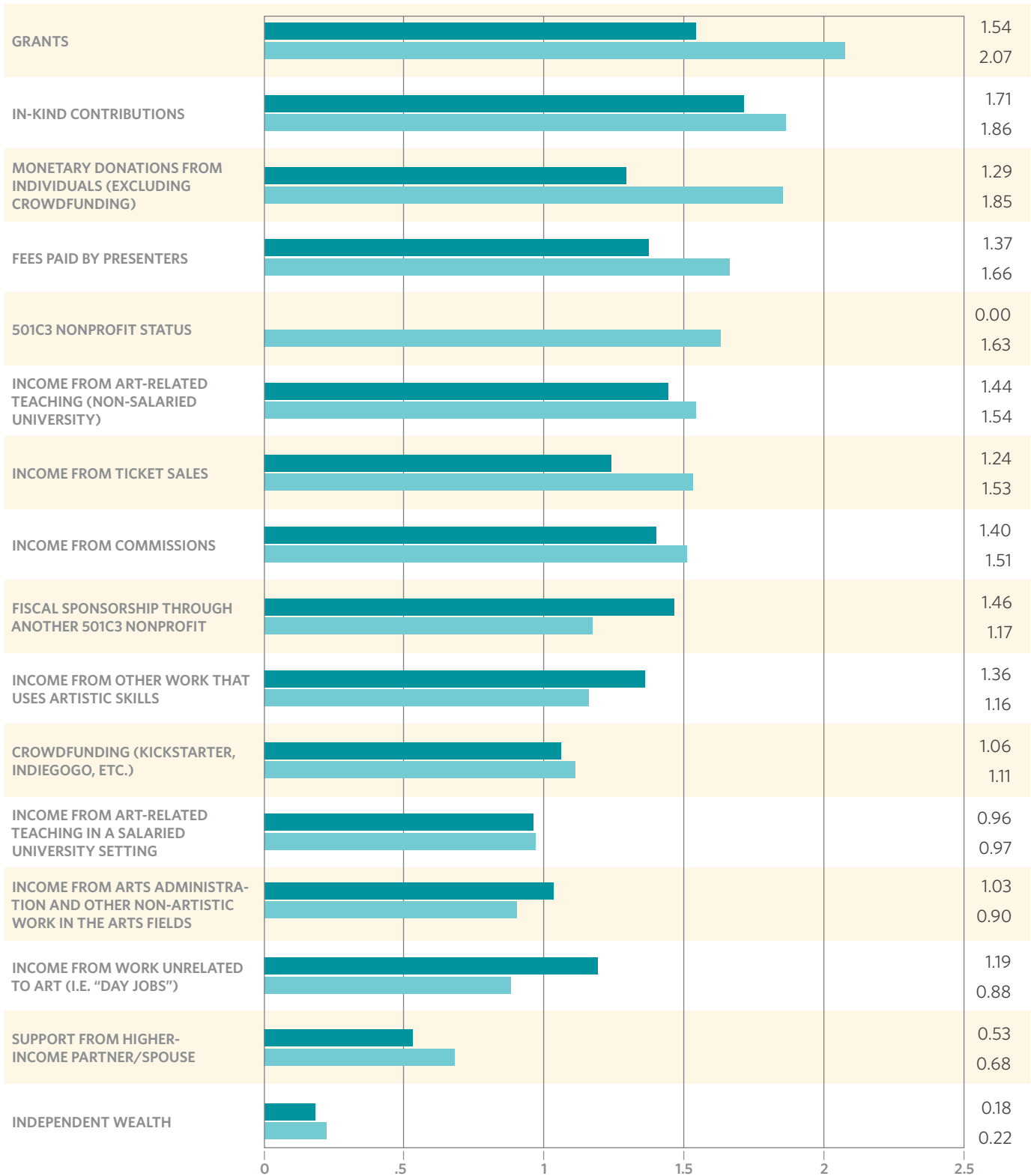
<sup>233</sup> Emsi, “Occupational Snapshots: Emsi Q1 2016 Data Set.” Earnings reflect income related to choreographing or dancing only and do not include supplemental income from other work choreographers or dancers may do. Earnings capture project-based income, as well as standard employment, but would not be reduced by choreographers or dancers doing pro bono choreography or dancing.

<sup>234</sup> ACS figures capture hourly earnings for people who cite an occupation as their primary occupation; EMSI data captures people who hold an occupation regardless of if that occupation is their primary occupation. The ACS figures here are for full-time, full-year workers whereas that is not the case with EMSI data.

<sup>235</sup> National Endowment for the Arts, “Artists and Arts Workers in the United States.”

<sup>236</sup> Emsi, “Occupational Snapshots: Emsi Q1 2016 Data Set.” A list of occupations included in “all artists” is included in the technical appendix.

**FIGURE 20: Models/Structures That Dancemakers Use to Economically Sustain Their Practice, Non-501c3 and All Respondents**



■ Respondents who don't use 501c3 status  
■ All respondents

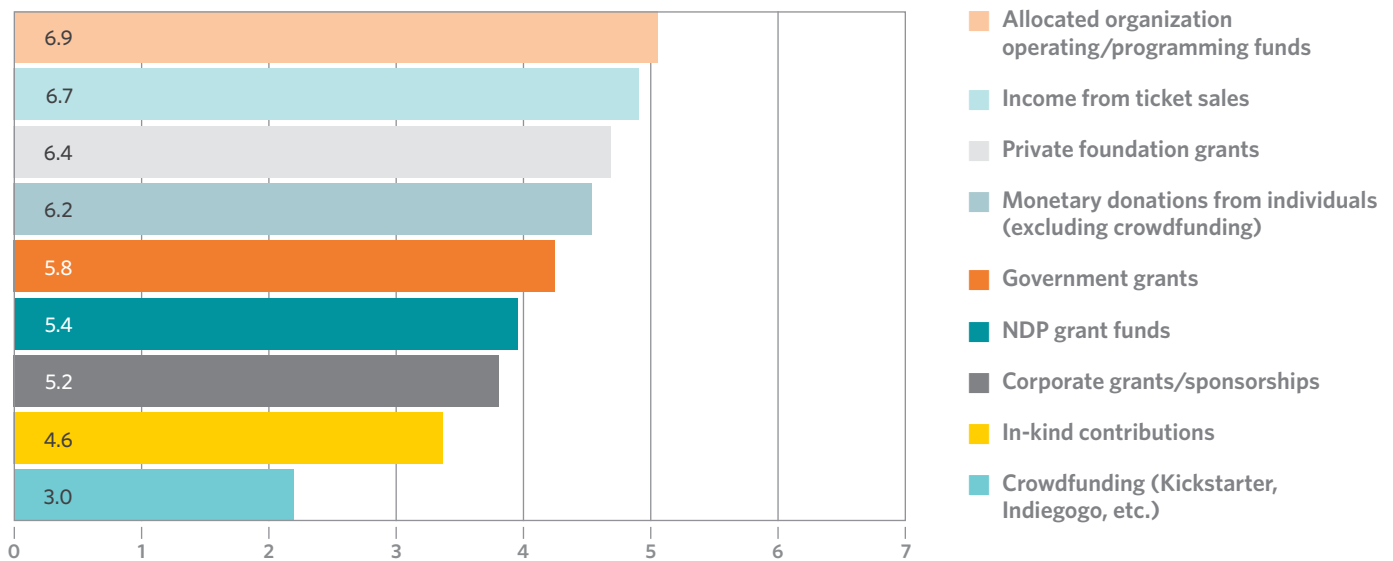
Notes: N=509, 186 respondents. Based on a 4-point scale: Not at all (0), Very little (1), Somewhat (2), To a great extent (3). Source: Dancemakers' Survey: Q2.

In terms of how dancemakers *economically sustain* their artist practices, survey findings suggest that they rely on a diverse array of structures and models, and that traditional means such as grants, 501c3 status/fiscal sponsorships, and non-crowdfunding individual donations are still extensively used. When asked to what extent they used the following models/structures (not at all to a great extent, on a rating scale from 0-3), grants topped the list (2.07), followed by in-kind contributions (1.86) and monetary donations from individuals (1.85). Crowdfunding (Kickstarter, etc.) did not rate more highly than any of these models (Figure 20). Over a third of dancemaker respondents (36.5%) reported that they don't use 501c3 status to sustain their practice.<sup>237</sup> For these respondents, in-kind contributions and grants still top the list and fiscal sponsorship is the third most important model/structure used (Figure 20). Although some dancemakers voiced opinions such as “a lot of artists are saying to hell with it and

dropping out of the grants rat race and coming up with new ways of getting their work made and seen,”<sup>238</sup> these findings suggest that tapping into a 501c3 umbrella remains important for access to funding.

Presenter survey respondents also rely on a variety of sources to cover the cost of presenting dance. When asked to rank the importance of nine possible funding sources, presenters ranked “allocated organization operating/programming funds” most highly (6.9) with income from ticket sales coming in second (6.7) (Figure 21). Of all the types of grants, presenter respondents found private foundation grants the most important (6.4), followed by government grants (5.8), NDP grants (5.4), and corporate grants/sponsorships (5.2) (Figure 21).

**FIGURE 21: How Presenters Cover the Cost of Presenting Dance**



Notes: N=237 respondents. The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score. Source: Presenters' Survey: Q3.

<sup>237</sup> Dancemakers' Survey. Q2.

<sup>238</sup> Ibid. Q13.

## Barriers to & Adaptations in Dance Touring & Presentation

In Context: *Despite Perceived Decline, Touring Still Matters to Dancemakers*, we discuss the mixed evidence on whether touring has declined over the last 10 years and the strong evidence that despite challenges, touring still matters to many dancemakers. In this section, we present top barriers to touring and presenting, and discuss threads that have emerged in the ways touring has changed and is anticipated to change moving forward. NDP and other stakeholders invested in dance touring can explore these trends and the ways in which they can independently and collectively respond.

### Barriers to Touring

The great majority (80.4%) of dancemaker survey respondents see cost of touring as a very important barrier to touring, followed by audiences/presenters in other areas' lack of familiarity with their work (57.7%) (Figure 22). Via free response submission, numerous dancemakers characterized presenters as risk averse towards dance, unwilling to take chances on artists new to them. They also voiced frustration about presenters' lack of knowledge of dance field,<sup>239</sup> although 32.6% of respondents selected the "audiences/presenters in other areas have a lack of interest or familiarity with dance, overall" as a very important barrier to touring. Greater percentages of respondents expressed concern for issues ranging from competition from subsidized international companies to lack of capacity to conflicts with work schedules (Figure 22).

Interestingly, how dancemakers rated barriers to touring also varied based on their demographics. Although dancemakers from all regions rated cost as the most important barrier, higher percentages of dancemaker respondents based in the West and New England cited cost as a very important barrier (89.1% and 88.6%, respectively, vs. an average of 80.3% for all regions). A higher percentage of survey respondents with 10 or fewer years working in the field compared to mid-career and legacy dancemakers agreed that cost is a very important barrier (86.6%, 78.1%, and 76.9%, respectively). In terms of lack of capacity (tour manager, technical coordinator, etc.), nearly two-thirds (65.7%) of New England dancemaker respondents rated lack of capacity as a very important barrier vs. 40.7% for dancemakers from all regions and unsurprisingly, a higher percentage of dancemakers newer to the field (51.2%) compared to mid-career (38.3%) and

legacy dancemakers (36.5%) cited lack of capacity as a very important barrier. In addition, the share of dancemaker respondents from the South who rated "competition from international companies with greater subsidies" as a very important barrier was less than half that of dancemakers from all regions (19.1% vs. 45.5%, respectively).<sup>240</sup>

### Barriers to Presenting

For presenters, economics also present major barriers for their abilities to present dance. Nearly three quarters (73.0%) of presenter respondents cited the costs associated with presenting dance as a very important barrier, and the other three top-ranking responses all related to either costs or limited income (Figure 23). Parsing by presenter attribute, rural presenters and "performance facilities that present dance" especially struggle with economic barriers—82.3% of rural presenter respondents cited costs associated with presenting dance and 70.6% cited limited contributed income available for dance presentations as very important barriers (compared to 72.4% and 64.5% of non-rural presenters, respectively). For performance facilities, 81.5% cited cost and 74.1% cited limited contributed income available for dance presentations as very important barriers. Interestingly, fewer rural respondents rated "declining audiences for dance" as a very important barrier (11.8% vs. 21.3% for non-rural).<sup>241</sup>

Although we heard from dancemakers that they perceive presenters as not aware of dancemakers' work and don't have the knowledge it takes to appropriately present dance (i.e., special flooring, dance-specific marketing),<sup>242</sup> very small percentages of presenter respondents rated "their lack of knowledge about dance as an art form" or "their lack of knowledge about specific dance artists" as very important barriers (4.7% and 4.7% respectively) (Figure 23). These contradictory perspectives could be a case of dancemakers' perceptions not aligning with presenters' realities/experiences or may be driven by selection bias—i.e., presenter survey respondents are likely to be those most passionate and knowledgeable about dance.

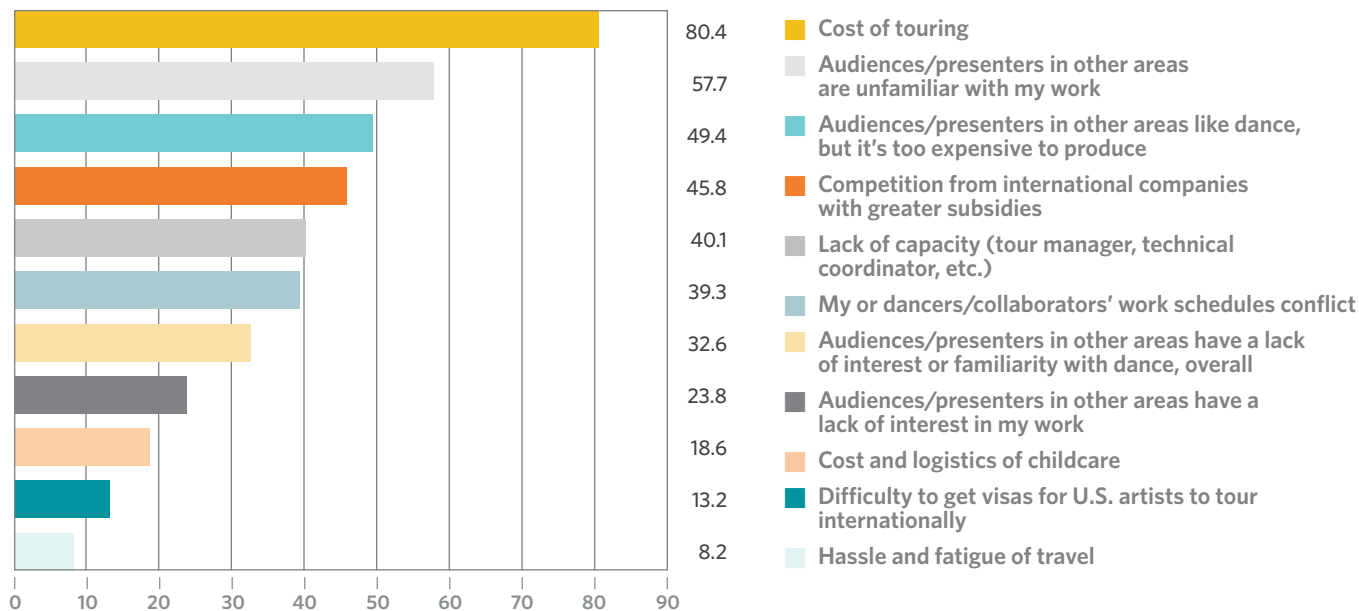
<sup>239</sup> Ibid. Q12.

<sup>240</sup> Ibid. Q8, Q14, Q20.

<sup>241</sup> Presenters' Survey. Q2, Q14, Q21. Given low survey response rates for rural presenters (N=11), trends relating to rural differences should be cautiously interpreted.

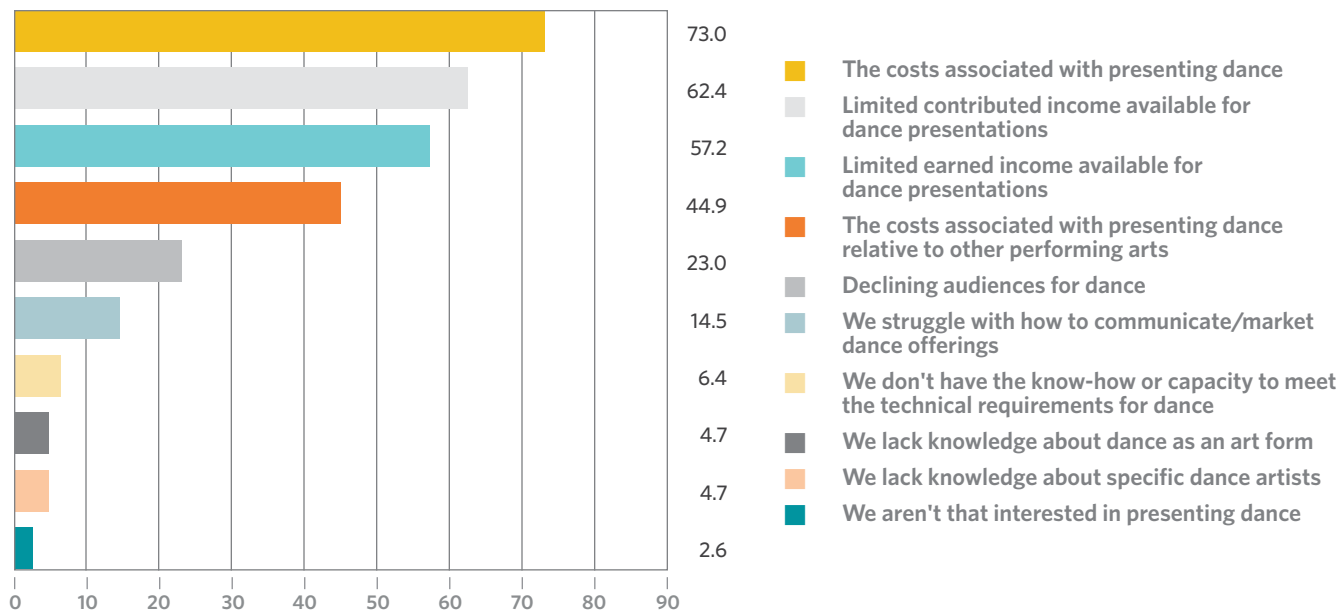
<sup>242</sup> Dancemakers' Survey. Q12. <sup>243</sup> Presenters' Survey. Q5.

**FIGURE 22: Barriers Dancemakers Face to Touring**



Notes: N=449 respondents. Percentage of respondents selecting "very important" on a 3-point scale: Not important (0), Moderately importance (1), Very important (2). Source: Dancemakers' Survey: Q8.

**FIGURE 23: Barriers Presenters Face to Presenting Dance**



Notes: N=237 respondents. Percentage of respondents selecting "very important" on a 3-point scale: Not important (0), Moderately importance (1), Very important (2). Source: Presenters' Survey: Q2.

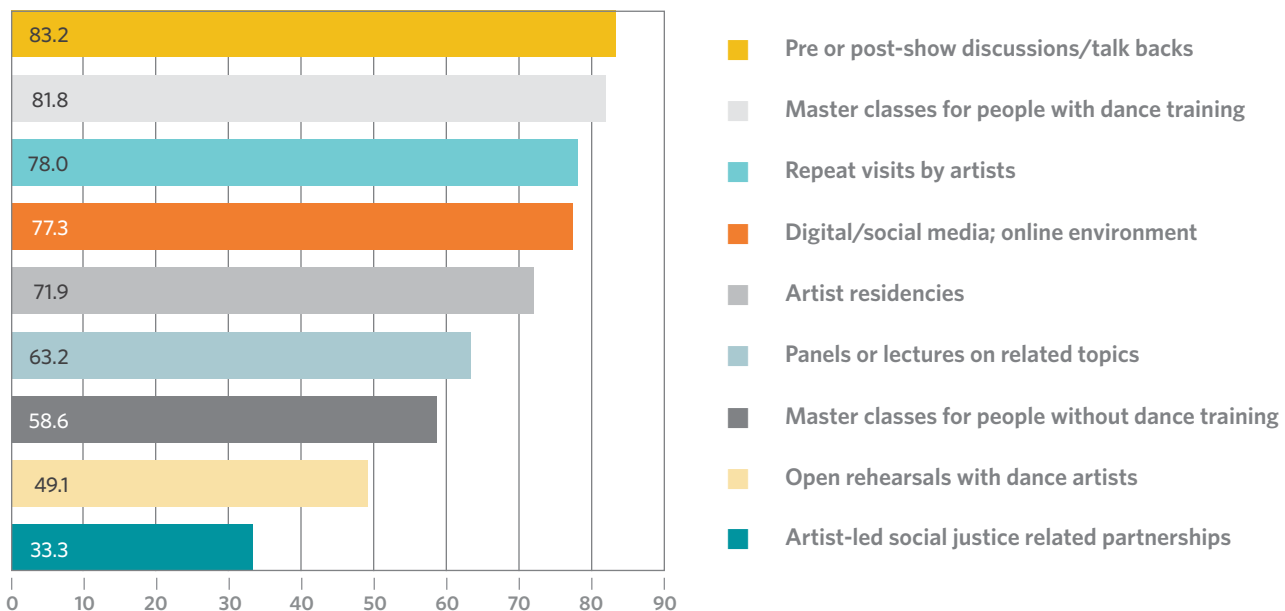
## Touring Adaptations—Current & Future Models

Given the barriers to touring and presentation of dance and perceptions of decline, how have dancemakers adapted to meet these needs? Perhaps more importantly, what models do they anticipate using in the future? When asked to rate possible models that they anticipate using in the next five to ten years to meet their touring goals, 62.9% of dancemaker respondents indicated that it was quite likely or that they would definitely “pair tours with deep community participation/engagement offerings,” followed by 58.6% selecting “tours that feature unconventional dance venues (such as museums, community centers, etc.),” and 55.8% selecting “peer-to-peer exchanges with artists in other cities.” Majorities of artists (53.5%) also indicated that they would quite likely or definitely use “tours with grant support (such as NDP) to defray touring costs,” and regional tours (“a tour in your region with a network of conventional presenters”) (50.1%). A “national tour within a network of conventional presenters” ranked below all of the above responses, although a sizable minority (43.7%) of dancemaker respondents still indicated that they would quite likely or definitely use this model. Tours with self-produced performances (39.8%), tours abroad with conventional presenters (30.5%), and touring works-in-progress vs. “post-première tours (27.3%) were the lowest-ranked selections.

Interestingly, the top-ranked model that dancemakers’ anticipate using in the next five to ten years to meet their tour goals (pair tours with deep community participation/engagement offerings) also aligns closely with presenters’ interests. High majorities (73.2%) of presenter respondents believe that it is very important to include community engagement/educational offerings with dance presentations.<sup>243</sup> In addition, 58.3% of presenter respondents reported that they have increased the number of their community engagement/educational offerings for dance relative to ten years ago.<sup>244</sup> Presenters use a variety of engagement strategies. They use pre- or post-show discussions/talk backs to the greatest extent, closely followed by master classes for people with dance training. Even the least frequently used form of engagement, artist-led social justice partnerships, was still employed “somewhat” or “to a great extent” by a third of presenter respondents (33.3%) (Figure 24).

Qualitative data from the dancemakers’ interviews, focus group, and survey, and presenters’ survey also helped illuminate the advantages dancemakers see to the models that they anticipate using to help them meet their tour goals.

**FIGURE 24: Models/Structures Used by Presenters for Community Engagement/Education Surrounding Dance Presentations by Frequency of Use**



Notes: N=222 respondents. Answer options: Not at all, Very little, Somewhat, To a great extent. Figure reflects “somewhat” and “to a great extent” selections. Source: Presenters’ Survey: Q4.

<sup>243</sup> Presenters’ Survey. Q5.

<sup>244</sup> Ibid. Q9.



Numerous dancemakers reflected on the importance of community engagement and education as core components of their work, via interviews, the focus group, and survey free-response submissions.<sup>245</sup> Some dancemakers, for example, root their practice in finding ways to connect with specific populations. One dancemaker of color interviewee noted that one important motivation for touring is to recruit, nurture, and create opportunities for a new generation of cultural dancers,<sup>246</sup> and another dancemaker seeks opportunities to establish deep connections with LGBTQ communities vs. “swooping in to do a workshop.”<sup>247</sup> A testament to the importance of community engagement, some dancemakers even cited increased emphasis on it as the greatest opportunity to strengthen the dance ecology, overall.<sup>248</sup>

In free-response survey submissions, numerous dancemakers also wrote about peer-to-peer opportunities to share their work. In terms of its appeal, they cited strong desire for artist-to-artist exchange, cost savings to “facilitate the exchange we want—before we’re able to get a touring budget,” and even the potential that the rise of peer-to-peer exchange might “lead to a more open, dynamic and flourishing dance ecology on national and international levels.”<sup>249</sup>

What draws dancemakers to more localized, regional touring? Presenters and dancemaker survey respondents and dancemakers’ focus group participants spoke to different rationales. Some cited the high cost of national touring.<sup>250</sup> Others mentioned the ascendance of regional dance hubs outside of New York City, such as Minneapolis and Seattle, which allow for more close to home touring opportunities; they also saw these regional networks as helping develop audiences and enabling artists to move from local to national levels.<sup>251</sup> Dancemakers also view regional tours as a way to more effectively engage communities.<sup>252</sup> To build regional connections, dancemakers get “creative and resourceful about unusual local partnerships” with schools, community centers, and museums.<sup>253</sup>

Although dancemaker respondents ranked tours with self-produced performances lower than many other anticipated models, numerous dancemaker survey respondents and participants in the equity and inclusion focus group reported choosing to forego traditional presenters in order to share their work. One dancemaker found that self-presenting was “more economically sustainable, and less financially stressful, than being ‘presented’ by a venue” and another found that the “presenter/choreographer interface is increasingly less interesting and less supportive.” She now finds “other ways to dig deeply into process and making,” having “raised the bar on practice and lowered the bar on venue...”<sup>254</sup> However, other dancemakers cited shortcomings of self-presenting. One, for instance, wrote, “I am starting to say no to anything that I have to self-present because it puts my personal life in financial crisis.”<sup>255</sup>

What will the role of agents be in touring, moving forward? Mixed findings indicate that agents still have value, as do direct relationships with artists. Although 75.7% of presenter survey respondents reported working with booking agents, when we asked these respondents if they prefer to work with an agent or artist directly, a greater percentage prefer to work directly with artists than with agents (30.9% and 21.2%, respectively).<sup>256</sup> When asked to elaborate, many presenters expressed that they desired to work with whoever can provide important logistic support efficiently and effectively and are familiar with their needs (i.e., visa application, travel, coordinating tour dates, fee negotiation in the case of agents, community engagement in terms of the dancemaker). Several respondents spoke to the value of cultivating meaningful relationships with artists in order to increase chances at a successful residency, community engagement, etc. and to empower the artist.<sup>257</sup> Some presenters also stated that they prefer to work with agents over artists because they may be more responsive or have more relevant financial knowledge; as one presenter noted, “many dance artists, who believe they are tour ready are, in fact, not ready to work with presenters. Agents can help to bring them along.”<sup>258</sup>

#### CRITICAL QUESTIONS FOR NDP'S FUTURE:

- » How can NDP and other funders and service providers play a more intentional role with artists and presenters with regards to community engagement, given artists’ and presenters’ strong interest?
- » How might NDP and other funders and service providers strategically align funding and program design to support touring in unconventional venues and artist-to-artist exchanges—models that high numbers of dancemakers anticipate using frequently?

<sup>245</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes”;

Dancemakers’ Survey. Q11; Kyle Abraham, Personal interview.

<sup>246</sup> Anonymous dancemaker interviewee 4, Personal interview.

<sup>247</sup> Kyle Abraham, Personal Interview.

<sup>248</sup> Dancemakers’ Survey. Q13.

<sup>249</sup> Ibid. Q13.

<sup>250</sup> Ibid. Q11.

<sup>251</sup> Anonymous presenter interviewee 4, Personal interview; Presenters’ Survey. Q13; Dancemakers’ Survey. Q11.

<sup>252</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes.”

<sup>253</sup> Dancemakers’ Survey. Q11.

<sup>254</sup> Ibid. Q11.

<sup>255</sup> Ibid. Q11.

<sup>256</sup> Presenters’ Survey. Q7, Q8

<sup>257</sup> Ibid. Q8

<sup>258</sup> Ibid. Q8

# Stakeholder Perceptions: How to Deepen NDP's Impact

The next two sections articulate stakeholders' views on internal changes that NDP might make to strengthen the effectiveness and equitability of its grantmaking and programs. Throughout, we identify critical questions for NEFA staff and advisors regarding potential future directions for NDP.

## Retain Core Support for Both Creation & Touring

As described above, a range of stakeholders view NDP's current approach of both funding artistic creation and providing tour subsidy as closely intertwined and highly impactful. This evidence suggests that NDP's core support for both creation and touring continue to correlate with critical needs articulated in the field. In the words of one funder, "We all would like NDP to also play a role in commissioning work and audience development and all of these things. I would rather them focus more deeply than broadly."<sup>259</sup>

When queried as to whether the balance should tip more towards supporting artistic creation vs. touring subsidy, some felt that the current approach is "well thought out and executed. [The] balance is right,"<sup>260</sup> whereas others viewed touring support as most vital: "ultimately, the bang for your buck comes from when there is touring support, so artists can take it out on the road."<sup>261</sup> One interviewee suggested that "prioritizing the audience may bring better things for artists automatically—possibly more than if you were to concentrate on developing only the artist."<sup>262</sup>

## Prioritize Artists as Top NDP Constituency

Interestingly, although stakeholders debated whether touring support (a demand-based approach) or creation support (a supply-based strategy) would have relatively greater impacts, there was general agreement that artists should be prioritized as NDP's core and most deserving constituency. Although numerous interviewees<sup>263</sup> saw dancemakers, presenters, and audiences/communities as "intertwined" and "symbiotic," they recognized that artistic creators must generate work in order for presenters to be able to present and communities to experience dance.<sup>264</sup> Interviewees also argued to prioritize artists because they "suffer more"<sup>265</sup> than others in the dance ecosystem and are "last so much of the time."<sup>266</sup> Some interviewees noted the existence of other funding streams to support presenters and audience

development,<sup>267</sup> and that funding artists directly can help level power dynamics between presenters and artists.<sup>268</sup> Concordantly, NDP should continue its direct grantmaking to artists (Production Grants) and its tour subsidies, which are structured in such a way as to empower artists (i.e., even though presenters are the grant recipients, NDP artists negotiate with presenters in their approved tour plan to award and allocate specific levels of touring subsidy through Presentation Grants).

## Arguments For & Against Prioritizing Dance with Popular Appeal

When weighing strategies for how NDP's funding and design might have the greatest catalytic effect for incentivizing dance presentation and touring, some dancemakers and presenters felt that a project's ability to draw in a wide range of communities and audiences should be considered during grantmaking. Some argued forcefully for prioritizing dancemakers who make work with popular appeal:

*Don't overlook the high profile, successful dancemakers; getting their work in front of audiences does more to build dance awareness than anything else.*<sup>270</sup>

*NDP NEEDS TO FOCUS MORE ON DANCEMAKERS WITH A PROVEN TRACK RECORD OF ATTRACTING LARGE AUDIENCES, AS OPPOSED TO SMALL, ESOTERIC ARTISTS WHO FEW WILL PAY TO SEE. [emphasis in the original]*<sup>271</sup>

<sup>259</sup> Anonymous Ecology Watcher Interviewee 4, Personal Interview.

<sup>260</sup> Martin Wechsler, Personal Interview.

<sup>261</sup> Douglas Sonntag, Personal Interview.

<sup>262</sup> Ben Cameron, Personal Interview.

<sup>263</sup> Sarah Wilbur, Personal interview; Emily Johnson, Personal Interview; Anonymous Dancemaker Interviewee 2, Personal Interview; James, Personal Interview; Martin Wechsler, Personal Interview; Metris Arts Consulting, "Presenters' Focus Group Summary Notes."

<sup>264</sup> Anonymous Presenter Interviewee 4, Personal Interview.

<sup>265</sup> Anonymous Ecology Watcher Interviewee 4, Personal Interview.

<sup>266</sup> Anonymous Dancemaker Interviewee 4, Personal Interview.

<sup>267</sup> Anonymous Ecology Watcher Interviewee 5, Personal Interview; Susan Feder, Personal Interview, interview by Anne Gadwa Nicodemus, June 28, 2015.

<sup>268</sup> Ella Baff, Personal interview.

<sup>269</sup> Dancemakers' Survey. Q24; Presenters' Survey. Q41.

<sup>270</sup> Presenters' Survey, 2016. Q40.

<sup>271</sup> Dancemakers' Survey. Q24.



Dancing Earth, photo © Lois Greenfield

Relatedly, some dancemakers and presenters argued that NDP should center its decision-making on artistic “excellence” and quality.<sup>272</sup> Such a lens, they argued, would have the greatest impact on growing audiences. Such views, however, fail to fully acknowledge issues of subjectivity. For instance, Yvonne Montoya uses northern New Mexico symbols and culture in some of her work. She shared feedback from a (non-NDP) panel that her work sample was “not holding up, it’s not strong.” “It’s the idea that some grant panelists have that ‘high quality’ means work that is grounded in Euro-centric aesthetics and ideals,” she added. “There were no people of color on that panel who highly criticized my work that was so well received by my community, peers, and mentors.”<sup>273</sup> Because criteria regarding artistic excellence is subjective and grounded in systemic inequities, it’s challenging to know how to fairly operationalize this concept. As one presenter survey respondent articulated, “How culture and aesthetic values are inter-connected needs to be acknowledged and understood if we are to have equity.”<sup>274</sup>

### CRITICAL QUESTIONS FOR NDP'S FUTURE:

- » How should a project’s ability to draw in large audiences or a wide range of communities be weighed during grantmaking review?
- » If artistic excellence/quality is a grantmaking criterion, how can issues of subjectivity and systemic inequities be adequately mitigated?

## Seek Strategic Opportunities to Increase Additional Benefits

Though research findings indicate a clear direction—that support for creation and touring should remain NDP’s core offering—both dancemakers and presenters voiced strong interest in deepening and expanding the relationship building and professional development aspects of NDP’s offerings. Through its ongoing work, NDP may be able to make adaptations in program offerings to expand such benefits.

### Expand Relationship-Building Opportunities

Dancemakers and presenters recognized that strengthened networks of presenters, dancemakers, artists working in different artistic mediums, and mentoring can lead to more opportunities for dancemakers and presenters to grow, including those specifically from marginalized communities.<sup>275</sup> Accordingly, some encouraged NDP to provide additional platforms to foster relationships among many stakeholders in the dance ecosystem.

Several equity and inclusion focus group participants and dancemaker survey respondents voiced a desire for stronger relationships between artists and presenters and pointed out that NDP’s current structure favors dancemakers with existing presenter relationships.<sup>276</sup> They also suggested that the benefits

of existing artist-presenter mentorships through NDP are experienced unevenly, with some presenters being too busy to provide meaningful support.

Presenters and dancemakers desired that local and regional relationships be cultivated<sup>277</sup> and proposed ways that NDP might help. For example, by holding RDDI in new areas, NDP could help foster stronger regional networks of dancemakers and presenters.<sup>278</sup> An NDP-funded dancemaker suggested that Hub Sites “participate more pro-actively” regionally by extolling participating artists and inspiring their presenter colleagues.<sup>279</sup> A presenter focus group participant questioned whether NDP might be able to foster more communication between area presenters so that they might better take advantage of when artists are in the local area.<sup>280</sup> A presenter survey respondent suggested that local dance artists who already have “organic tie[s]” to their community could play a critical outreach/ambassador role in supporting NDP touring projects. He argued that local dance artists could gain insights into the touring process and also connect with companies with national touring stature.<sup>281</sup>

### CRITICAL QUESTIONS FOR NDP'S FUTURE:

- » Can NDP adapt programs/grants to foster relationship building and mentorship (artist-to-artist, artist-to-presenter, presenter-presenter)?
- » Should the criteria within NDP’s current structure that favors dancemakers with existing presenter relationships be changed?
- » Should NDP place a more strategic emphasis on helping cultivate local and regional relationships?

<sup>272</sup> Metris Arts Consulting, “Presenters’ Focus Group Summary Notes”; Dancemakers’ Survey; Martin Wechsler, Personal Interview; Presenters’ Survey. Q40.

<sup>273</sup> Yvonne Montoya, Dancemakers’ Equity and Inclusion Focus Group, January 19, 2016.

<sup>274</sup> Presenters’ Survey. Q40.

<sup>275</sup> Amy Cassello, Presenters’ Focus Group; “Dancemakers’ Equity and Inclusion Focus Group Summary Notes.”

<sup>276</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes”; Dancemakers’ Survey. Q25.

<sup>277</sup> Inta, Inc. (Eiko and Koma), “NDP Dancemaker Production Grant Evaluation,” August 18, 2010; James, Personal Interview; Dancemakers’ Survey. Q25.

<sup>278</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes.”

<sup>279</sup> Inta, Inc. (Eiko and Koma), “NDP Dancemaker Production Grant Evaluation.”

<sup>280</sup> Metris Arts Consulting, “Presenters’ Focus Group Summary Notes.”

<sup>281</sup> Presenters’ Survey: Q40.



Bebe Miller, photo © Julieta Cervantes

### Expand Professional Development Platforms

Dancemakers and presenters saw opportunities for NDP to even-more purposefully set artists and presenters up for success in terms of expanded professional development support.

In terms of dancemakers' professional development, suggestions included providing coaching to companies that aren't ready to tour or to artists who got rejected from NDP,<sup>282</sup> negotiating tools,<sup>283</sup> documentation strategies,<sup>284</sup> and financial counseling.<sup>285</sup> One dancemaker appreciated NDP's method of "giving the artists the responsibility and flexibility to manage tour subsidy," but then noted the ability to navigate the subsidy "requires certain learning and tools."<sup>286</sup>

Presenters also suggested specific areas of need in terms of their professional development, which perhaps NDP can help meet. They desired opportunities to build field knowledge; for example one presenter who works across disciplines and "can't be an expert in any one field," seeks successful community engagement strategies from other presenters who present dance.<sup>287</sup> Another presenter focus group participant desired to learn from his peers about ways to connect with dance audiences.<sup>288</sup>

### CRITICAL QUESTION FOR NDP'S FUTURE:

- » In what ways could NDP deepen and expand the professional development aspects of its offerings? Areas of need that surfaced included:
  - Coaching artists and companies that aren't ready to tour or to artists whose applications are not funded
  - Negotiating tools
  - Documentation strategies
  - Financial counseling
  - Building field knowledge for presenters

<sup>282</sup> Anonymous ecology watcher interviewee 5, Personal interview.

<sup>283</sup> Emily Johnson, Personal Interview.

<sup>284</sup> Ibid

<sup>285</sup> Anonymous Dancemaker Interviewee 2, Personal Interview

<sup>286</sup> Emily Johnson, Personal Interview

<sup>287</sup> Anonymous Presenters' Focus Group Participant 6, Presenters' Focus Group.

<sup>288</sup> Metris Arts Consulting, "Presenters' Focus Group Summary Notes."

# Stakeholder Perceptions: How to Increase Equity and Inclusion within NDP

## Increase Support for Dancemakers & Communities Affected by Systemic Inequities

Although many applauded NDP's efforts to date around inclusivity, some dancemakers and presenters argued powerfully that NDP should take additional steps to respond to historic and continued inequities in the field that "heavily determine which voices are heard, which bodies are seen onstage, and who is paid fairly to do their work."<sup>289</sup> For instance, one dancemaker stated:

*I wish we could start with the fact that the field is stacked against marginalized groups (people of color, Indigenous people, LGBTQ artists, transgender artists, artists with disabilities, older artists, immigrant artists). I wish we could just start with that fact, and then be like, what are we going to do about it?*<sup>290</sup>

In *Context: Diversity and Inequities*, we present evidence in the literature, national secondary quantitative data sources, and our own dancemakers' and presenters' surveys that provide framing around systemic inequities with regards to geography, race/ethnicity, and other dimensions. We should also note that, via survey free responses and focus groups, dancemakers and presenters expressed support for NDP to prioritize dancemakers with certain backgrounds, identities, or focuses of their work. Some emphasized dancemakers of color and Native dancemakers.<sup>291</sup> Others stressed the importance of support for female,<sup>292</sup> queer,<sup>293</sup> transgender,<sup>294</sup> and disabled dancemakers.<sup>295</sup> Others sought to expand access to audiences of color and rural communities, either by supporting artists with strong commitments to community engagement<sup>296</sup> or by prioritizing support for nontraditional presenters (e.g., rural, community centers) and those that have not previously received NDP support.<sup>297</sup> Some voiced support for "unknown" dancemakers, and those beyond a "short list," or "outside [the] inner circle."<sup>298</sup>

In particular, with regards to geography, via survey free responses and focus groups, numerous dancemakers and presenters voiced their views that NDP should prioritize support for artists from the South, those outside the east coast (specifically New York City), and also artists from mid-sized cities.<sup>299</sup> NDP could strive to increase percentage allocations to artists from these areas and seek funding to support field building within the South and Mid-America regions, such as RDDI. Stronger regional touring networks could increase the number of quality proposals coming out of regions that currently lack a robust dance touring infrastructure.<sup>300</sup>

Some presenters and dancemakers also voiced their opinions that NDP should prioritize American dancemakers over international. The concerns undergirding these opinions are important to take into account, such as perceptions that European and Australian artists have access to subsidy levels unavailable to American artists<sup>301</sup> and that U.S. presenting series tend to tip toward majority international companies.<sup>302</sup> However, with 85.3% of NDP's Production Grants and Touring Awards going to domestic artists, course corrections may not be needed. Furthermore, limited support for international artists and international exchange programs such as FUSED may open up important reciprocal opportunities for U.S. artists.

### CRITICAL QUESTIONS FOR NDP'S FUTURE:

- » Should NDP make racial/cultural equity a center piece of its funding criteria?
- » Should NDP prioritize certain types of dancemakers or presenters traditionally underrepresented in national funding? This includes (but is not limited to):
  - Dancemakers of color/Native artists
  - Dancemakers working in genres/traditions that stem primarily from non Euro-American traditions
  - Dancemakers from the South, Mid-America, and New England regions and those from rural areas
  - Non-traditional presenters (e.g., rural, community centers, those new to NDP)

<sup>289</sup> Dancemakers' Survey. Q12.

<sup>290</sup> Anonymous Dancemakers' Equity and Inclusion Focus Group Participant 1, Dancemakers' Equity and Inclusion Focus Group, January 21, 2016

<sup>291</sup> Dancemakers' Survey Q24; Presenters' Survey. Q40; "Dancemakers' Equity and Inclusion Focus Group Summary Notes."

<sup>292</sup> Presenters' Survey; Dancemakers' Survey. Q40. Q24.

<sup>293</sup> Dancemakers' Survey. Q24.

<sup>294</sup> Ibid. Q24.

<sup>295</sup> Dancemakers' Survey. Q24.

<sup>296</sup> Anonymous Dancemaker Interviewee 4, Personal Interview; Dancemakers' Survey. Q24; "Dancemakers' Equity and Inclusion Focus Group Summary Notes."

<sup>297</sup> Dancemakers' Survey. Q24.

<sup>298</sup> Ibid. Q24.

<sup>299</sup> Dancemakers' Survey, 2016. Q24; Presenters' Survey, 2016.

Q40; "Dancemakers' Equity and Inclusion Focus Group Summary Notes," January 2016.

<sup>300</sup> Tonya Lockyer, Personal Interview.

<sup>301</sup> Colleen Jennings-Roggensack, Personal Interview

<sup>302</sup> Kyle Abraham, Personal Interview.

- » In what ways could NDP strategically design or adapt grants/program offerings to seed systemic change and maximize the chances that such funded artists/presenters meet their goals?
- » How should NDP focus its international work?
  - Should NDP prioritize U.S.-based dancemakers vs. international even more?
  - Serve U.S. artists by helping them gain access to international opportunities?
  - Serve U.S. presenters and audiences by supporting tours of international companies?

## Support Artists from a Range of Career Stages & Company Budget Sizes

On balance, dancemakers and presenters desire NDP to direct support to a broad range of artists in terms of company budget sizes and career stage.

Although wary of tiered grantmaking, some interviewees argued that NDP should be cognizant of a dancemakers' financial need and company size, with a special focus on smaller companies. A survey respondent in a 2014 study conducted by Helicon for instance, noted, "If companies have healthy and robust endowments or other support, then perhaps it's the emerging companies with powerful projects that reach untapped demographic who should be prioritized."<sup>303</sup> One funder interviewee pondered if, given a greatly limited funding pool, a \$5,000 grant to a presenter would make a great deal of difference in the case of a top company fee such as \$200,000 for the week.<sup>304</sup> Arguing to the contrary, a presenter interviewee stated larger companies still have financial need: "\$35K is still \$35K."<sup>305</sup>

With regards to career stage, many dancemaker survey respondents and a handful of presenter survey respondents desire support for emerging, "newer to scene" artists.<sup>306</sup> Others argued that mid-career and master artists are worthy of support, too:

*Too often the emerging talent is rewarded over the companies that have been mashing it out for years. Yet, we need this support to continue to be vital.*<sup>307</sup>

*NDP does seem to prioritize younger and more experimental dancemakers over more established or mainstream dancemakers. I wish that balance could be addressed.*<sup>308</sup>

*Continue to support up and coming artists but ALSO continue to support mid and later career artists. The up and comers need more strong examples.*<sup>309</sup>

NDP may be able to tailor support to better meet varying needs based on artists' career stages. Some participants in our presenters' focus group, for instance, proposed that early career artists would benefit more from creation support vs. access to touring subsidies. They pointed out that not all pieces, particularly from early career artists, are "tour-ready," but that incubation support would provide critical support for these artists.<sup>310</sup>

### CRITICAL QUESTIONS FOR NDP'S FUTURE:

- » To effectively support artists from a range of career stages and company budget sizes, how should NDP tailor grants/program offerings to better meet varying needs?
  - Does the one size fits all approach still make sense?
  - If NDP were to offer tiered grants/programs, what would that look like?
  - Financial need has not traditionally been a criterion, but should it? If so, how should that manifest? Should there be more emphasis in review of project and/or organizational budget? Should financial need come into play for both creation and touring?

## Modify Funding Criteria, How Panels Function & Their Composition

One important way that NDP can advance the increased equity and inclusion goals described above is to critically examine and improve its funding criteria, the ways in which panels function, and their composition.

Regarding funding criteria, dancemakers in our equity and inclusion focus groups advocated that NDP make racial/cultural equity a centerpiece of its funding criteria.<sup>311</sup> In addition, they recommended that NDP staff and advisors revisit some language in the grant application, for instance "genuine imagination and originality,"<sup>312</sup> and find solutions to terms fraught with cultural subjectivity.

<sup>303</sup> Holly Sidford, Alexis Frasz, and Helicon, "Doris Duke Charitable Foundation Program Evaluation Survey (Impact)." (Doris Duke Charitable Foundation, December 16, 2014).

<sup>304</sup> Anonymous Ecology Watcher Interviewee 4, Personal Interview.

<sup>305</sup> Martin Wechsler, Personal Interview.

<sup>306</sup> Dancemakers' Survey. Q24; Presenters' Survey. 40.

<sup>307</sup> Helicon, "National Dance Project Assessment, 2005-2008."

<sup>308</sup> Martin Wechsler, Personal Interview.

<sup>309</sup> Dancemakers' Survey. Q25.

<sup>310</sup> Metris Arts Consulting, "Presenters' Focus Group Summary Notes," March 2016.

<sup>311</sup> "Dancemakers' Equity and Inclusion Focus Group Summary Notes."

<sup>312</sup> Ibid.; Dancemakers' Survey. Q25.





Additionally, NDP can make changes to panel practices. Providing adequate cultural context for panelists to be able to make well-informed decisions is important,<sup>313</sup> specifically for work by Native and dancemakers of color.<sup>314</sup> Suggestions to help panelists better understand context included regional site visits to get to know potential grantees and their environments.<sup>315</sup>

To help increase equity and inclusivity, dancemaker and funder interviewees and focus group participants encouraged NDP to critically examine, and potentially change, *who* serves on the panels. One ecology watcher interviewee suggested that NDP increase the aesthetic and geographic range of advisors and encourage regular rotation for a balance of new and experienced voices at the table.<sup>316</sup> We caution, however, that shortened terms would in all likelihood reduce the deep professional and relationship-building benefits experienced by advisors. Interviewee Ben Cameron (a former NDP funder) shared his perception that Hub Sites advisors are more likely to be established and successful presenters,<sup>317</sup> consistent with our presenter survey findings—34.6% of presenter respondents that were Hub Sites have budgets over \$3M (vs. 8.9% of respondents that have not received NDP support) and 61.5% have an audience capacity of over 300 (vs. 25.9% of respondents that have not received NDP support) (Table 4). Dancemakers also expressed a desire for NDP to expand the range of perspectives on the panel (i.e., racial and cultural diversity, artists, lay people).<sup>318</sup> Presenters tended to have more mixed views on expanding the panel to include artists and laypeople, but several supported including artist panelists. One presenter focus group participant noted that “artists are excellent advocates for other artists...Often better than presenters”<sup>319</sup> and another thought artists should serve on panels because they have “skin in the game.”<sup>320</sup> As previously mentioned, as of 2016, NDP responded to this feedback by merging the historic roles of both Hub Sites and advisors into one role, with both presenters and artists serving in the same capacity. NDP no longer uses the term Hub Site. Presenters and artists now jointly serve as NDP Advisors to evaluate proposals, make grant recommendations, and inform future policies and guidelines.



At left, Stephen Petronio Company BLOOM-Duet, photo © Chris Woltmann; Above, Pat Graney, © Jeffrey Machtig

### CRITICAL QUESTIONS FOR NDP'S FUTURE:

- » How can language in funding criteria and grant applications avoid cultural biases and promote equity and inclusion?
- » How can NDP help provide panelists with adequate cultural context to make informed decisions?
- » How should panel composition further evolve?
  - What is the right balance between artists and presenters?
  - What experience level makes sense for artists who serve as Advisors?
  - Given the presenter benefits of Advisor service (relationship building, information access, increased use of other NDP programs), how can NDP help ensure equitable access (i.e., presenters newer to the field, a range of budget sizes and types of presenters)?
  - Should the range of perspectives be further broadened (i.e., racial and cultural diversity, lay people)?

<sup>313</sup> Christine Dwyer, “Production Residencies in Dance: Report of Feedback on Proposed Criteria and Selection Process,” 2015.

<sup>314</sup> Colleen Jennings-Roggensack, Personal Interview; “Dancemakers’ Equity and Inclusion Focus Group Summary Notes.”

<sup>315</sup> “Dancemakers’ Equity and Inclusion Focus Group Summary Notes.”

<sup>316</sup> Anonymous Ecology Watcher Interviewee 1, Personal Interview.

<sup>317</sup> Ben Cameron, Personal Interview.

<sup>318</sup> Dancemakers’ Survey. Q25; “Dancemakers’ Equity and Inclusion Focus Group Summary Notes.”

<sup>319</sup> Presenters’ Survey. Q28.

<sup>320</sup> Anonymous Presenters’ Focus Group Participant 7, Presenters’ Focus Group, March 21, 2016.

# Conclusion

This report illuminates NDP's many vital impacts to the dance field, but it also serves as a jumping off point—NEFA has the opportunity to address critical questions regarding how NDP is best positioned to effectively and equitably move forward to support the evolving field. Below we recap the critical questions NEFA can explore as it shapes NDP's evolution, grouped by a number of action areas.

## Sustain Core Creation & Touring Support & Deepen Impacts

How can NDP deepen its impact on the dance field by making internal changes to strengthen its grantmaking and programs? We observed a general agreement that NDP should prioritize artists as its top constituency and for the importance of both creation and touring support. We also heard arguments for and against prioritizing dance with popular appeal, as well as a call to place artistic "excellence" and quality at the center of its decision-making. NEFA may explore whether there are ways to maximize NDP's impacts by shifting the focus of its grant programs and considering if the following criteria belong as components of NDP's core support for creation and touring.

- » Should NEFA maintain artist Touring Awards, which are not associated with creation support?
- » How should NDP focus its international work?
- » Should a project's ability to draw in large audiences or a wide range of communities be weighed during grantmaking review?
- » Should artistic excellence/quality be a criterion? If so, how can issues of subjectivity and systemic inequities be adequately mitigated?

## Investigate Options to Support Artists Based on Length of Involvement with NDP, Career Stage, & Budget Size

The 300+ artists/companies supported through NDP, as well as those that will follow, vary based on their length of involvement with NDP, career stage, and budget size. The opportunity is ripe for NEFA to examine how it might tailor support to artists' varying needs and opportunities.

- » Should NEFA structure support differently for artists new to NDP vs. sustaining support?
- » To effectively support artists from a range of career stages and company budget sizes, how should NDP tailor grants/program offerings to better meet varying needs?

## Explore Adaptations That Increase Relationship Building & Professional Development Benefits

NDP has spurred connections between and among dancemakers, presenters, and even other local partners, as well as facilitated knowledge- and skill-building for artists and presenters. Dancemakers and presenters articulated strong interest in the relationship building and professional development aspects of NDP's offerings. NDP may be able to adapt its programs and grants to expand such benefits.

- » In what ways could NDP adapt programs/grants to foster relationship building and mentorship (artist-to-artist, artist-to-presenter, presenter-to-presenter)?
- » Should the criterion within NDP's current structure that favors dancemakers with existing presenter relationships be changed?
- » Should NDP place a more strategic emphasis on helping cultivate local and regional relationships?
- » In what ways could NDP deepen and expand the professional development aspects of its offerings?

### Explore Ways to Support Dancemakers & Communities Affected by Systemic Inequities

Some dancemakers and presenters argued powerfully that NDP should take additional steps to respond to historic and continued inequities in the field. NDP can take this time to examine its grants/program offerings, funding criteria, and the ways in which panels function and their composition, in order to advance the increased support for dancemakers and communities affected by systemic inequities.

- » Should NDP make racial/cultural equity a centerpiece of its funding criteria?
- » Should NDP prioritize certain types of dancemakers or presenters traditionally underrepresented in national funding?
- » In what ways could NDP strategically design or adapt grants/program offerings to seed systemic change and maximize the chances that such funded artists/presenters meet their goals?
- » How can language in funding criteria and grant applications avoid cultural biases and promote equity and inclusion?
- » How can NDP help provide panelists with adequate cultural context to make informed decisions?
- » How should panel composition further evolve?

### Respond to Adaptations in Dance Touring/Presentation

For a variety of reasons, from the high costs to tour and present dance, to changes in audience preferences, dancemakers have adapted, and will continue to adapt, how they make and share work. As NDP responds to these adaptations, it might find itself in different roles supporting how artists work with one another, presenters, and communities, to share work.

- » How can NDP and other funders and service providers play a more intentional role with artists and presenters with regards to community engagement, given artists' and presenters' strong interest?
- » How might NDP and other funders and service providers strategically align funding and program design to support touring in unconventional venues and artist-to-artist exchanges—models that high numbers of dancemakers anticipate using frequently?

### Examine Ways to Facilitate Deeper Presenter Participation in NDP & The Dance Field

The nearly 800 presenters already supported through NDP, and new ones to come, face various challenges, from cost of presenting dance to communicating to their audiences. In order to deepen presenter participation in NDP and the dance field, NEFA can take this time to examine how best to support a variety of presenters.

- » How could NDP direct proportionately more support to those kinds of presenters for whom the grants appear to most incentivize dance presentation?
- » Given that just over half of presenters have received only one grant, how can NEFA cultivate “first time” NDP presenters and encourage them to present more dance and deepen their participation in NDP?

In conclusion, NDP's sustained support over its 20-year history has made critical differences within the dance field. Its reach directly extends to over 600 dance works, nearly 350 artists/companies, nearly 800 presenters, and audiences of more than 2.7 million. With support totaling over \$33 million in grantmaking, NDP has helped artists undertake more ambitious and higher quality projects and enhanced their artistic development. Artists and presenters have forged new connections and deepened existing relationships with each other and one another. NDP has deepened artists' and presenters' professional development and increased confidence and standing. NDP has incentivized presenters to present more dance and take risks on artists while also helping them expand and diversify audiences. Audiences have experienced dance's powerful intrinsic impacts from inspirational beauty to exposure to new ideas and different cultures. These impacts particularly matter because making, touring, and presenting dance remains economically challenging for dancemakers and presenters. Yet, despite perceived declines in touring, it remains relevant for dancemakers who nimbly experiment with adaptations to meet changing terrain. NEFA is uniquely positioned to build on NDP's proven strengths and achievements and deepen its work in response to field-wide opportunities and challenges.

# Appendices

## A. TECHNICAL APPENDIX

### Research Questions

1. What are the larger current support systems and challenges related to the creation and touring of dance works? (Focus will be on new dance works created for presentation in the non-commercial sector.)
  - a. How do choreographers and dance companies today create and share their work and economically sustain their artistic practices? What motivates them to tour?
  - b. How has touring changed since NDP's inception (1996)?
  - c. What critical trends for audiences, presenters, dancers, funders, and the overall economy affect these dynamics?
2. What have been NDP's contributions to the development of the dance field over its 20-year history? (Consideration for touring/presenting and other initiatives.)
  - a. How has NDP impacted artists/companies, presenters, audiences, and the dance field's overall development?
  - b. How many presenters, dance grantees and new dance works have been supported, and which ones? How many dollars have been awarded through different NDP programs? Which specific organizations and people have served as hub sites and advisors? (Goal: present summative data in five-year increments)
  - c. What is the range of presenters, artists/companies, and hub sites involved in NDP? (Goal: for artists/companies and presenters, explore type of organization, budget-size, location, and frequency of participation. For artists, also explore career stage, aesthetics/genre, gender, and racial/ethnic background. For hub sites, explore organization type, location, and frequency of participation.)
3. Over its next five to ten years, how should NDP evolve to maximize the value of its offerings?
  - a. Should NDP prioritize a specific constituency: dancemakers, presenters, or audiences?
  - b. How might it serve its constituencies more effectively?

- c. Should it evolve to be more inclusive, and if so, how? (Goal: consider for dancemakers and communities that may be more overlooked and outside of the system of contemporary dance touring, including dancemakers and communities of color; those that are queer, trans, low-income/working class, or physically integrated; and different dance genres/traditions.)
4. What modifications to data collection/evaluation techniques should NEFA make to streamline the process or yield more useful data?

### People Interviewed

#### *Dance Ecology Watchers*

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Ella Baff, The Andrew W. Mellon Foundation  
Ben Cameron, The Jerome and Camargo Foundations,  
formerly of The Doris Duke Charitable Foundation  
Susan Feder, The Andrew W. Mellon Foundation  
Amy Fitterer, Dance/USA  
Pam Green, PMG Arts Management  
Douglas Sonntag, The National Endowment for the Arts  
Sarah Wilbur, Brown University

#### *Dancemakers*

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One anonymous dancemaker  
Kyle Abraham, Kyle Abraham/Abraham.In.Motion  
Emily Johnson, Emily Johnson/Catalyst  
Julia Rhoads, Lucky Plush Productions  
Rulan Tangen, Dancing Earth

#### *New England Foundation for the Arts Staff*

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Cathy Edwards  
Sara C. Nash

#### *Presenters*

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One anonymous presenter  
Jefferson James, Contemporary Dance Theater  
Colleen Jennings-Roggensack, ASU Gammage  
Tonya Lockyer, Velocity Dance Center  
Martin Wechsler, The Joyce Theater Foundation

## Equity & Inclusion in Dance: Focus Groups & Online Written Forum

Metris Arts Consulting facilitated three virtual focus groups with 18 participants on January 19, 21, and 24, 2016, using the ZOOM video conferencing software. Participants primarily included dancemakers who self-identify as being largely excluded from systems of contemporary dance touring, including Native dancemakers, dancemakers of color, queer and trans dancemakers, and those that work primarily in non-urban environments. A small number of funders and presenters dedicated to issues of equity and inclusion in dance also participated. Metris cumulatively summarized notes and offered all focus group invitees a chance to offer additional feedback via a written online forum from January 26 - 31, 2016. Four people participated in the forum.

### Participants

Five anonymous focus group participants  
Silvana Cardell, Cardell Dance Theater  
Ananya Chatterjea, Ananya Dance Theatre  
Samantha "SAMMAY" Dizon  
Sean Dorsey, Sean Dorsey Dance  
Elizabeth Duran Boubion, Piñata Dance Collective  
Shira Greenberg, Keshet Dance Company  
Dayna Martinez, Ordway Center for the Performing Arts  
Yvonne Montoya, Safos Dance Theatre  
Christopher Morgan, Christopher K. Morgan & Artists  
Randy Reinholz, San Diego State University  
and Native Voices at the Autry  
Jacqueline Shea Murphy, University of California, Riverside  
Rosy Simas, Rosy Simas Danse  
Rulan Tangen, Dancing Earth

### Key Findings

*Do you perceive that systemic inequities affect support systems and challenges related to the creation and touring of dance works? If so, what would you most like readers of this report to better understand about those issues?*

#### FIELD IS STACKED AGAINST MINORITY/SOCIAL JUSTICE-FOCUSED DANCEMAKERS

- » Focus group participant (FGP) urges that conversation start by acknowledging that the field is stacked against minority groups
  - Illustrate with data that the majority of funding goes to a small set of dancemakers and acknowledge that some groups aren't even being measured (i.e., trans)

- » Disparate access to resources (privilege), perpetuates inequities:
  - Unequal access to dance education (e.g., young dancers of color not being able to afford dance classes, falling behind their peers and never catching up)
  - Better resourced groups have time to make work, make polished videos, pay dancers
  - Organizations able to afford grant writers, etc.—usually white, abled-bodied, non-trans—have advantages, even when describing community engagement plans
  - The NDP process favors dancemakers with existing presenter relationships
- » Perception that community-based artists don't get the full production value of their work/work in sub-par conditions
- » Perception that dancemakers of color shoulder the burden of being political/advancing equity in dance
- » Perception that non-narrative work is funded over narrative work
- » Traditional Native dance was outlawed in U.S. until 1978. Huge disadvantage in terms of development of form
- » FGP characterized Indigenous work as often engaging with topics that have become taboo in American culture (e.g., the environment). Taboo topics may deter support
- » FGP perceives that women of color are less likely to receive funding (vs. white men/women or men of color)
- » FGP perceives that communities of color face challenges participating in a traditional nonprofit structure, such as lack of familiarity of dominant culture's "culture of giving," underserved communities have less money to donate, and it's hard to form boards as community members lack experience and time

#### HOW INEQUITIES PLAY OUT FOR COMMUNITIES/BY GEOGRAPHY

- » Divide between urban and rural—In rural areas, art centers may be the only places people see art and people of different backgrounds
- » "Underserved" means different things in different geographies (e.g., Arizona versus the Bay Area.) Certain geographies lack regional support, have fewer theaters, and are farther apart
- » Robust audiences exist for Indigenous and Latino dance! The bulk of these audiences are people of color and low income. Because of high demand, but lack of resources, dance happens in less than ideal conditions (e.g., on concrete, in dirty spaces)

## **LABELS AND PRE-CONCEPTIONS STIFLE DANCEMAKERS**

- » Perception that people in power define and label people of color, Native people, and their work. Definitions affect who gets funding and artistic work/identities often don't fit
- » Lumping "people of color" together into one category makes their differences (in art forms and backgrounds) less visible
  - Some Native artists do not identify as people of color. And, Native Americans face distinct issues with the U.S. government (retaining sovereignty, land, and rights)
- » Funders, presenters, and audiences often have pre-conceptions for dancemakers' work based on race, ethnicity, and/or gender
  - Perception that artists of color are expected to do community-based art
  - Ex: FGP (Indian-American choreographer) describes a binary around "tradition vs. innovation." People who look like her are expected to do traditional work
  - Ignorance that Native people have deep history of site-specific dance
- » Perception that funders' notions of "equity and inclusion" may be antiquated. Plea to expand awareness of intersections (of race, ethnicity, gender, sexual orientation)
- » FGP points out that aesthetic expectations can be gendered. Extends to leadership styles. Those trained to work in a more male-identified way and those who use the "I" perspective rather than "we," get recognized and funded

## **PANELS DEMONSTRATE LACK OF CULTURAL FLUENCY**

- » Examples of panelist feedback that suggests biases/lack of cultural fluency reported by Native dancemakers/dancemakers of color/dancemakers exploring social justice issues:
  - Work sample isn't compelling/of high quality
  - Written proposal is stronger than work sample
  - Native iconography is unrecognizable
  - As work became more "Indigenous," dancemaker started getting fewer grants
  - "Quality" as measured by deep relationships for social justice-centered work doesn't come across through very short video samples and is hard to explain in words in a grant application
  - Received positive feedback when dressed in ethnic costume. When did same material in non-ethnic costume, got negative feedback
  - Biases against non-Western/ballet/modern conforming dance bodies
  - Dancemakers of color with ballet/modern training perceived as more competitive

- » "Innovation" is culturally-specific concept, but Euro-American interpretation favored:
  - Western dancemakers heralded as innovative just b/c use dancers with non-Western/ballet/modern conforming bodies. Would not be considered innovative in other dance traditions
  - Innovation in Indigenous culture can be very different from the Western perspective (e.g., subtlest change of the shade of clay is radical)
- » Certain training types (e.g., a college degree) valued over and better understood than others (e.g., practicing repetitive ritual or street dance)
- » Challenges with representation/diversity on panels. One person of color shouldn't be expected to represent all people of color
- » Perception that panelists aren't ready for 2050 when people of color will be majority in U.S.

## **HOW PRESENTERS AND FUNDERS PERPETUATE INEQUITY**

- » Perceptions that presenters:
  - Practice elitism, present work that's inaccessible to many audiences
  - On the flip side, also perceive that they disproportionately favor projects that deal with issues of interest to "majority" populations so the success of dancemakers of color depends on their ability to "distill their ethnicity" into consumable work
- » Perception that funders:
  - Continue to fund the same presenters
  - Give big money to big institutions that serve big audiences cultivated over time when certain forms were popular and inclusive work was not a priority
  - Don't support dancemakers and dancers of color
- » FGP recommends that presenters develop deeper understandings of their changing geographic communities
- » FGP (a funder) sees shifting to giving unrestricted grants as the best way funders could advance cultural equity

## **DANCEMAKERS' BACKGROUNDS INFLUENCE THEIR WORK**

- » Dancemakers' racial, cultural, ethnic backgrounds and their ancestors permeate their work
- » Some FGPs practice not just dance but music, theater, and movement, stemming from cultural traditions that weave artistic disciplines together into one expression

## DANCEMAKERS' INTEREST IN PEER SUPPORT

- » Perception that system pits dancemakers against each other
  - Ex: FGP omits one of her identities (i.e., queer) in grant application because she doesn't wrestle with "queer" issues in her work and doesn't want to divert support from queer dancemakers who do explore "queer" issues
- » FGPs desire support for:
  - Systems where dancemakers can advocate for each other
  - Platforms to cultivate relationships between artists
  - Platforms to cultivate relationships between artists and presenters
- » FGPs described their personal commitments to advancing opportunities for other artists

## IMPORTANCE OF AUTHENTIC AND SINCERE COMMUNITY ENGAGEMENT

- » FGPs stress the importance of significant relationship-building. But, time & resource intensive
- » FGPs desire community engagement funding that spans months or years
- » Perception that touring conventions may not foster meaningful community engagement
  - Building relationships takes time and tends not to align with touring/funding restrictions
  - NDP's structure to support "creation and touring dance works" favors presentational work
  - FGP feels community engagement is more appropriate and doable in own community rather than on tour
- » Perception that better-resourced dance groups may do inadequate community engagement (lip service?); community ends up losing
- » FGP emphasized importance of funding education to help provide audiences and presenters' with more context to appreciate some Indigenous (and other culturally-specific?) artists' work

## CASE FOR REPARATIONS

- » FGP proposes incorporating Indigenous protocols to acknowledge that dance is created and toured on land of territories of an Indigenous nation
- » Wealth in the U.S. and Europe is based in inequities such as dishonored treaties, slavery, and land and resource grabbing, so FGP proposes governments take action to right historic inequities by allocating money to Native artists and dancemakers of color. FGP views NEFA (and NEA, etc.) as subsidiary branches of U.S. government

*What would be the most important changes that NDP could make to improve equity and inclusion within its own programs and grantmaking?*

## PROVIDE PLATFORMS TO FOSTER RELATIONSHIPS

- » Facilitate opportunities for dancemakers to foster relationships with presenters
- » Facilitate opportunities for mentorships (e.g., an NDP grantee with prospective grantees). Mentors with presenters currently provided through NDP aren't always helpful. FGP perceives they're too busy or already have an idea of who will get funded
- » Facilitate opportunities for dancemakers to talk with other dancemakers (e.g., a program similar to FUSED that connects Latina and Latin American dancers)
- » Facilitate opportunities for dancemakers to work with other artists (e.g., CAC programming that brings artist of different mediums and cultures together)
- » Desire for more RDDI-type feeder programs, especially outside New England (specifically Southwest and Mountain West), to connect emerging dancemakers with presenters. FGP did criticize RDDI because of perceived lack of transparency/favoritism

## REWORK NDP'S FUNDING CRITERIA

- » Make cultural equity a center piece of NDP's funding criteria
  - Aesthetics should not be the prime determining factor
  - Balance aesthetics w/ who the artist is and represents (e.g., cast, audience, collaborators)
  - Prioritize voices traditionally underrepresented in NDP funding
- » Prioritize funding for presenters new to NDP and nontraditional presenters (e.g. rural, community centers, etc.)
- » Allocate more funds for companies touring in lower density regions to cover higher touring costs
- » Allow presenters to contribute less than a 50% match. FGP notes many presenters are interested in her work but are reluctant to make a commitment to dancemaker for financial reasons, which weakens dancemaker's proposal
- » Prioritize a project's ability to draw in a wide range of communities and audiences
- » Revisit community engagement emphasis in funding criteria. FGP thinks Native dancemakers and dancemakers of color excel at community engagement, typically limited resources. Acknowledge that "rigorous" can not only apply to high quality dance work but also community engagement

- » FGP sees contradiction that creation grants require work samples but the work should be new and original
- » Revisit certain language:
  - “Innovative”—what does it mean? How is it judged?
  - “Genuine imagination and originality”—Implicit cultural biases
  - “Aesthetic boundaries”—Who’s aesthetic boundaries?
  - “Interdisciplinary” and “hybrid”—Perception that the term is skewed towards technological innovation; allow for wider interpretation to be inclusive of how culturally-rooted choreographers define.

### CHANGE HOW PANELS FUNCTION

- » Work hard and intentionally to ensure that people of color and people from all different backgrounds are on the panels who can fairly judge the work
- » Include more than just presenters
  - Lay panelists
  - Artists, not just as advisors
  - Consider desired (underserved?) dance audiences when selecting panelists
- » Find ways for panelists to more fully understand context of the work (i.e., regional site visits to get to know potential grantees and their environments)
- » Find panelists who understand different dancemakers’ cultural contexts
- » Allow panelists to advocate for dancemakers with whom they have a relationship vs. recuse themselves (may be only source of cultural fluency for that work)
- » Encourage panelists to be mindful of the ways in which systemic privilege/inequitable access to resources affects work sample “polish” and grant writing quality and make allowances

### CONSIDER CHANGES TO GRANT PROGRAM OFFERINGS

- » How to both provide artists with sustainable, long-term support AND diversify artists that get funded (i.e., new blood)?
- » Identify ways to make artists unfamiliar with NDP aware of the opportunity
- » How can (should?) NDP better support dancemakers who want to focus on home communities/only tour very regionally?
- » How can (should?) NDP better support dancemakers interested in extended community engagement work in one location?
- » How can (should?) funding packages include support for audience education/contextualization?

## Dance Presenters’ Focus Groups

Metris Arts Consulting facilitated three virtual focus groups with 15 participants on March 21, 22, and 23, 2016 using the ZOOM video conferencing software. Each focus group served a different category of presenters based on their involvement with NDP. The first focus group included presenters who had served as Hub Site representatives for the National Dance Project (NDP). Participants in the second focus group had received NDP financial support. The third focus group consisted of presenters who hadn’t received any NDP financial support.

### Participants

Five anonymous focus group participants  
 Matt Cahoon, Pinkerton Academy, Stockbridge Theatre  
 Amy Cassello, BAM (Brooklyn Academy of Music)  
 Sara Coffey, Vermont Performance Lab  
 Carol Estey, formerly of Stephens College  
 Ty Furman, Boston University Arts Initiative  
 Charles Helm, Wexner Center for the Arts, The Ohio State University  
 Rosemary Johnson, Alabama Dance Council, Inc.  
 Beryl Jolly, Mahaiwe Performing Arts Center  
 Carla Perlo, Dance Place  
 Randy Swartz, NextMove Dance (Dance Affiliates)  
 Brett Zeigler, Collins Center for the Arts

### Key Findings

*As a presenter, what are the most important dynamics you face in terms of your ability to support the creation and/or touring of dance works?*

### PRESENTERS FACE AUDIENCE BIASES TOWARDS DANCE

- » Voiced audiences’ unwillingness to take chances on unfamiliar dance (vs. music or theater)
  - Big name companies are hard to sell; small companies are even harder
- » Described Americans’ discomfort with watching dance (more than other art forms)
  - People feel an expectation that they need to understand it

### PRESENTERS INCREASINGLY RELY ON COMMUNITY ENGAGEMENT

- » Helps bring people in, cultivate audiences, and provides context
- » Perception that artists often carry the burden of setting context, and that presenters should play more of an active role, ideally matched with new sources of grant funding



## PRESENTERS STRUGGLE WITH THE ECONOMICS OF PRESENTING DANCE

- » Numerous presenters voiced that they can't make the financial formula work
  - Multiple presenters said they lose money on presenting dance
    - Ex: presenter loses \$15,000-\$25,000 on each dance performance but continues to do it because of a commitment to the form
  - Higher presentation costs vs. other art forms
    - Higher marketing costs associated with dance (struggle to communicate what it's going to be like)
    - Costs more than music
    - Theater has higher costs, but sells better
    - Compared to theater companies, perceptions that dancemakers don't tour efficiently because they lack infrastructure
  - Can't cover costs through ticket revenue alone and have performances remain economically accessible
- » Scarcity of contributed support
  - Presenters seek contributed support to offset dance presenting from multiple sources—grants, local sponsors
    - Perception that there are not enough places to get contributed support
    - Perception that rural presenters face particular fundraising challenges, but even presenters in large cities with regional foundations struggle, too
    - High "time" opportunity costs associated with presenting dance (vs. other art forms), since presenters need to seek multiple grant sources

## WILLINGNESS TO PRESENT DANCE DEPENDS ON STRONG PERSONAL/ORGANIZATIONAL COMMITMENT

- » Many focus group presenters voiced interest in presenting more dance
- » University presenters may be less cost sensitive, but still need strong internal commitment
- » Hub site focus group participants voiced that they start with the artist's vision and seek resources (financial, space, etc.) to make it happen
  - Ex: artists want to do interdisciplinary, tech-involved work, for small audiences and/or in nontraditional spaces. Presenters strive to accommodate, make sure they pair the right work in the right space, and still sell tickets

*Could you speak to any important changes in dance presenting or touring over the last 20 years?*

## SHIFTS IN DANCE LITERACY IN POPULAR CULTURE

- » Decline in dance media coverage (press reviews)
- » Perception that arts education (especially dance) has declined
- » More dance visibility in mainstream media (So You Think You Can Dance, etc.)
- » Some presenters talked about a hunger among audiences to see dance

## SHIFTS IN AUDIENCE TASTES

- » Interest in seeing work in non-traditional spaces and having more audience interaction
- » "Festivalization" of dance thought to appeal to Millennials
  - One presenter noted how "festivalization" has affected presenters. He explained that many music and art festivals (i.e., Burning Man, Coachella) boast expansive programming, a "fusion of circus arts, dance, theater all mixed in with popular culture." Millennials go to these festivals because they have a greater openness for experiences (than older audiences) and desire "a fascinating experience." People pay high prices for a festival ticket but they have many choices and feel no risk in trying the array of offerings. He notes that many presenters now host festivals because their regular programming isn't attractive to audiences who desire festival-like experiences. This presenter tries to channel the festival "ethos" in his regular programming but one challenge is bringing the older audience on board, as they're providing the subsidies for the younger audiences.<sup>321</sup>
- » Audiences more interested in interdisciplinary work
- » Globalization of dance (diversity and fusions of forms and aesthetic traditions) thought to increase audience appeal

## RISE OF SOCIAL MEDIA AND MIXED THOUGHTS ON EFFECTIVENESS

- » Dance in social media thought to push audience curiosity and increase exposure
- » Perception that social media doesn't necessarily help sustain or expand audiences
  - Seen to be artist-specific and not translate to bringing in new audiences for presenters

<sup>321</sup> Anonymous Presenters' Focus Group Participant 6, Presenters'

## SHIFTS IN THE ECONOMICS OF PRESENTING DANCE

- » Increased costs thought to have caused decline in presenting and touring
  - Most focus group presenters felt that the costs to produce/present dance (i.e., cost of living, rehearsal, tech costs) have risen
  - Perception that presenters without a strong commitment to dance no longer present
    - Alternative spaces may allow for more dancemakers to show their work
  - University presenters also taking less financial risks
- » Greater supply side competition
  - Two to three companies might be the right fit, but presenter lacks resources to present all
  - U.S. dancemakers negatively affected by subsidized international companies
  - Dancemakers face increased competition for commissioning support
    - Perception that feast or famine cycle has intensified. With an NDP grant, dancemakers may attract more commissioning partners but when they're not funded, "they struggle to get a single commission" and it's "tougher for them to really sustain a career."<sup>322</sup> One presenter has heard from artists that when they have the support "the work is stronger, tours more tightly" but she questions, "How do you sustain not just the choreographer but a company, [a] project?"<sup>323</sup> Another presenter believes that supporting an artist for a longer period of time as they make a dance work might alleviate the "feast or famine" issues<sup>324</sup>
- » Need to fill large houses may drive curatorial decisions
  - Perception that recent performance space building boom favored large venues (2,000+ seats). One presenter notes, "There wasn't a real thought about what might be the size venue that would be appropriate for the cultivation and development of audiences for dance, period, much less contemporary dance..." S/he cited a local presenter that presents in a 3,000 seat venue. The need to present companies that can draw that kind of audience partially drives their curatorial decisions<sup>325</sup>
- » Geographic exclusivity still matters, but some presenters willing to collaborate to benefit to dancemakers, presenters, and audiences

*Could you speak to any important ways NDP has impacted dance presenters, specifically, over its 20-year history?*

## GAIN ACCESS TO INFORMATION (EMPHASIZED IN ALL THREE FOCUS GROUPS)

- » Imprimatur: learn what's worth presenting
- » NDP roster viewed as a research tool to learn about new companies & different dance forms
- » Hub site role and roster help presenters learn what's going on outside of home region
- » Several presenters rated access to information as more important than grant subsidies

## FUNDING AND HUB SITE ROLE FOSTERS RELATIONSHIPS

- » NDP application process fosters relationships between artists and presenters (securing tour plan commitments, revising proposal based on coaching)
- » Because artists allocate tour support, served to balance artist-presenter power dynamics. Viewed as more collaborative effort
- » Several presenters rated fostering relationships as more important than grant subsidies

## FUNDING FOSTERS THE PRESENTATION OF DANCE

- » Increases presenters' abilities to take risks (bring in experimental/cutting-edge dancemakers)
- » Enables presenters to bring the work of iconic artists to their audiences
- » Encourages presenters to try presenting dance (some continue, some don't)

## WHY PRESENTERS HAVE NOT ACCESSED NDP SUPPORT (NON-NDP DANCE PRESENTERS FOCUS GROUP)

- » Companies on the roster perceived to be too expensive, have too many cast members, and/or be too experimental for the presenters' audiences
- » Barriers to present dance, period, for reasons described above

<sup>322</sup> Anonymous Presenters' Focus Group Participant 10, Presenters' Focus Group, March 21, 2016.

<sup>323</sup> Anonymous Presenters' Focus Group Participant 7, Presenters' Focus Group.

<sup>324</sup> Anonymous Presenters' Focus Group Participant 3, Presenters' Focus Group.

<sup>325</sup> Ibid.

*If today we were to create NDP from scratch (a national program to support dance creation and touring), how would you design it? Who should it serve/prioritize: dancemakers, presenters, or audiences/communities? How? Most effective and equitable ways to serve constituencies?*

### **PRIORITIZE THE ARTIST AND TAKE STEPS TO INCREASE THEIR CHANCES OF SUCCESS**

- » Focus group presenters acknowledge dancemakers, presenters, and audience symbiosis, but think NDP should prioritize dancemakers first and presenters second
- » Emerging, cutting-edge, and established dancemakers should all get funded
  - Acknowledged that there's not enough money to go around
  - Mixed thoughts on tiered support system. Perception that some newer/emerging artists would benefit from money for creation vs. touring
- » Some Hub Sites presenters advocated that NDP should support the greatest artists, because they'll have the greatest impact on growing audiences
- » Invest in creation/incubation period; the piece then may or may not be toured based on its quality after the incubation period
  - Not all companies should be touring because they're not making quality work
- » Regional network building to increase the number of quality proposals coming out of regions that currently lack that network

### **PROMOTE ARTIST-PRESENTER TRANSPARENCY AND INFORMATION FLOWS**

- » Help convey NDP dancemakers' tour dates to presenters so that they may better take advantage of potential gaps in the tour schedule to book additional shows; agents should play a role to fill in dates
- » Expressed a desire for more transparency re: artist fees and their variability (emphasized in all three focus groups)
  - Perception that artists/companies vary their fee based on what they assume the presenter can afford (i.e., universities/big presenters get charged more, aren't offered NDP subsidy)
  - Perception that artists may inflate their fee if they secure NDP support

### **EXPAND PRESENTERS' CAPACITY TO PRESENT DANCE THROUGH TRAINING/KNOWLEDGE EXCHANGE**

- » Share examples of successful community engagement and ways to set the context for audiences
- » Consider developing trainings to help organizations build the experience and capacity to present dance and cultivate a dance audience

### **MIXED VIEWS ON INCREASING TOURING "EFFICIENCIES"**

- » Desire a balance between exclusivity and bringing the work to many audiences
  - Ex: Presenter open to negotiating on fee/geographic exclusivity, if it extends the life of the pieces/allows more audiences to see the work—could be beneficial to everyone (dancemaker, presenter, audiences)
- » Little support for a block booking model
  - Presumed that this would increase geographic inequities and be burdensome for tour managers and presenters
  - Presenters proposed an alternative model of a consortium of presenters coming together to plan a tour (i.e., pay a dancemaker \$60,000 for 12 performances and presenters buying in at certain levels)

### **RESERVATIONS ON OPENING UP PANELS TO ARTISTS/LAY PANELISTS, BUT GENERAL ENTHUSIASM FOR INCLUDING ARTISTS**

- » Mixed feelings about artists on the panel (i.e., they have experience and skin in the game, but it might be hard to figure out who the right artist panelists might be)

### **DESIRE A MORE FLEXIBLE GRANTING PROCESS (EMPHASIZED IN ALL THREE FOCUS GROUPS)**

- » Presenters' relationships with dancemakers
  - Vs. picking artists off the roster, allow presenters to propose dancemakers to work with/bring in, similar to NEFA's Expeditions program
  - Open up NDP grants to support touring a roster artists' repertory work OR new work
    - Hard for presenters to commit to the uncertainty around cost of touring the yet-to-be-created piece
  - Interest in using the roster in different ways (i.e., bring a dancemaker on the roster to do a shorter residency)
  - Interest in longer relationships with artists to nurture community connections
- » Sustainable support for dancemakers
  - Work that's created using creation funds shouldn't necessarily be work that tours
  - Feast or famine is more pronounced now than 20 years ago (perhaps look to NTP as an example of a program that is trying to offer support after the work completes a touring cycle)

## LESSEN BARRIERS PRESENTERS MAY FACE (EMPHASIZED IN ALL THREE FOCUS GROUPS)

- » Presenters voiced complaints about the NDP presentation grant application process. One presenter desired a “simplified application process” that involves copy and pasting from other applications.<sup>326</sup> Another questions why he must complete an application as a presenter as it’s “repetitive and laborious” when “really, it’s up to the artist how much money they’re going to give each presenter.”<sup>327</sup>
- » Increase the production residency grant amount and consider allocating some of the grant award to host organization
- » Puts presenter in a hard spot if they commit to the tour and the dancemaker doesn’t get NDP support

## Secondary Quantitative Data Sources

### Economic Modeling Specialists, Intl.

To explore growth, current (2015) earnings, demographic dynamics, and location trends for the occupations “dancer” and “choreographer,” we used Emsi data. Emsi data captures people who hold an occupation regardless of if that occupation is their primary occupation; these workers may or may not be employed full-time and/or full-year in the occupation. All Emsi data includes self-employed workers in both the private and nonprofit sectors.

To produce a much more complete picture of employment than would otherwise be available, Emsi data integrates more than 90 state, federal, and private data sources. Emsi’s core data is the federal government’s most comprehensive and reliable source for jobs and earnings at the industry level, the Quarterly Census of Employment and Wages (QCEW). QCEW accounts for 97% of all employees on nonfarm payrolls, but it comes with several major weaknesses, namely, it is lagged by several quarters, it does not quantify proprietors, and it contains suppressions, designed to protect proprietary information about employers. To mitigate these weaknesses, Emsi blends QCEW data with several sources that are either more recent, more geographically specific, or include data on proprietors—including but not limited to State and Personal Income from the Bureau of Economic Analysis (BEA), the American Community Survey (ACS) from the United States Census Bureau, and Current Employment Statistics (CES) from the Bureau of Labor Statistics. At the end of this process, Emsi arrives at unsuppressed data for all six-digit North American Industrial Classification System (NAICS) codes at the county level, quantifying earnings, current and past employment, and number of establishments. From here Emsi develops its social accounting matrix (SAM), which estimates intra-industry sales and exports between all counties within the United States. Emsi integrates the data it has already created with detailed geographic information from the Bureau of Economic Analysis, as well as

an impedance matrix from the Oak Ridge National Laboratories that indicates the extent to which geographical features slow or hinder the movement of goods between regions.

Emsi data is particularly valuable for work on the creative economy because it incorporates data on self-employment and data on employment by both occupation and industry. Nationally, about 47% of the jobs in the creative industries are actually income streams from self-employment. While some creative workers rely on creative freelance work as their primary source of income, for others it is a supplemental source of income. Unlike data based on the Census’s American Community Survey, Emsi’s data includes both forms of self-employment.

When we reference “all arts workers,” Emsi data includes the following occupations: Actors, Architects, Except Landscape and Naval, Art Directors, Choreographers, Commercial and Industrial Designers, Craft Artists, Dancers, Entertainers and Performers, Sports and Related Workers, All Other, Fashion Designers, Fine Artists, Artists and Related Workers, All Others, Floral Designers, Graphic Designers, Interior Designers, Landscape Architects, Merchandise Displayers and Window Trimmers, Designers, All Other, Multimedia Artists and Animators, Music Directors and Composers, Musicians and Singers, Photographers, Producers and Directors, Public Address System and Other Announcers, Radio and Television Announcers, Set and Exhibit Designers, Writers and Authors.<sup>328</sup>

### American Community Survey (ACS)

This report draws on American Community Survey (ACS) as reported in the National Endowment for the Arts, *Artists in the Workforce: 1990-2005* and *Artists and Arts Workers in the United States* to explore historical wage trends and demographic characteristics of dancers and choreographers.<sup>329</sup> We have adjusted hourly earnings cited in the two NEA reports for inflation to reflect 2015 dollars. The ACS is a nationwide survey conducted by the Census Bureau. Unlike the decennial census, information is collected annually for a small subset of the population. Combined three-year estimates yield socioeconomic characteristics with a large enough sample size to estimate results for specific occupations.

<sup>326</sup> Anonymous Presenters’ Focus Group Participant 11, Presenters’ Focus Group, March 23, 2016.

<sup>327</sup> Anonymous Presenters’ Focus Group Participant 4, Presenters’ Focus Group.

<sup>328</sup> The National Endowment for the Arts uses this same list of occupations for “all artist” analysis in “Artists in the Workforce: 1990-2005” and “Artists and Arts Workers in the United States.”

<sup>329</sup> National Endowment for the Arts, “Artists in the Workforce, 1990-2005”; National Endowment for the Arts, “Artists and Arts Workers in the United States.”

ACS data differs from Emsi data in a number of important ways. First, dancers and choreographers are combined into one occupational group. Secondly, ACS data only includes people who cite an occupation as their primary occupation. Finally, the ACS figures used in this report are for full-time, full-year workers, whereas Emsi data also includes part-time workers and those employed for partial years.

The *Artists and Arts Workers in the United States* defines “all artists” as the following: Actors, Architects, Except Landscape and Naval, Art Directors, Choreographers, Commercial and Industrial Designers, Craft Artists, Dancers, Entertainers and Performers, Sports and Related Workers, All Other, Fashion Designers, Fine Artists, Artists and Related Workers, All Others, Floral Designers, Graphic Designers, Interior Designers, Landscape Architects, Merchandise Displayers and Window Trimmers, Designers, All Other, Multimedia Artists and Animators, Music Directors and Composers, Musicians and Singers, Photographers, Producers and Directors, Public Address System and Other Announcers, Radio and Television Announcers, Set and Exhibit Designers, Writers and Authors.

### The Survey of Public Participation in the Arts

This report relies on Survey of Public Participation in the Arts (SPPA data) to explore the frequency in which audiences engage in dance and how they differ by race/ethnicity, income, and education level.

A supplement to the Census Bureau’s Current Population Survey (CPS), the Survey of Public Participation in the Arts (SPPA) asks Americans 18 years and older questions about participation in the arts over the previous year. SPPA was first introduced in 1982 and has been conducted every three to seven years since. Over time, it has expanded to include questions about additional arts disciplines. Questions aim to discover the types of arts offerings people participate in, the frequency of participation, ways of engaging (online, TV/radio, and live), and ways of learning arts offerings (school and outside school). It also collects socio-economic data on respondents’ race/ethnicity, age, income, education level, gender, and geographic locale.

## Dancemakers’ & Presenters’ Surveys

The surveys were delivered online via SurveyMonkey; the dancemakers’ survey was available for a seven-week period (December 7, 2015–January 22, 2016) and the presenters’ survey was available for a three-week period (February 22–March 11, 2016). Metris directly disseminated the survey via email to dancemakers and dance presenters in NEFA’s database. NEFA staff also disseminated the survey link through its website, blog, social media channels, and via targeted outreach to partner organizations such as other regional arts organizations and culturally- and geographically-specific groups. To encourage participation, dancemaker survey respondents were offered an opportunity to enter to win one of five \$50 Visa giftcards.

Below, we present full survey results for both surveys.

### Dancemakers’ Survey: Full Results

Below, we include full results for the dancemaker quantitative survey findings, as well as select summaries of free response submissions. Numbers in parenthesis indicate how many respondents address a specific theme via free response comments.

#### QUESTION 1: Which models/structures do you currently use to create your work?

NOT AT ALL	VERY LITTLE	SOMEWHAT	TO A GREAT EXTENT	WEIGHTED AVERAGE*	RESPONSE COUNT
<b>Project-based: For each dance work/project, the number of dancers/collaborators and who they are changes significantly</b>					
33	54	151	233	2.2	471
<b>Company model: A consistent group of dancers/collaborators</b>					
90	75	113	194	1.9	472
<b>Equal collaborations with co-creators</b>					
52	88	194	107	1.8	441
<b>Setting work on students</b>					
79	115	143	123	1.7	460
<b>Solo artist</b>					
134	82	105	105	1.4	426
<b>Setting work on repertory companies</b>					
219	109	63	35	0.8	426
<b>Other</b>					
					36

Notes: \*Based on a 4-point scale: Not at all (0), Very little (1), Somewhat (2), To a great extent (3). N=526 respondents. Free response (28)

**QUESTION 2: Which models/structures do you use to economically sustain your artistic practice?**

NOT AT ALL	VERY LITTLE	SOMEWHAT	TO A GREAT EXTENT	WEIGHTED AVERAGE*	RESPONSE COUNT
<b>Grants</b>					
53	86	125	224	2.1	488
<b>In-kind contributions</b>					
52	105	179	142	1.9	478
<b>Monetary donations from individuals (excluding crowdfunding)</b>					
74	97	136	174	1.9	481
<b>Fees paid by presenters</b>					
100	105	132	141	1.7	478
<b>501c3 nonprofit status</b>					
186	18	36	221	1.6	461
<b>Income from art-related teaching (non-salaried university)</b>					
113	109	141	114	1.5	477
<b>Income from ticket sales</b>					
84	158	149	97	1.5	488
<b>Income from commissions</b>					
100	125	152	95	1.5	472
<b>Fiscal sponsorship through another 501c3 nonprofit</b>					
207	47	72	103	1.2	429
<b>Income from other work that uses artistic skills (dancing for others, acting, musical performances)</b>					
157	143	99	66	1.2	465
<b>Crowdfunding (Kickstarter, Indiegogo, etc.)</b>					
175	117	111	57	1.1	460
<b>Income from art-related teaching in a salaried university setting</b>					
253	55	61	90	1.0	459
<b>Income from arts administration and other non-artistic work in the arts fields</b>					
245	82	71	65	0.9	463
<b>Income from work unrelated to art (i.e. "day jobs")</b>					
277	59	40	91	0.9	467
<b>Support from higher-income partner/spouse</b>					
310	45	62	49	0.7	466
<b>Independent wealth</b>					
400	30	12	15	0.2	457

Notes: \*Based on a 4-point scale: Not at all (0), Very little (1), Somewhat (2), To a great extent (3). N=509 respondents

**QUESTION 3: Which ways do you typically compensate your dancers/collaborators?**

NOT AT ALL	VERY LITTLE	SOMEWHAT	TO A GREAT EXTENT	WEIGHTED AVERAGE*	RESPONSE COUNT
<b>Per diem and lodging provided for out-of-town performances</b>					
102	57	87	228	1.9	474
<b>Competitive/professional-level stipend/wages paid for performances</b>					
114	61	107	194	1.8	476
<b>Intrinsic rewards (joy of dancing, satisfaction of collaborating in meaningful/interesting art, etc.)</b>					
118	57	116	174	1.7	465
<b>Modest/token stipend/wages paid for performances</b>					
103	94	129	139	1.7	465
<b>Hourly wage paid for rehearsals</b>					
166	62	63	177	1.5	468
<b>Connecting them with paid opportunities for art-related teaching</b>					
126	149	124	71	1.3	470
<b>Barter (dancing trades with other choreographers, trading other skills/labor)</b>					
260	96	65	30	0.7	451
<b>Benefits (health insurance, etc.)</b>					
361	35	35	30	0.4	461

Notes: \*Based on a 4-point scale: Not at all (0), Very little (1), Somewhat (2), To a great extent (3). N=498 respondents

**QUESTION 4: Do you tour your work?**

**Yes:** 367 respondents, 73.8%

**No:** 130 respondents, 26.2%

Notes: N=497 respondents

**QUESTION 5: Would you like to tour your work?**

**Yes:** 110 respondents, 83.3%

**No:** 22 respondents, 16.7%

Notes: N=132 respondents

**QUESTION 6: Why are you uninterested in touring?**

Free response (5): Dancemakers are unable to tour based on financial limitations, the dancers they work with are students and unable to travel, and face obligations regarding paid work and family.

**QUESTION 7: Please rank your motivations for touring, with #1 being your strongest motivation**

1	2	3	4	5	6	7	N/A	SCORE*	RESPONSE COUNT
It allows the work to reach new and wider audiences									
119	97	53	44	38	20	12	1	5.3	384
It increases my visibility, which helps me secure future opportunities and funding									
73	61	59	75	76	38	19	3	4.5	404
It enables me to deepen the impact my work has									
61	66	67	58	54	50	29	2	4.4	387
It allows the work to have a longer life									
60	50	66	65	70	35	39	7	4.2	392
It allows dancers/collaborators to reach deeper levels of artistry with the material									
39	52	73	79	64	38	33	8	4.2	386
Economic—to earn income for my dancers/collaborators									
34	47	42	50	50	118	60	25	3.4	426
Economic—to earn income for me									
28	20	32	22	45	71	150	38	2.7	406

Notes: \*The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score. N=442 respondents

**QUESTION 8: Please rank barriers you face to touring**

NOT IMPORTANT	MODERATELY IMPORTANT	VERY IMPORTANT	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
Cost of touring					
17	61	357	9	1.8	444
Audiences/presenters in other areas are unfamiliar with my work					
36	140	256	12	1.5	444
Audiences/presenters in other areas like dance, but it's too expensive to produce					
43	143	217	36	1.4	439
Competition from international companies with greater subsidies					
65	131	203	44	1.4	443
Lack of capacity (tour manager, technical coordinator, etc.)					
91	150	178	25	1.2	444
My or dancers/collaborators' work schedules conflict					
99	141	174	29	1.2	443
Audiences/presenters in other areas have a lack of interest or familiarity with dance, overall					
84	163	143	48	1.2	438
Audiences/presenters in other areas have a lack of interest in my work					
91	175	104	67	1.0	437
Cost and logistics of childcare					
153	82	82	124	0.8	441
Difficulty to get visas for U.S. artists to tour internationally					
162	100	58	119	0.7	439
Hassle and fatigue of travel					
242	125	36	38	0.5	441

Notes: \*Based on a 3-point scale: Not important (0), Moderately importance (1), Very important (2). N/A responses are omitted from weighted average calculation. N=449 respondents

**QUESTION 9: Which of the following models do you anticipate using in the next five to ten years to help you meet your tour goals?**

PROBABLY NOT	MAYBE	QUITE LIKELY	DEFINITELY	WEIGHTED AVERAGE*	RESPONSE COUNT
Tours paired with deep community participation/engagement offerings					
48	110	128	140	2.9	426
Tours that feature unconventional dance venues, such as museums, community centers, etc.					
43	135	145	107	2.7	430
Tours with grant support (such as NDP) to defray touring costs					
68	132	115	115	2.6	430
Peer-to-peer exchanges with artists in other cities					
59	128	146	90	2.6	423
A tour in your region within a network of conventional presenters					
73	140	109	105	2.6	427
A national tour within a network of conventional presenters					
107	133	87	99	2.4	426
Tours with self-produced performances					
144	113	108	62	2.2	427
A tour abroad within a network of conventional presenters					
133	163	70	60	2.1	426
Touring works-in-progress vs. "post-premiere" tours					
154	153	77	38	2.0	422

Notes: \*Based on a 4-point scale: Probably not (1), Maybe (2), Quite likely (3), Definitely (4). N=432 respondents

**QUESTION 10: Relative to ten years ago, have touring opportunities increased, stayed the same, or decreased?**

SIGNIFICANTLY DECREASED	DECREASED	STAYED THE SAME	INCREASED	SIGNIFICANTLY INCREASED	NA/DON'T KNOW	RESPONSE COUNT
The number of touring engagements I/my company receive						
52	88	60	79	45	131	455
The revenue from touring engagements I/my company receive						
47	89	74	70	30	142	452
The number of touring opportunities available in the field, overall						
71	131	69	24	7	152	454
The revenue available from touring opportunities in the field, overall						
72	157	50	16	4	155	454

Notes: N=457 respondents

**QUESTION 11:** *Is there anything else that's important for people to know about how you currently make dance work, share it, and economically sustain your artistic practice?*

Free response (254): Community engagement and education is a core component to many dancemakers' work (64). Dancemakers are committed to their craft and many are frustrated because they feel undervalued as professionals and must make sacrifices to continue their work (60). Because current opportunities are limited, unfair (i.e., the genre in which they make their work isn't understood by funders), and restrictive (i.e., grant timelines), dancemakers find new ways to fund their work, such as in collaboration with other artists (59). Dancemakers make work in different ways (i.e., in collectives, self-produce their work), partially because it's a necessity due to the current dance ecology (57).

**QUESTION 12:** *Over the next five to ten years, what are the greatest THREATS that the dance ecology faces in terms of dancemakers' ability to create and tour new work?*

Free response (303): Lack of resources, including financial, affordable studio space, and health care, is the most mentioned threat to the dance ecology (102). Dancemakers perceive that presenters aren't providing adequate opportunities for dancemakers for such reasons as they're risk adverse and not familiar with dancemakers' work (87). Dancemakers fear that audiences aren't being developed (65). Issues exist with funding systems and models, such as a lack of overall financial support and some types of dance and dancemakers specifically miss out on funding opportunities, such as mid-career artists, dancemakers of color, and those with smaller companies (52). Dancers and choreographers also are part of the problem (i.e., dancers are not learning basics, choreographers are uninspired) but also part of the solution (i.e., there's an opportunity to be trained in academia to push the dance field forward and play a role in advocacy) (39). Dance is undervalued in American culture (36). The overall economy as a threat to the dance ecosystem as it impacts the increased cost to make, share, and experience work (31). Technology is changing the way Americans consume culture in both negative (i.e., dancemakers fear that people will want to watch dance on screens instead of live) and positive (i.e., dancemakers find the growing accessibility of technology useful to their work or something to leverage) (31). Dancemakers of color, small companies, and those working in certain geographic regions (i.e., non-NY, SW) don't have the same opportunities to get funded as others (21).

**QUESTION 13:** *Conversely, over the next five to ten years, what are the greatest OPPORTUNITIES that the dance ecology faces in terms of dancemakers' ability to create and tour new work?*

Free response (279): Dancemakers see opportunities in technology (i.e., social media), marketing (i.e., leveraging dance on TV and film), and communication to make the dance ecology healthier (62). Audience development and engagement excites dancemakers, including more residencies at universities and the evolution of dance education from K-post secondary (47). Dancemakers embrace innovative, flexible, and new ways of creating and sharing work, such as non-concert touring and local touring, and sharing their work through film/video instead of touring (43). Dancemakers make work in collaboration with other artists (and non-artists) and embrace a cooperative spirit in their work (43). Dancemakers envision dance happening in more and different spaces other than the traditional theater space (41). Dance is becoming more visible in American society and more people are interested in dance (39). Dancemakers work across disciplines and see opportunities to move the needle on social justice and social equity through dance (31).

**QUESTION 15:** *Are you of Hispanic, Latino, or Spanish origin?*

**No:** 361 respondents, 91.2%  
**Yes:** 35 respondents, 8.8%

Notes: N=396 respondents. For this survey, people of Hispanic, Latino, or Spanish ethnicity can be of any race.

**QUESTION 16:** *What is your race? (Check all that apply)*

**White:** 289 respondents, 74.9%  
**Black or African American:** 40 respondents, 10.4%  
**Asian:** 38 respondents, 9.8%  
**A race that's not listed here:** 34 respondents, 8.8%  
**American Indian and Alaska Native:** 15 respondents, 3.9%  
**Native Hawaiian and Other Pacific Islander:** 7 respondents, 1.8%

Notes: N=386 respondents.

**QUESTION 17:** *What is your gender identity?*

**Woman:** 286 respondents, 73.1%  
**Man:** 96 respondents, 24.6%  
**A gender that's not listed here:** 6 respondents, 1.5%  
**Transgender:** 3 respondents, 0.8%

Notes: N=391 respondents



**QUESTION 18:** To better understand the needs of additional kinds of dancemakers who may be more likely to be overlooked and outside of the system of contemporary dance touring, please let us know if you identify as any of the following.

	#	%
Working class	120	44.6
Dancemaker whose work is primarily presented in unconventional venues	99	36.8
Lesbian, gay, bi-sexual, transgender, or queer	86	32.0
Dancemaker who works primarily with dancers/collaborators of color	66	24.5
Dancemaker who primarily reaches specific communities and/or audiences	61	22.7
Dancemaker whose artistic practice is based in a rural/non-urban locale	30	11.2
Dancemaker with a disability and/or who works in physically integrated/inclusive company structures	22	8.2

Notes: N=269 respondents

**QUESTION 19:** Please rank the aesthetic genres/traditions in which you work, with #1 being your primary genre/tradition

1	2	3	4	5	6	7	8	N/A	SCORE*	RESPONSE COUNT
Modern										
97	63	77	35	28	11	11	4	28	6.2	354
Multi-disciplinary/hybrid work (For instance: work that fuses dance and theater, dance and film/video)										
88	108	65	23	20	27	9	6	16	6.2	362
Other forms stemming primarily from Euro-American traditions (For instance: Experimental, Post-Modern)										
86	77	45	31	26	20	14	7	36	6.1	342
Contemporary forms stemming primarily from non Euro-American traditions (For instance: Tap, Jazz, Hip Hop, Butoh)										
31	27	36	52	32	34	13	9	91	5.0	325
Ballet										
21	31	31	53	47	25	29	12	80	4.7	329
An aesthetic genre/tradition that's not listed here										
23	18	28	23	21	16	23	48	119	4.1	319
Traditional forms stemming primarily from non Euro-American traditions (For instance: Bharatanatyam, Flamenco, Navajo Hoop Dance, West African dance)										
21	18	13	20	25	24	44	19	135	4.1	319
Social dance forms (For instance: Ballroom, Salsa, Contra, Capoeira)										
8	11	22	30	28	43	34	12	134	4.0	322

Notes: \*The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score. N=387 respondents

**QUESTION 20:** About how many years have you been working in the field?

**10 years or less:** 87 respondents, 22.4%

**11-20 years:** 109 respondents, 28.0%

**More than 20 years:** 193 respondents, 49.6%

The median is 20 years and the average is 22.6. The most years worked is 70 and the least years worked is one.

Notes: N=389 respondents

**QUESTION 21:** On an annual basis, about how much money do you raise and/or earn to support your artistic practice of making and sharing dance works?

**\$0:** 12 respondents, 3.5%

**\$1-\$9,000:** 75 respondents, 22.1%

**\$9,001-\$25,000:** 89 respondents, 26.3%

**\$25,001-\$100,000:** 85 respondents, 25.1%

**\$100,001-\$500,000:** 49 respondents, 14.5%

**More than \$500,000:** 29 respondents, 8.6%

The median is \$25,000 and the average is \$221,546. The highest response is \$6.3M and the lowest is \$0.

Notes: N=339 respondents

**QUESTION 22:** Are you familiar with the National Dance Project (NDP)?

**Yes, very:** 172 respondents, 44.8%

**Yes, moderately so:** 112 respondents, 29.2%

**Yes, slightly:** 68 respondents, 17.7%

**No:** 32 respondents, 8.3%

Notes: N=284 respondents

**QUESTION 23:** What stands out to you as NDP's most important contributions to the development of the dance field over its 20-year history?

Free response (195): Dancemakers commented that touring support allows work to go places it wouldn't otherwise and increases the number of people who see the work (104). They appreciate the support to develop/create/produce new work (63). Dancemakers believe NDP supports networking and relationship building among presenters, artists, audience, and agents (25) and that NEFA is committed to understanding needs of field and furthering field development (24). Dancemakers believe NDP has raised awareness in presenters of dancemakers and allowed presenters to take risks and network among themselves; this has resulted in dancemakers having opportunities to show their work and tour (20). Dancemakers think that NDP has been valuable for career growth (10) and for raising their national profile.

**QUESTION 24:** *Can you suggest particular kinds of dancemakers or communities that NDP should prioritize to improve inclusiveness or other specific opportunities for improvement?*

Free response (161): The size of a company (i.e., small) and the career stage (i.e., emerging) of the dancemaker should matter when making granting decisions (33). NDP should prioritize dancemakers living and working in certain geographies, such as the West and Southeast regions, American artists, and those who live in rural and mid-sized cities (32). Dancemakers think NDP should prioritize dancemakers of diverse racial and ethnic backgrounds, including Native artists and new Americans (30). Dancemakers want NDP to prioritize certain genres, including non-modern and multi/interdisciplinary and dancemakers who reach across cultures to make work (23). Some dancemakers want NDP to prioritize those who make innovative work, others desire a focus on accessibility (14). A few dancemakers mention diversity in terms of disability, age, sexual orientation, socioeconomic status, and parenting status (13). Some dancemakers think NDP should prioritize female dancemakers and trans dancemakers (11). Dancemakers want NDP to focus on dancemakers who make their work in specific settings, including untraditional spaces and those who do community-based work (11).

**QUESTION 25:** *What are the most important changes NDP could make over the next five to ten years to maximize the value it offers core constituencies of dancemakers, presenters, and audiences?*

Free response (184): Dancemakers desire changes in the types of dancemakers who get grants (i.e., emerging, mid-career, non-East coast) (57). Dancemakers want NDP to play a larger role in field development, such as facilitating connections among dancemakers and between dancemakers and presenters, do and share research, help nurture regional touring structures, and be involved in audience and presenter development and education (43). They also desire a change in the types of support, such as supporting more artists, even if that means smaller amounts per artist, include multi-year support, new work support, peer-to-peer exchanges, and admin support (40). There's a desire for NDP to change who's making granting decision (i.e., more panel diversity by geography, peers, people with disabilities) and the application process (i.e., increase clarity and accessibility) (23). Several desire NDP to increase the overall money awarded to artists (increase the "pie") (11) and a handful believe NDP is very effective as it currently functions and needs no changes (9).

## Presenters' Survey: Full Results

Below, we include full results for the presenter quantitative survey findings, as well as select summaries of free response submissions. Numbers in parenthesis indicate how many respondents address a specific theme via free response comments.

**QUESTION 1:** *Please rank your organization/venue's motivations for presenting dance .*

NOT IMPORTANT	MODERATELY IMPORTANT	VERY IMPORTANT	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
To advance my organization/venue's mission					
0	38	202	3	1.84	243
A commitment to dance as an art form					
6	38	195	3	1.79	242
To connect audiences to diverse cultures and art forms					
5	42	190	4	1.78	241
To inspire audiences or connect them to beauty					
7	66	167	2	1.67	242
To support our venue/organization's distinct identity and/or brand					
13	76	144	9	1.56	242
To connect audiences to ideas and issues that dance artists explore (social justice, environmental, political, etc.)					
26	83	132	2	1.44	243
Relationships with local community and/or educational dance entities					
24	85	129	5	1.44	243
Our physical space was purchased, constructed, renovated, and/or expanded to present dance					
37	45	69	89	1.21	240
To meet audience demand					
37	116	74	13	1.16	240
A commitment to specific dance artists/companies					
65	77	83	14	1.08	239
To defray our venue/organization's operating costs					
124	42	19	57	0.43	242

Notes: \*Based on a 3-point scale: Not important (0), Moderately important (1), Very important (2). N/A responses are omitted from weighted average calculation. N=244 respondents

**QUESTION 2: Please rank barriers to presenting dance that your organization/venue faces.**

NOT IMPORTANT	MODERATELY IMPORTANT	VERY IMPORTANT	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
The costs associated with presenting dance					
6	55	173	3	1.71	237
Limited contributed income available for dance presentations (i.e. grants, individual donations, corporate sponsorships, etc.)					
10	73	146	5	1.59	234
Limited earned income available for dance presentations (i.e. ticket sales)					
15	76	135	10	1.53	236
The costs associated with presenting dance relative to other performing arts (i.e. music, theater)					
33	74	106	23	1.34	236
Declining audiences for dance					
68	77	54	36	0.93	235
Our organization/venue struggles with how to communicate/market dance offerings					
60	69	34	72	0.84	235
Our organization/venue doesn't have the know-how or capacity to meet the technical requirements for dance					
85	28	15	106	0.45	234
Our organization/venue lacks knowledge about dance as an art form					
75	25	11	124	0.42	235
Our organization/venue lacks knowledge about specific dance artists					
78	27	11	120	0.42	236
Our organization/venue isn't that interested in presenting dance					
76	21	6	132	0.32	235

Notes: \*Based on a 3-point scale: Not important (0), Moderately important (1), Very important (2). N/A responses are omitted from weighted average calculation. N=237 respondents

**QUESTION 3: How does your organization/venue cover the cost of dance presentations, with #1 being the most important source of financial support for dance presentations for your venue/organization?**

1	2	3	4	5	6	7	8	9	N/A	SCORE*	RESPONSE COUNT
Allocated organization operating/programming funds											
73	31	19	15	15	22	7	8	3	21	6.9	214
Income from ticket sales											
45	50	21	26	28	13	12	6	2	12	6.7	215
Private foundation grants											
25	34	29	37	14	16	12	4	1	33	6.4	205
Monetary donations from individuals (excluding crowdfunding)											
24	23	35	29	21	23	11	3	2	33	6.2	204
Government grants											
18	25	23	22	25	20	15	11	1	43	5.8	203
NDP grant funds											
12	11	34	20	18	18	21	12	5	54	5.4	205
Corporate grants/sponsorships											
6	11	24	23	36	29	12	10	4	47	5.2	202
In-kind contributions											
5	19	15	17	20	18	29	32	5	47	4.6	207
Crowdfunding (Kickstarter, Indiegogo, etc.)											
4	1	3	6	3	5	7	15	28	128	3.0	200

Notes: \*The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score. N=237 respondents

**QUESTION 4: Which models/structures do you use for community engagement/education surrounding your dance presentations?**

NOT AT ALL	VERY LITTLE	SOMEWHAT	TO A GREAT EXTENT	WEIGHTED AVERAGE*	RESPONSE COUNT
Master classes for people with dance training					
14	26	53	127	2.33	220
Pre or post-show discussions/talk backs					
13	24	70	113	2.29	220
Digital/social media; online environment					
20	29	81	86	2.08	216
Artist residencies					
25	37	60	99	2.05	221
Repeat visits by artists					
16	32	97	73	2.04	218
Master classes for people without dance training					
30	61	75	54	1.70	220
Panels or lectures on related topics					
30	51	102	37	1.66	220
Open rehearsals with dance artists					
41	71	71	37	1.47	220
Artist-led social justice related partnerships					
78	68	56	17	1.05	219
Other					
					37

Free response (37): Presenters use lectures and demonstrations with students in relationship with schools and studios (10). They also engage in cross-sector/partnerships (i.e., spiritual communities, conservation organizations, medicine) (9). Presenters use communication strategies, such as program notes, online mailings, online journal/blog (8).

Notes: \*Based on a 4-point scale: Not at all (0), Very little (1), Somewhat (2), To a great extent (3). N=222 respondents

**QUESTION 5: How important is it for you to include community engagement/educational offerings with dance presentations?**

**Not important:** 3 respondents, 1.5%  
**Moderately important:** 52 respondents, 25.4%  
**Very important:** 150 respondents, 73.2%

Notes: N=205 respondents

**QUESTION 6:** *Have you engaged partner organizations in conjunction with dance presentations? If so, what sorts?*

	#	%
Other arts entities	177	83.5
Local schools (K-12)	159	75.0
University-level dance departments	156	73.6
Social service organizations	116	54.7
City arts agencies	77	36.3
Corporate/for-profit entity	54	25.5
Religious organizations	48	22.6
Other city departments	32	15.1
Other	34	16.0

Free response (34). Presenters also partner with non-art academic departments (7), businesses and business associations (5), and health and social service organizations, such as hospitals and half-way houses (4).

Notes: N=212 respondents.

**QUESTION 7:** *In your capacity as a dance presenter, have you ever worked with a booking agent?*

**Yes:** 165 respondents, 75.7%

**No:** 53 respondents, 24.3%

Notes: N=218 respondents

**QUESTION 8:** *Do you prefer to work with an agent or with artists directly?*

**Artists:** 51 respondents, 30.9%

**Agents:** 35 respondents, 21.2%

**No preference:** 79 respondents, 47.9%

Free response (67): Presenters want to work with whoever can provide important logistic support efficiently and effectively and are familiar with the needs of presenters (i.e., visa application, travel, coordinating tour dates, fee negotiation in the case of agents, community engagement in terms of the dancemaker) (26). Presenters have had positive and negative experience with both (17). Presenters use both, sometimes when working on one engagement (12) and many presenters articulate a need for working with both artists and presenters and that the two types of relationships serve different needs (12). Presenters find value in cultivating meaningful relationships with artists in order to increase chances at a successful residency, community engagement, other programmatic details, etc. and to empower the artist (12).

Notes: N=165 respondents

**QUESTION 9:** *Please share your organization/venue's experiences. Relative to ten years ago, have the following increased, stayed the same, or decreased?*

	SIGNIFICANTLY DECREASED	DECREASED	STAYED THE SAME	INCREASED	SIGNIFICANTLY INCREASED	NA/DON'T KNOW	WEIGHTED AVERAGE*	RESPONSE COUNT
The number of our community engagement/educational offerings for dance	6	15	57	82	44	12	2.7	216
Our willingness to assume artistic risks	2	16	70	79	38	10	2.7	215
The amount of dance we present (i.e. number of shows, nights of a run)	7	36	66	64	32	12	2.4	217
The number of people attending our dance presentations	9	33	56	82	23	13	2.4	216
Our willingness to assume financial risks	17	34	78	53	21	12	2.1	215

Notes: \*Based on a 5-point scale: Significantly decreased (0), Decreased (1), Stayed the same (2), Increased (3), Significantly increased (4). N/A, don't know responses are omitted from weighted average calculation. N=217 respondents

**QUESTION 10:** Please share your perceptions of the dance field, nationally. Relative to ten years ago, have the following increased, stayed the same, or decreased?

SIGNIFICANTLY DECREASED	DECREASED	STAYED THE SAME	INCREASED	SIGNIFICANTLY INCREASED	NA/DON'T KNOW	WEIGHTED AVERAGE*	RESPONSE COUNT
The costs associated with presenting dance							
0	0	22	112	59	18	3.2	211
The amount of dance presentations happening in venues other than traditional proscenium theaters							
0	8	22	122	30	30	3.0	212
The costs associated with presenting other performing arts (i.e. music, theater)							
0	2	36	107	31	35	3.0	211
Community engagement/educational offerings for dance							
4	14	39	101	25	28	2.7	211
The number of people interested in dance							
4	28	52	82	16	27	2.4	209
The number of people attending dance presentations							
3	53	66	53	2	32	2.0	209
The number of venues available to present dance							
10	63	59	44	4	32	1.8	212
Dance presenters' willingness to assume artistic risks							
16	68	51	42	8	27	1.8	212
The number of presenters presenting dance							
15	73	47	37	6	35	1.7	213
The amount of dance presented (i.e. number of shows and/or nights of a run)							
15	81	43	33	4	35	1.6	211
Earned income available for dance presentations (i.e. ticket sales)							
10	85	60	30	0	26	1.6	211
Contributed income available for dance presentations (i.e. grants, individual donations, corporate sponsorships, etc.)							
17	91	54	23	1	26	1.5	212
Dance presenters' willingness to assume financial risks							
23	102	38	16	2	30	1.3	211

Notes: \*Based on a 5-point scale: Significantly decreased (0), Decreased (1), Stayed the same (2), Increased (3), Significantly increased (4). Don't know responses are omitted from weighted average calculation. N=213 respondents

**QUESTION 11:** Over the next five to ten years, what are the greatest threats that the dance ecology faces in terms of dancemakers' ability to create and tour new work?

Free response (174): Presenters see lack of funding/resources as the major threat and worry that funders' practices don't support the evolving field of dance and are risk adverse (68). Presenters see presenting attitudes and logistics as threats, such as a lack of interest and commitment, valuing the bottom line over risk-taking, high costs (i.e., marketing) compared to other types of performing arts, and lack of education in the evolving field of dance (66). Issues with audiences are also threats to the dance ecology (i.e., general decline in audience attendance and interest, lack of education and familiarity with dance, unwillingness to take risks on unknown or experimental work, and higher interest in consuming dance through technology than live (66). Presenters point to dancemakers and dancers as a threat: dancemakers aren't making relevant work (to general audiences or local communities) and lack financial resources to fully develop work (30).

**QUESTION 12:** Conversely, over the next five to ten years, what are the greatest opportunities that the dance ecology faces in terms of dancemakers' ability to create and tour new work?

Free response (173): Presenters cite expanded possibilities to develop audiences (i.e., through social media, deeper relationships with local communities, and presenting dance in nontraditional spaces), increased audience interest and relevance (71). Presenters see innovations in sharing and presenting work as an opportunity, including redefining touring (i.e., local/regional touring, elongated residencies) and increased opportunities to collaboration between dancemakers and presenters (49). They also believe innovations in making work are opportunities, such as multi/trans-disciplinary, participatory, and social justice-based work (42). Increased performances in non-traditional/"alternative" spaces is an opportunity (30). Presenters are excited about the possibility of partnerships to make and share dance, such as dancemakers connecting with local communities and organizations (23). Presenters see opportunities in marketing and communicating about dance (i.e., more accessible language, social media) (22).

**QUESTION 13:** *In what sector does your organization/venue belong?*

**Non-profit/501c3:** 165 respondents, 84.2%  
**Public sector/government, including tribal entities:** 25 respondents, 12.8%  
**Unincorporated/community sector:** 6 respondents, 3.1%

Notes: N=196 respondents

**QUESTION 14:** *What kind of dance presenter best describes your organization/venue?*

	#	%
College or university	49	25.0
Arts center	35	17.9
Other	31	15.8
Performance facility	27	13.8
Cultural series organization	19	9.7
Festival	11	5.6
Performing group	8	4.1
Arts service organization	8	4.1
Museum, gallery, or exhibition space	3	1.5
Individual artist	3	1.5
Other municipal arts presenter (parks and rec, etc.)	2	1.0
Community/social service organization (primarily non-arts)	0	0.0
Tribal government	0	0.0
Arts council/agency	0	0.0

Free response (31): Several presenters noted that their organizations/venues served multiple purposes (i.e., a school and an arts center) or were hybrid entities (11). Other described themselves as dance-specific spaces, such as a dance studio or dance-only residency (7).

Notes: N=196 respondents

**QUESTION 15:** *How does your organization/venue primarily present dance?*

**In a facility owned by my organization/venue:** 124 respondents, 62.9%  
**In a rented facility:** 73 respondents, 37.1%  
**Swaps with artists/dance companies in other cities:** 0 respondents, 0%

Notes: N=197 respondents

**QUESTION 16:** *About how many years has your venue/organization presented dance?*

**1-5:** 28 respondents, 14.3%  
**6-10:** 23 respondents, 11.7%  
**11-20:** 37 respondents, 18.9%  
**Over 20:** 108 respondents, 55.1%

Notes: N=196 respondents

**QUESTION 17:** *Approximately how much dance does your organization/venue present per year?*

NUMBER OF SHOWS (MULTI-NIGHT RUNS COUNTED ONCE)	#	%
0-3	62	32.0
4-6	64	33.0
7-10	24	12.4
11-20	24	12.4
More than 20	20	10.3

NUMBER OF DAYS OR NIGHTS OF DANCE	#	%
0-3	48	25.3
4-6	33	17.4
7-10	31	16.3
11-20	39	20.5
More than 20	39	20.5

The median for the number of days or nights of dance is eight and the average is 22.4. The highest number of days or nights of dance is 360 and the smallest is 0.

The median for the number of shows is 5 and the average is 17.3. The highest is 1,515 and the lowest is 0.

Notes: N=194 and 190 respondents, respectively

**QUESTION 18:** *Approximately what percentage of your organization/venue's total annual public events/performances are dance?*

**Less than 10%:** 40 respondents, 20.6%  
**10 - 25%:** 71 respondents, 36.6%  
**26 - 50%:** 20 respondents, 10.3%  
**51 - 75%:** 9 respondents, 4.6%  
**Over 75%:** 54 respondents, 27.8%

Notes: N=194 respondents

**QUESTION 19:** What is the audience capacity/size of house of the venue at which you present dance most frequently?

	#	%
Less than 75	5	2.6
76 - less than 150	34	17.3
150 - 299	41	20.9
Over 300	104	53.1
NA, highly variable due to site specific/unconventional venues, etc.	12	6.1

Notes: N=196 respondents

**QUESTION 20:** Approximately, what is your venue/organization's total annual budget?

- Up to \$25,000:** 9 respondents, 4.7%
- Between \$25,001 - \$50,000:** 11 respondents, 5.7%
- Between \$50,001 - \$199,999:** 31 respondents, 16.1%
- Between \$200,000 and under \$1M:** 54 respondents, 28%
- Between \$1M and under \$3M:** 47 respondents, 24.4%
- Over \$3M:** 41 respondents, 21.2%

Notes: N=193 respondents

**QUESTION 21:** In what region is your organization/venue based?

- New England:** 48 respondents, 24.6%
- Mid-Atlantic:** 46 respondents, 23.6 %
- West:** 38 respondents, 19.5 %
- Midwest:** 28 respondents, 14.4 %
- South:** 27 respondents, 13.9 %
- Mid-America:** 8 respondents, 4.1 %

Notes: N=195 respondents

**QUESTION 22:** Please rank the geographic range of dance artists/companies that your organization/venue presents, with #1 being the geographic range you present most frequently

1	2	3	N/A	SCORE*	RESPONSE COUNT
Domestic, but out of town					
102	64	14	11	2.5	191
Local					
66	40	49	34	2.1	189
International					
21	73	65	27	1.7	186

Notes: \*The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score. N=194 respondents

**QUESTION 23:** Does your organization/venue primarily serve any of the following?

	#	%
Youth (18 and under)	82	66.7
Working class populations	80	65.0
Communities of color and/or Native communities	76	61.8
Lesbian, gay, bi-sexual, transgender, or queer populations	66	53.7
People with disabilities	56	45.5
Rural populations	55	44.7

Notes: N=123 respondents

**QUESTION 24:** Please rank the aesthetic genres/traditions of dance that your organization/venue presents, with #1 being the genre/tradition you present most frequently.

1	2	3	4	5	6	7	8	N/A	SCORE*	RESPONSE COUNT
Modern										
79	26	26	20	13	7	2	0	11	6.6	184
Contemporary forms stemming primarily from non Euro-American traditions (For instance: Tap, Jazz, Hip Hop, Butoh, and reinterpretations of traditional forms)										
27	26	43	35	24	9	4	0	9	5.7	177
Other forms stemming primarily from Euro-American traditions (For instance: Experimental, Post-Modern)										
25	43	29	15	9	18	12	0	24	5.7	175
Multi-disciplinary/hybrid work (For instance: work that fuses dance and theater, dance and film/video)										
26	35	33	27	20	10	13	1	15	5.6	180
Ballet										
17	35	14	21	26	13	14	6	34	5.1	180
Traditional forms stemming primarily from non Euro-American traditions (For instance: Bharatanatyam, Hula, Native American dance, West African dance)										
15	13	23	23	23	32	9	2	29	4.8	169
Social dance forms (For instance: Ballroom, Salsa, Contra, Capoeira)										
2	5	5	16	24	23	28	10	54	3.5	167
An aesthetic genre/tradition that's not listed here										
1	6	5	11	5	9	12	42	72	2.7	163

Notes: \*The answer choice with the largest score is the most preferred choice. N/A responses will not factor into the score. N=193 respondents

**QUESTION 25:** Is there anything else that's important for people to know about how your organization/venue currently presents dance?

Free response (74): Presenters engage in many different types of activities related to dance, from youth engagement, to renting out their spaces for student recitals, to offering free events and outdoor performances (20). Presenters support dance in a variety of ways to allow their audiences to experience dance, including peer-to-peer exchanges, working in partnership with other arts entities to share resources, and renting space to self-producing artists (19). A few presenters desire to present more dance (4) and others fill a niche in their region and are committed to continuing to bring dance to their geographies (3).

**QUESTION 26:** *Has your organization/venue participated in NDP as a Hub-site/advisor?*

**No:** 169 respondents, 86.7%

**Yes:** 26 respondents, 13.3%

Notes: N=195 respondents

**QUESTION 27:** *Please rate the ways in which the hub-site/advisor experience was of value to your organization.*

STRONGLY DISAGREE	DISAGREE	NEITHER AGREE NOR DISAGREE	AGREE	STRONGLY AGREE	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
Enhanced our organization/venue's connections to other presenters							
0	0	2	11	12	0	3.4	25
Enhanced staff's access to information about dance							
0	0	3	10	12	0	3.4	25
Enhanced staff's professional development							
0	0	4	11	10	0	3.2	25
Enhanced our organization/venue's connections to artists							
0	1	3	13	8	0	3.1	25
Moving forward, our organization presented more NDP-supported projects							
0	1	10	6	5	3	2.7	25

Notes: \*Based on a 5-point scale: Strongly disagree (0), Disagree (1), Neither agree nor disagree (2), Agree (3), Strongly agree (4). N/A responses are omitted from weighted average calculation. N=25 respondents

**QUESTION 28:** *Would you like to share any other Hub-Site-specific feedback, for instance on value to your organization or suggestions on how the Hub Site grants review and advising process could be more effective or equitable?*

Free response (9): Answers varied for this question. Some presenters had a positive experience and learned about the depth and breadth of the field. On the other hand, others questioned the effectiveness of Hub Sites and one commented that their perspective was not valued.

**QUESTION 30:** *Approximately how many times has your venue/organization received NDP funds?*

**1:** 24 respondents, 18.2%

**2-5:** 61 respondents, 46.2 %

**6-10:** 27 respondents, 20.5 %

**Over 10:** 20 respondents, 15.2 %

Notes: N=132 respondents

**QUESTION 29:** *In which of the following ways has your organization/venue participated in NDP?*

	#	%
Received NDP funding to support presentation of a touring dance work	133	68.6
Received NDP funding to support a production residency	25	12.9
Participated in French U.S. Exchange in Dance (FUSED)	21	10.8
Participated in Contemporary Art Centers (CAC) network	6	3.1
None of the above	58	29.9

Notes: N=194 respondents



### QUESTION 31: Financial impacts. NDP support...

STRONGLY DISAGREE	DISAGREE	NEITHER AGREE NOR DISAGREE	AGREE	STRONGLY AGREE	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
Helped us financially							
2	0	3	34	94	0	3.6	133
Helped us leverage additional funding							
5	16	40	33	33	4	2.6	131
Helped us lower ticket prices							
6	23	37	27	22	17	2.3	132

Notes: \*Based on a 5-point scale: Strongly disagree (0), Disagree (1), Neither agree nor disagree (2), Agree (3), Strongly agree (4). N/A responses are omitted from weighted average calculation. N=133 respondents

### QUESTION 32: Artistic impacts. NDP support...

STRONGLY DISAGREE	DISAGREE	NEITHER AGREE NOR DISAGREE	AGREE	STRONGLY AGREE	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
Enabled us to work with new dance artists/companies							
2	2	18	44	66	1	3.29	133
Enabled us to present dance artists/companies that we would not otherwise have been able to present							
2	3	26	42	59	0	3.16	132
Encouraged us to take artistic risks							
2	6	23	48	50	2	3.07	131
Boosted the quality of our work							
1	5	35	44	44	2	2.97	131
Enabled us to deepen and/or expand community outreach/education activities							
2	11	34	46	38	0	2.82	131
Enabled us to increase the amount of dance we present							
2	12	35	44	36	2	2.78	131
Enabled us to work with dance artists in new ways							
2	10	45	41	30	3	2.68	131

Notes: \*Based on a 5-point scale: Strongly disagree (0), Disagree (1), Neither agree nor disagree (2), Agree (3), Strongly agree (4). N/A responses are omitted from weighted average calculation. N=133 respondents

### QUESTION 33: Audience impacts. NDP support...

STRONGLY DISAGREE	DISAGREE	NEITHER AGREE NOR DISAGREE	AGREE	STRONGLY AGREE	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
Helped us deepen relationships with existing audiences							
2	7	39	56	28	0	2.8	132
Helped us diversify our audience							
2	11	39	56	23	0	2.7	131
Helped us attract new audiences							
1	11	47	51	20	0	2.6	130

Notes: \*Based on a 5-point scale: Strongly disagree (0), Disagree (1), Neither agree nor disagree (2), Agree (3), Strongly agree (4). N/A responses are omitted from weighted average calculation. N=132 respondents

**QUESTION 34: Connections and standing. NDP support...**

STRONGLY DISAGREE	DISAGREE	NEITHER AGREE NOR DISAGREE	AGREE	STRONGLY AGREE	N/A	WEIGHTED AVERAGE*	RESPONSE COUNT
Improved our standing/reputation							
1	8	30	62	29	1	2.9	131
Helped us network with other presenters							
0	13	34	53	31	1	2.8	132
Helped us make the case to present dance (to board, funders, etc.)							
1	14	29	51	29	7	2.8	131

Notes: \*Based on a 5-point scale: Strongly disagree (0), Disagree (1), Neither agree nor disagree (2), Agree (3), Strongly agree (4). N/A responses are omitted from weighted average calculation. N=132 respondents

**QUESTION 35: In years when our organization/venue DOES NOT receive NDP support, we present...**

**The same amount of dance or more:** 85 respondents, 64.4%  
**Less dance:** 45 respondents, 34.1%  
**No dance:** 2 respondents, 1.5%

Notes: N=132 respondents

**QUESTION 36: Would you like to share any other grantee-specific feedback, for instance on value to your organization or suggestions on how programs could be more effective or equitable?**

Free response (47): Presenters desire changes to NDP programming/logistics, such as more resources for the presenter, a streamlined application process, and a more diverse field of dancemaker options (19). Presenters are able to do things with NDP support that they wouldn't be able to do otherwise (i.e., take risks, support longer residencies, present more dance, bring in companies outside region, bring in companies of greater artistic quality, forge relationships) (19).

**QUESTION 37: Please rank barriers to participating in NDP that your organization/venue faces**

NOT IMPORTANT	MODERATELY IMPORTANT	VERY IMPORTANT	WEIGHTED AVERAGE*	RESPONSE COUNT
NDP supported artists have never approached our organization/venue, and they control distribution of funds				
20	11	15	0.9	46
Lack of familiarity				
20	14	13	0.9	47
Our organization/venue's sector/structure does not meet NDP's funding criteria				
27	8	8	0.6	43
Other (please specify)				
				27

Free response (27): NDP doesn't align with presenters' organizational models (i.e., some presenters are not committed to presenting dance or are not permitted to work with outside funders) (6). A few presenters site lack of staff capacity/interest and space capacity (5). Other mention cost issues (i.e., artist fee cost is too high and NDP funding doesn't adequately close the gap) (4).

Notes: \*Based on 3-point scale: Not important (0), Moderately important (1), Very important (2). N=47 respondents

**QUESTION 38: Please rate the importance of the annual roster of NDP artists to you as a presenter, independent of receiving funding.**

NOT IMPORTANT	MODERATELY IMPORTANT	VERY IMPORTANT	WEIGHTED AVERAGE*	RESPONSE COUNT
Introduces us to artists/companies with which we are unfamiliar				
31	87	67	1.2	185
NDP roster's imprimatur gives us confidence in artists/companies				
47	77	58	1.1	182

Notes: \*Based on 3-point scale: Not important (0), Moderately important (1), Very important (2). N=186 respondents

**QUESTION 39:** *What stands out to you as NDP's most important contributions to the development of the dance field over its 20-year history?*

Free response (96): Presenters most commonly noted support for dancemakers (i.e., providing a career boost, supporting creation and touring, and providing resources for a variety of dancemakers) as NDP's most important contribution to the development of the dance field (40). Presenters also noted general field development, such as networking, communication, information-sharing, audience development (29). Presenter acknowledged NDP's support for presenters, including the opportunity to collaborate with dancemakers and other presenters, and financial support to offset the risk of presenting dance, especially new and lesser known work (19).

**QUESTION 40:** *Can you suggest particular kinds of dancemakers or communities that NDP should prioritize to improve inclusiveness or other specific opportunities for improvement?*

Free response (64): Presenters think NDP should prioritize certain types of dancemakers (24), such as dancemakers of certain cultures/races/ethnicities (i.e., Native, South Asian, Latino); some believed NDP should prioritize emerging companies, other prefer prioritizing high-profile and already successful artists. Presenters believed NDP should prioritize dancemakers and presenters of certain sizes and in certain geographies or settings (i.e., dance presenters in rural areas, those connected with a university, dance companies from rural areas and suburban areas, and small presenters and companies) (21). Other presenters think NDP should prioritize dancemakers working in certain genres (i.e., contemporary, multi-disciplinary) (16). Still others desire NDP to prioritize specific activity, such as touring, audience development, and Hub Site development (12).

**QUESTION 41:** *What are the most important changes NDP could make over the next five to ten years to maximize the value it offers core constituencies of dancemakers, presenters, and audiences?*

Free response (67): Presenters want NDP to focus more on field development, such as presenter professional development and capacity building, and advocacy (27). Presenters believe NDP can make changes to funding/grant logistics, such as embracing artistic excellence as the main criteria and increasing flexibility (i.e., presenters can participate even if not interested in presenting a dancemaker's new work) (17). Presenters want NDP to fund certain types of dance and dancemakers, such as community-based artists and American/international collaborations (17).



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## B. NDP SUPPORT 1996-2016 BY ARTIST

Read the full list at: [www.nefa.org/moving-dance-forward](http://www.nefa.org/moving-dance-forward)

## C. NDP SUPPORT 1996-2016 BY PRESENTER

Read the full list at: [www.nefa.org/moving-dance-forward](http://www.nefa.org/moving-dance-forward)



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