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Mapping the Dance Landscape in Chicagoland



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CHICAGOLAND



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ABOUT CANDID

Foundation Center and GuideStar joined forces in 2019 to become Candid, a 501(c)(3) nonprofit organization. Every year, millions of nonprofits spend trillions of dollars around the world. Candid finds out where that money comes from, where it goes, and why it matters. Through research, collaboration, and training, Candid connects people who want to change the world to the resources they need to do it. Candid’s data tools on nonprofits, foundations, and grants are the most comprehensive in the world. Find out more at candid.org.

ABOUT SUSTAIN ARTS

The mission of Sustain Arts is to connect detailed knowledge with specific networks, building the collective capacity of art and culture in America, one region at a time. The project equips communities with free, meaningful data resources that answer critical questions like: Where are arts and cultural organizations located? Who participates? Where does funding come from? How do organizations maintain relevancy over time? Program leaders, artists, private foundations, public agencies, and others access this data through Sustain Arts’ online platforms. By combining innovative technology and on-the-ground capacity building, the project arms stakeholders with resources that assist in data-driven decision making, strategic collaborations, and broad community engagement.

ABOUT SEE CHICAGO DANCE

See Chicago Dance (SCD), founded initially as the nonprofit Audience Architects in 2006, is a dance service organization with a mission to advocate for the dance field and strengthen a diverse range of dance organizations and artists through services and programs that build and engage audiences. SCD provides Chicago dance organizations and artists with increased visibility, expansive resources, and forums to showcase and share their talents. Its flagship program, the audience development website SeeChicagoDance.com, drives ticket sales and has grown to become the most comprehensive source of information on dance in Chicago, offering feature stories and reviews, discount ticket offers, and in-depth information on more than 250 dance companies and organizations. See Chicago Dance also hosts professional development workshops for artists, convenes the dance industry quarterly for networking and shared learning opportunities, and hosts numerous events, artist discussions, and showings to educate and inform the public about Chicago’s vibrant and diverse dance scene. Learn more at seechicagodance.com.

ABOUT FRACTURED ATLAS

Fractured Atlas empowers artists, arts organizations, and other cultural sector stakeholders by eliminating practical barriers to artistic expression, so as to foster a more agile and resilient cultural ecosystem. What does that really mean? It is a national organization that supports individual artists and arts organizations—at every level of the cultural ecosystem—with the business side of their work. Fractured Atlas also helps institutional funders, policymakers, and others refine their 30,000-foot view of the field via new technology development, cultural asset mapping, research and data analysis, and advisory services.

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INTRODUCTION

The Chicago region is a hub for arts and culture and boasts a thriving dance community. What do we know about the dance sector in Chicagoland (defined in this report as Cook, DuPage, Kane, Lake, McHenry, and Will Counties in Illinois and Lake County, Indiana)? And what do the data reveal about opportunities and challenges facing dancers, dance organizations, and the sector as a whole?

In 2002, Dance/USA published a groundbreaking study about Chicagoland's dance community. Authored by John Munger, *Mapping the Chicago Dance Community: A Benchmark Study 2002* provided a first-of-its-kind census of dance organizations and activities. It was the most comprehensive analysis of the dance community in a major metropolitan area of its time. Seventeen years later, how has the Chicagoland dance sector changed? In this report, Sustain Arts and See Chicago Dance, in partnership with Candid and Fractured Atlas, assess the current state of dance in the Chicago region.

This report is methodologically different from the original Dance/USA study, which involved a survey of every known dance-maker in the Chicago region. In this analysis, we aggregate data from a variety of sources in order to provide a comprehensive picture of the dance ecosystem. In this way, we are able to offer analyses similar to the 2002 report about how many dance organizations reside in the Chicago region, where they are located, and what kinds of activities they are engaged in. In addition, we are able to contribute information that was not included in the original study about capital flows, both private and public.

While we attempt to be as accurate as possible in describing the dance landscape based on available data, it is important to acknowledge that this report reflects gaps in existing datasets and research. (See p. 5 for reflections on what we learned after the initial publication of the report.) Therefore, we prompt questions for readers to consider alongside the data. Some require further research. Many have no easy answers. And readers may have differing opinions about what the next steps ought to be.

This report can be used to:

- ▶ Identify trends in Chicagoland's dance ecosystem
- ▶ Encourage data-driven discussions to help strengthen the sector and enable the sector to make strategic decisions
- ▶ Catalyze conversations around community engagement, programmatic priorities, and funding realities
- ▶ Galvanize field leaders to advocate, both in response to existing gaps and in anticipation of coming changes
- ▶ Guide programmatic, marketing, development, and other operational decisions
- ▶ Highlight gaps in knowledge that require further data collection and research
- ▶ Provide a model by which other metropolitan areas can use similarly available data for their communities, not only for dance but in other artistic disciplines

This report is a complement to the online platform, Sustain Arts: Chicagoland (chicagoland.sustainarts.org).¹ This publicly accessible tool provides organizational profiles, funding data through 2015, and visualizations around zip code-level demographic and participation trends. The website will be available through the year 2020.

We hope this research promotes conversations that lead to concrete actions that increase the health and vitality of the dance sector in Chicagoland.

REFLECTIONS AND LEARNINGS

Candid, See Chicago Dance, and Sustain Arts published Mapping the Dance Ecosystem in Chicagoland in March 2019. Following its release, we received feedback from the Chicago dance community that prompted some slight revisions to the report and the publication of the following reflections on the GuideStar Blog, a service of Candid, on June 13, 2019.

Chicago Dance Ecosystem Report Highlights Gaps in Arts Sector Data

By Kelly Varian

As the communications and development specialist at Sustain Arts, a project that synthesizes and relays data on the arts sector, I had the privilege of partnering with Candid and See Chicago Dance (the leading dance service organization in Chicago) to publish Mapping the Dance Ecosystem in Chicagoland. This study revisits seminal Dance/USA research published in 2002 and synthesizes data about dance organizations, funding, and participation in Chicago.

The study demonstrates dance sector growth:

- ▶ From 2002 to 2016, the number of dance studios and schools increased by 97 percent.
- ▶ The number of dance-makers increased by 23 percent.
- ▶ Institutional philanthropic funding for dance increased by 46 percent, despite a significant decline following the 2008 financial crisis.

And some worrisome trends:

- ▶ Funding was directed to relatively few organizations; the top three received 56 percent of dollars.
- ▶ Only 9 percent of funding was targeted toward communities of color, something that is required to address areas of inequity.

- ▶ Some 12 percent of dancers and choreographers worked without pay, and nearly two-thirds earned less than \$15,000 annually.

Our hope in publishing these findings (confirming what many Chicago dance stakeholders know from lived experience) was to catalyze conversations that lead to concrete actions that increase the health and vitality of dance in the Chicago region. The need for more accurate data in the arts sector has already emerged as a crucial discussion.

Since we published the study in March 2019, several readers expressed disappointment that it did not include information on physically integrated dance and the experiences of dancers, choreographers, and audiences with disabilities. Others noted that the demographic data in the study describing the race and ethnicity of dance artists didn't accurately reflect what we know to be true. Specifically, that there are more Native American and Asian American dance artists than the study reported. Still others expressed concern that our methodology for capturing philanthropic funding, which combined both paid and authorized grant awards, was confusing and potentially misleading.

These inaccuracies and methodological limitations reflect the state of the data currently available to the arts sector. Our methodology was to synthesize information from existing, reputable arts and cultural databases (see p. 8 of the report for a complete list of data sources), analyze that data to draw conclusions, and incorporate feedback from local dance experts.

We were acutely aware at the outset of the project that, although data can enrich our understanding of the ecosystems in which we operate, it can also reinforce harmful biases. When we fail to collect and relay data on historically marginalized groups, we effectively make them invisible by omission. Thus, a primary goal of this project was to "highlight gaps in knowledge that require further data collection and research." We included questions in the study prompting readers to consider what further research is needed.

I am deeply grateful to the excellent advocates who called attention to the lack of data on artists with disabilities and from other marginalized groups. A narrative that doesn't include their stories is not only incomplete but potentially damaging to people and organizations that have worked to dismantle oppressive barriers and gain greater visibility. On behalf of all groups that contributed to the study, I'd like to sincerely apologize for these omissions.

Sustain Arts, Candid, and See Chicago Dance have taken the following steps to amend the report and work to ensure that future narratives are clearer and more inclusive:

1. We amended text in the philanthropic funding section to explain in greater detail our data collection methodology (which is funder-oriented) and its implications, specifically for recipient organizations.
2. We added information to the report about physically integrated dance in Chicagoland. Although existing data sets are not available, we were able to gather anecdotal information from the local physically integrated dance community.
3. We added an explanation to the report about why demographic data on the race and ethnicity of dance artists in Chicagoland doesn't reflect what we know to be true. The updated report with these select additions is available [here](#).
4. See Chicago Dance, the leading dance service organization in Chicago, has amended its database that catalogs local dance artists and organizations to track physically integrated dance. We encourage other organizations that capture data about their constituents to take similar proactive steps to improve information gathering for the future.
5. See Chicago Dance is building new partnerships with individuals and organizations working in physically integrated dance. As a first step, their staff attended the Dance and Disability workshop at the Dance/USA conference this week in Cleveland, Ohio.

We hope this moment also sparks ideas about what steps you and your organization might take to encourage more inclusive data collection.

"Where to start?" you ask.

Based on what we have learned, we suggest that, if your organization collects data, you dissect your process and ask, "Whom am I missing?" and "What activities am I not capturing?" Asking the same questions about the external databases and research that you rely on for information is also a great way to take action. And if your exploration leads you to incomplete or inequitable data, I urge you to contact the person on your team, or the external researcher, responsible for data collection and analysis to share your concern. Seriously, do it this month. Call them, take them to lunch, or invite them to your office to review the data in question and get to the bottom of flaws together.

We must hold each other accountable and all take responsibility for advancing diversity, equity, and inclusion in our sector's research efforts.

The impact will extend beyond our spreadsheets. More inclusive data has the potential to change our programming, staffing, marketing, grantmaking, and cultural policy for the better.

KEY FINDINGS

Chicago-Area Dance Organization Landscape

THE DANCE SECTOR HAS GROWN. Across six counties in Illinois (Cook, DuPage, Kane, Lake, McHenry, and Will Counties) and Lake County, Indiana, this study identified 1,729 entities engaged in dance, circa 2016. These entities included for-profit and nonprofit organizations, individual artists, and dance projects. The number of dance-makers increased, from 258 in 2002 to 318. The number of dance studios and schools nearly doubled, from 216 in 2002 to 425.

THE NONPROFIT DANCE SECTOR IS COMPOSED OF VERY SMALL ORGANIZATIONS. More than half had budgets below \$50,000; nearly two-thirds had budgets below \$100,000. This is a far larger proportion than the national average for all nonprofits, where approximately 30 percent had budgets below \$100,000.

DANCE-MAKERS ARE PREDOMINANTLY LOCATED IN COOK COUNTY (94 PERCENT), spread across 58 different zip codes within the county. The majority of dance-makers were nonprofits (59 percent); the median establishment year was 2003.

DANCERS AND CHOREOGRAPHERS ARE VULNERABLE TO LOW WAGES, AND TOO MANY WORK WITHOUT PAY. According to the 2014 report *Measuring Chicago's (Artistically) Creative Economy*, in the City of Chicago, 12 percent of dancers and choreographers worked without pay, and nearly two-thirds earned less than \$15,000 annually. More than half were people of color.

Chicago-Area Dance Funding Landscape

PRIVATE PHILANTHROPIC FUNDING FOR DANCE GREW 46 PERCENT from 2006 to 2015, adjusted for inflation. In the 10-year period, there were swings in funding, including a three-year decline from 2008 to 2011 due, most likely, to the economic recession.

IN 2015, FOUNDATIONS AND PUBLIC CHARITIES PROVIDED \$16.3 MILLION FOR DANCE IN CHICAGOLAND. The median grant size was \$5,000.

THE TOP THREE RECIPIENTS OF PHILANTHROPIC FUNDING RECEIVED 56 PERCENT OF GRANT DOLLARS. The top 20 recipients received 86 percent of funding.

COMPARED WITH PRIVATE PHILANTHROPY, PUBLIC FUNDING IS A SMALLER PROPORTION OF OVERALL FUNDING FOR DANCE. In 2015, the National Endowment for the Arts awarded \$135,000 specifically for dance in the region, while the Illinois Arts Council Agency allocated \$328,945 and the City of Chicago's Department of Cultural Affairs and Special Events (DCASE) awarded \$250,480.

THE CITY OF CHICAGO PROVIDES A RELATIVELY LOW PROPORTION OF PUBLIC ARTS FUNDING, COMPARED WITH OTHER METRO AREAS. A 2014 study by the Cultural Policy Center at the University of Chicago documented that arts organizations in the City of Chicago received among the largest amounts of public funding, but a relatively small portion came from the city. DCASE provided only 17 percent of public arts funding in 2012.

Chicago-Area Dance Audience and Participation Landscape

PEOPLE OF COLOR MAKE UP NEARLY HALF OF THE POPULATION, THOUGH DIVERSITY BY RACE AND ETHNICITY VARIES BY COUNTY. In Cook County, people of color represent 57 percent of the population, whereas in McHenry County, they represent 18 percent.

MARKET RESEARCH CAN HELP INFORM DECISION MAKING IN THE DANCE SECTOR. In See Chicago Dance's *Building New Audiences for Dance in Chicago*, the top five influential factors in a decision to attend a dance performance are: 1) reputation of the company or dancers; 2) ticket price; 3) desire to support a local company; 4) good seats; and 5) convenient location.

HOW IS THIS REPORT DIFFERENT FROM THE 2002 BENCHMARK STUDY?

The 2002 Dance/USA benchmark study was based on one-on-one outreach to every known dance-maker and presenter in the Chicago region, an 18-month research project which we did not replicate. Rather, our approach was to identify known sources of reliable data to try to answer basic questions about the Chicago area's dance community—and to draw comparisons, where possible, with the 2002 research.

Because methodologies differ, there are data points that were addressed in the original study that we were not able to replicate. For example, the previous study conducted outreach to churches for liturgical groups, information that is largely unavailable to us through existing data sources. We also do not have comprehensive information

about individual artists, dance by genre, or the gender makeup of artistic directors. The previous report defined the greater Chicago area as six counties in Illinois: Cook; DuPage; Kane; Lake; McHenry; and Will. To these counties, we also add Lake County, Indiana in our analysis.

Because of the differences in methodology, comparisons between this report's findings and the 2002 study warrant caution. It is possible that some shifts in trends may be due to differences in methodology rather than real changes. However, in cases where we make comparisons and draw conclusions, we believe the data to be comparable and the trends to be accurate.

DATA SOURCES

In this report, the Chicago region (also referred to as Chicagoland) is defined as six counties in Illinois (Cook, DuPage, Kane, Lake, McHenry, and Will Counties), as well as Lake County, Indiana.

Data for the “census” of dance-related organizations came primarily from the Sustain Arts: Chicagoland platform, which aggregated information from multiple sources. To the best of our knowledge, the Sustain Arts data are current as of 2016.² The final list of organizations was compiled from data by:

- ▶ Candid (formerly Foundation Center): recipients of dance grants from foundations and public charities
- ▶ Candid (formerly GuideStar): nonprofit organizations
- ▶ City of Chicago Department of Cultural Affairs and Special Events (DCASE): recipients of dance grants
- ▶ DataArts Cultural Data Profile: arts organizations and their activities
- ▶ *Dance Magazine 2018/2019*: colleges and universities with degree programs in dance
- ▶ Fractured Atlas: unincorporated entities and venues
- ▶ Illinois Arts Council Agency (IACA): recipients of dance grants
- ▶ InfoGroup USA business database: for-profit entities
- ▶ Ingenuity: Schools with dance courses in the Chicago Public Schools district
- ▶ National Assembly of State Arts Agencies (NASAA): recipients of dance grants
- ▶ National Center for Charitable Statistics (NCCS): nonprofit organizations and their revenue
- ▶ See Chicago Dance: database of dance artists, companies, presenters, studios, and venues

Data on the City of Chicago's workforce came from the report *Measuring Chicago's (Artistically) Creative Economy*.

Data on the dance funding landscape came from:

- ▶ Candid: grants made by private foundations and public charities
- ▶ National Center for Charitable Statistics (NCCS): nonprofit organizations and their revenue
- ▶ National Endowment for the Arts (NEA): federal support for dance

In addition, Candid reached out to 10 large supporters of dance in the Chicago region to confirm their 2015 grants data:

- ▶ Alphawood Foundation
- ▶ Chicago Community Trust
- ▶ City of Chicago Department of Cultural Affairs and Special Events (DCASE)
- ▶ Gaylord & Dorothy Donnelley Foundation
- ▶ John D. and Catherine T. MacArthur Foundation
- ▶ Joyce Foundation
- ▶ Illinois Arts Council Agency (IACA)
- ▶ Lloyd A. Fry Foundation
- ▶ Polk Bros. Foundation
- ▶ Richard H. Driehaus Foundation

Data on the dance audience and participation landscape came from:

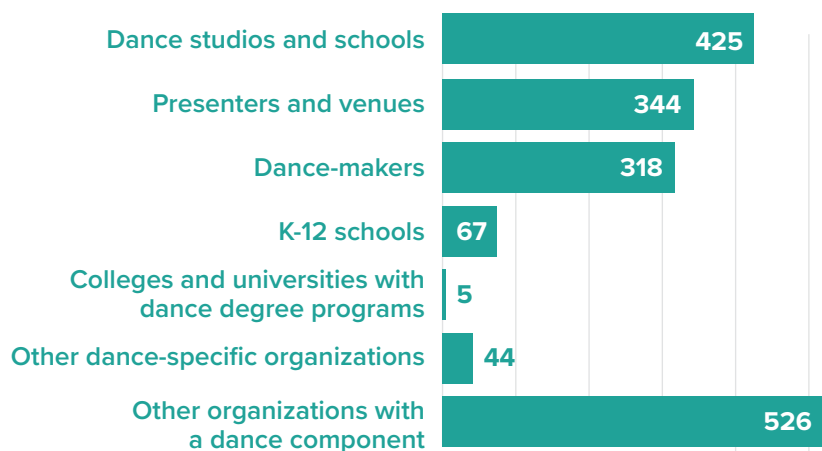
- ▶ *Building New Audiences for Dance in Chicago*, See Chicago Dance
- ▶ *A Decade of Arts Engagement: Findings From the Survey of Public Participation in the Arts, 2002–2012*, National Endowment for the Arts
- ▶ PolicyMap
- ▶ TRG Data Center
- ▶ U.S. Census Bureau's American FactFinder

Part 1 CHICAGO-AREA DANCE ORGANIZATION LANDSCAPE

How big is the Chicago region's dance ecosystem, and how has that changed since the 2002 Chicago Dance Mapping Project? This section of the report catalogues the different types of entities engaged in dance in Chicagoland, in addition to their location, size, and age. The report also takes a closer look at dance-makers, specifically.

This study identified 1,729 entities engaged in dance in Chicagoland

Number of Dance-related Entities, circa 2016



Source: Multiple sources (please see Data Sources). K-12 data were only collected for Chicago Public Schools.

These entities vary widely by business model, size, and mission. In an effort to be as inclusive as possible, organizations beyond dance companies and studios were identified; so long as they participated in some kind of dance-related activity, they were included. In order to count organizations only once, entities were classified according to their primary activity. Though methodologies differ, as a basis of comparison, the 2002 Chicago Dance Mapping Project identified 1,233 dance entities, suggesting growth in the region's dance sector.³

DANCE STUDIOS AND SCHOOLS: This study found 425 studios and schools offering dance instruction. This excludes universities with dance degree programs and studios attached to dance companies. This is a dramatic increase from the 2002 Chicago Dance Mapping Project, where 216 studios and schools were identified.⁴

PRESENTERS AND VENUES: This study identified 344 dance presenters and venues (excluding universities with dance degree programs). Venues may be performance sites and/or rehearsal spaces. (See p. 10 for more about dance presenters.)

DANCE-MAKERS: Dance-makers include not only dance companies but also soloists, choreographers, and ensembles. This study identified 318 dance-makers, an increase from the 258 dance-makers identified in 2002. Of these, 74 were identified as individual artists, and though this is not a comprehensive count, it is an increase from the 68 individuals reported in 2002.

K-12 SCHOOLS: In the 2017–18 school year, there were 67 non-charter, non-contract schools in Chicago Public Schools that offered dedicated dance courses.⁵

COLLEGES AND UNIVERSITIES: There are currently five colleges/universities in the Chicago region with degree programs in dance: Columbia College Chicago; Loyola University Chicago; Northeastern Illinois University; Northwestern University; and School of the Art Institute of Chicago.

OTHER DANCE-SPECIFIC ORGANIZATIONS: Another 44 organizations are specifically dance-related but could not be classified in the categories above. These include organizations whose mission is to support dancers or the dance sector in some way, therapeutic practices incorporating dance and movement, and businesses that sell dance clothing and shoes.

OTHER ORGANIZATIONS WITH A DANCE COMPONENT: Many organizations that are not specifically focused on dance may include dance as a part of their work. This study identified 526 organizations that were tagged in some way for dance by the Sustain Arts: Chicagoland platform or were identified as recipients of dance-related funding. These organizations include arts councils, cultural heritage organizations, and colleges and universities (without dance degree programs).

What factors have contributed to growth in the number of dance-makers and dance studios?

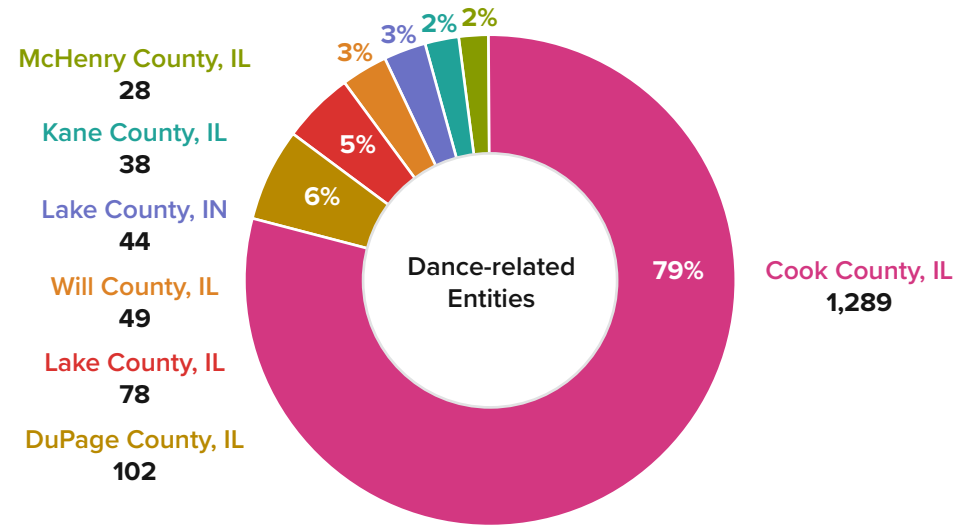
THE IMPORTANCE OF DANCE PRESENTERS

Presenters are a crucial part of enhancing the dance ecosystem. They provide dancers and companies visibility by paying for performances.⁵ Presenters often provide marketing and media relations. A high-profile presenter can contribute the value of its name to performers. Some presenters play an active role in commissioning new works or innovating new programs or partnerships. They can help build audiences through outreach and educational programs. They are critical in connecting artists to the community, and vice versa.

The major dance presenters tend to present larger, more established companies. In Chicago, there are several presenters that support productions by mid-sized dance organizations, which has been beneficial for the sector. However, most small dance companies pay to rent venues rather than receiving the benefit of a presented relationship. By supporting small organizations, seeking out new or overlooked talent, and prioritizing diversity, presenters can help create and sustain a more vibrant dance sector.

Cook County continued to contain the overwhelming majority of dance activity in the Chicago region

Distribution of Dance-related Entities by County, circa 2016



Source: Multiple sources (please see Data Sources). County-level data were available for 1,628 entities. K-12 data were excluded from this chart, since data were only collected for Chicago Public Schools.

Number of Dance-related Entities by County, circa 2016

	Dance Studios/ Schools	Presenters/ Venues	Dance-makers	Colleges/ Universities	Other– Dance	Other–Not Primary Dance
Cook County, IL	244	315	268	5	31	426
DuPage County, IL	53	7	6	0	5	31
Kane County, IL	20	7	0	0	1	10
Lake County, IL	38	6	7	0	3	24
Lake County, IN	22	3	1	0	2	16
McHenry County, IL	15	2	1	0	0	10
Will County, IL	33	4	1	0	2	9
Total	425	344	284	5	44	526

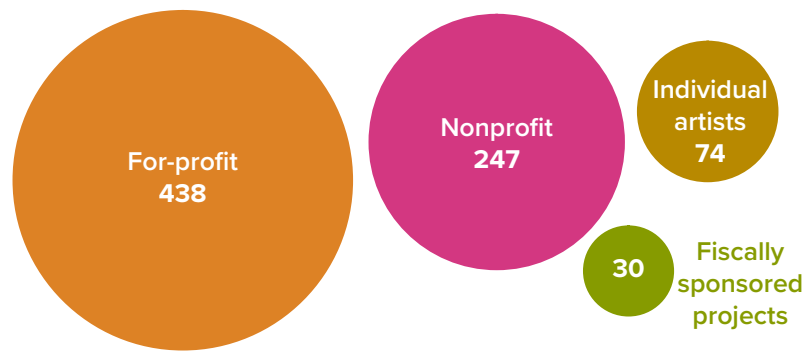
Source: Multiple sources (please see Data Sources). County-level data were available for 1,628 entities. K-12 data were excluded from this chart, since data were only collected for Chicago Public Schools.

Nearly four out of five dance-related entities were based in Cook County. This has largely remained unchanged since 2002, when Cook County represented 81 percent of dance entities.

Similar to 2002, dance studios had more distribution across the counties than other entities, though they were also primarily located in Cook County (57 percent).

The majority of the region’s dance-specific entities were for-profit organizations

Number of Dance Entities by Type, circa 2016



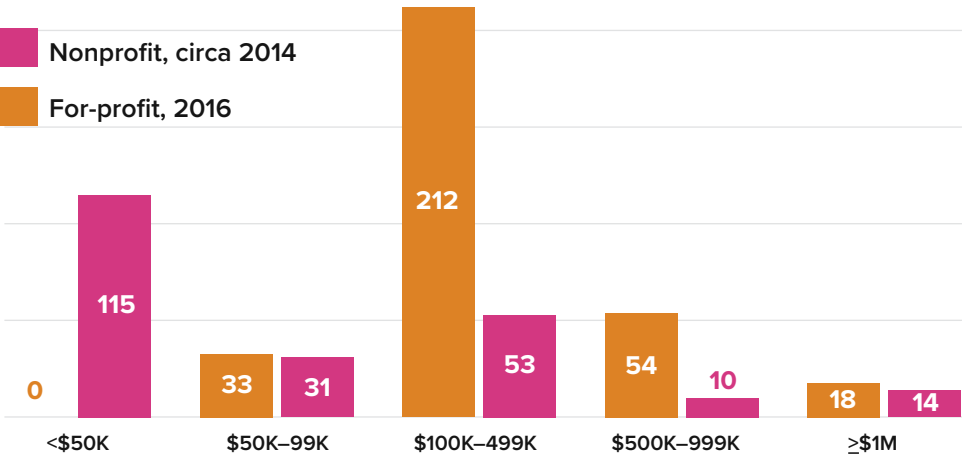
Source: Multiple sources (please see Data Sources). Entity type information was available for 789 dance-specific entities.

Taking a closer look at entities specifically focused on dance (dance-makers, dance studios and schools, and other dance-specific organizations), the majority were for-profit organizations (59 percent); nonprofits accounted for a third (33 percent).

While the data for individual artists are not comprehensive, this study identified 74 individual artists (10 percent), based on the Sustain Arts: Chicagoland platform, the City of Chicago’s Department of Cultural Affairs and Special Events (DCASE), and the Illinois Arts Council Agency (IACA).

An additional 30 projects (4 percent) were fiscally sponsored. Data on fiscally sponsored dance entities came from Fractured Atlas, the country’s largest fiscal sponsor of the arts. Fiscal sponsorship was not collected in the previous report, so there is no basis for comparison. However, anecdotally, more dance organizations are opting to use fiscal sponsorship as a way to incubate new ventures, a trend that may support greater diversity and innovation in the dance sector.⁷

Number of Dance Organizations by Annual Budget



Source: Nonprofit budget by Guidestar, based on organizations that filed an IRS Form 990, circa 2014. For-profit sales volume by InfoGroup USA in 2016. Data were available for 540 dance-specific for-profit and nonprofit organizations.

Financial information was available for 540 dance-specific for-profit and nonprofit organizations. Nonprofit budgets were provided by Guidestar (circa 2014). In the case of for-profit organizations, InfoGroup USA provided the sales volume (2016), which was used as a proxy for an organization’s budget.

According to this information, nearly half of dance-specific organizations had annual budgets between \$100,000 and \$499,999. The majority of these were for-profit entities, primarily engaged in dance instruction. A third had annual budgets below \$100,000, composed primarily of nonprofits.

Chicagoland’s nonprofit dance sector is composed of very small organizations

Chicagoland’s Nonprofit Dance Organizations Compared With the National Average

	Chicagoland Dance Nonprofits, circa 2014		Chicagoland Dance For-profits, 2016		National Average for All Nonprofits, 2013
	#	%	#	%	%
<\$50K	115	52%	0	0%	30%
\$50K–99K	31	14%	33	10%	
\$100K–499K	53	24%	212	67%	37%
\$500K–999K	10	4%	54	17%	11%
≥\$1M	14	6%	18	6%	23%

Source: Nonprofit revenue by Guidestar, based on organizations that filed an IRS Form 990, circa 2014. For-profit sales volume by InfoGroup USA in 2016. National average from *The Nonprofit Almanac, Ninth Edition*. Data were available for 540 dance-specific organizations. Due to rounding, figures may not add up to 100 percent.

More than half of the region’s dance nonprofits had budgets below \$50,000 (52 percent); nearly two-thirds (65 percent) had budgets below \$100,000. This is a far larger proportion than the national average for all nonprofits, where 30 percent had budgets below \$100,000. On the for-profit side, only 10 percent of Chicagoland dance for-profit organizations had budgets of less than \$100,000.

Smaller nonprofit organizations tend to be more newly established than larger ones. Among the 115 dance nonprofits with budgets less than \$50,000, 56 percent obtained formal recognition of their tax-exempt status by the IRS on or after 2008. This is a stark contrast to the pattern among larger nonprofit organizations. Of the 108 nonprofits with annual revenues of \$50,000 or more, only 26 percent obtained tax-exempt status since 2008.

It is common for most organizations to start small and grow over time. In general, those that do not gain enough traction are more likely to close their doors, while those that endure tend to grow in size. But there are exceptions. While most of the smallest dance nonprofits are young, some have been around for decades. Twenty-one percent of nonprofits with budgets less than \$50,000 were established before 2000. For example, the Evanston Concert Ballet Foundation was established in 1968 and became a nonprofit in 1974. Perceptual Motion was incorporated in 1983 and established as a nonprofit in 1985.

What does it mean for the Chicagoland dance ecosystem that the majority of nonprofits have very small budgets? Should budget growth be a sector-wide priority?

A Closer Look at Dance-Makers

94 PERCENT OF DANCE-MAKERS WERE BASED IN COOK COUNTY

Zip Codes Containing 10 or More Dance-makers, circa 2016

	No. of Dance-makers, circa 2016	No. of Dance-makers, 2002
60618	26	11
60622	16	17
60647	13	10
60640	11	15
60641	10	<10
60605	10	<10

Source: Multiple sources (please see Data Sources). Zip code–level data were available for 240 dance-makers. 60618 = Albany Park, Avondale, Irving Park, Lincoln Square, Logan Square, North Center; 60622 = Humboldt Park, Logan Square, West Town; 60647 = Avondale, Hermosa, Humboldt Park, Logan Square, West Town; 60640 = Andersonville, Edgewater, Lincoln Square, Uptown; 60641 = Albany Park, Avondale, Belmont Cragin, Hermosa, Irving Park, Pottage Park; 60605 = Loop, Near South Side

Among 240 dance-makers for whom zip code–level data were available, 94 percent were in Cook County, located across 58 different zip codes. This is an increase from 2002, when 41 zip codes were identified, suggesting that dance has spread across more neighborhoods. However, more than half of the zip codes (32) had only one or two dance-makers.

Six zip codes contained 10 or more dance-makers, similar to 2002. Eighty-six dance-makers (36 percent) were located in these six zip codes. Four of the six zip codes were represented in the 2002 report.

THE MEDIAN ESTABLISHMENT YEAR WAS 2003

Among the 318 dance-makers in the Chicago area, establishment dates were identified for 181 dance-makers.⁸ The earliest establishment year identified was 1956; the median was 2003. Since the data were current as of 2016, this indicates that 50 percent of dance-makers were in operation for 13 or more years. In comparison, the 2002 study found that half of the dance companies were producing dance for 10 or more years. This increase is optimistic, as it shows that dance-makers are remaining active and producing dance for longer than they had been previously.

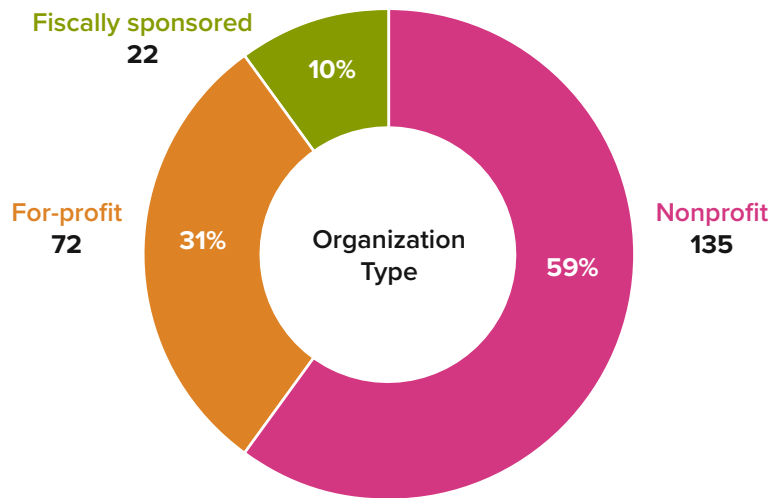
THE AVERAGE ADULT TICKET PRICE FOR DANCE PERFORMANCES IN 2014 WAS \$24.42

Average ticket price information was drawn from DataArts’s Cultural Data Profile, based on 82 dance-specific entities located in the Chicago region.⁹

How do dance-makers choose where to base their operations? Are rising rent prices pushing dance-makers out of certain zip codes and into others?

THREE OUT OF FIVE DANCE-MAKERS WERE NONPROFITS

Distribution of Dance-makers by Organization Type, circa 2016

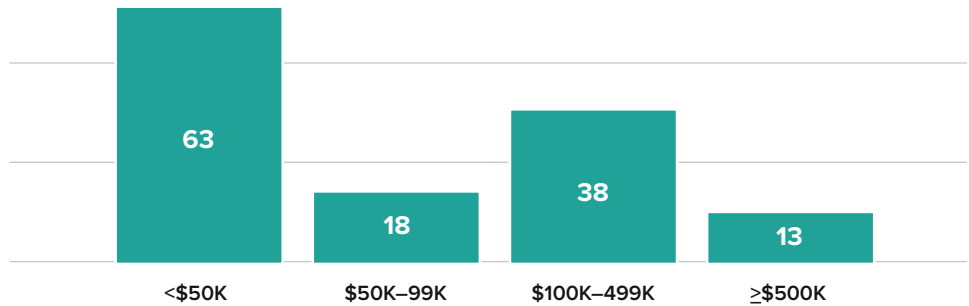


Source: Multiple sources (please see Data Sources). Data were available for 229 dance-making organizations.

Among 229 dance-making organizations and projects, 59 percent were nonprofits. For-profit dance-makers represented 31 percent, and fiscally sponsored dance-makers made up 10 percent.

NEARLY HALF OF DANCE-MAKERS HAD BUDGETS BELOW \$50,000

Number of Dance-makers by Annual Budget, 2016



Source: Nonprofit budget by Guidestar, based on organizations that filed an IRS Form 990 circa 2014. For-profit sales volume by InfoGroup USA in 2016. Budget information was available for 132 dance-makers. Fiscally sponsored dance-makers were excluded.

Budget information was available for 132 dance-making organizations.¹⁰ Among these, 48 percent had budgets below \$50,000. Budget information for 22 fiscally sponsored projects was not available, but it is likely that they, too, would have had small budgets, which would increase the proportion of very small dance-makers. Interestingly, there were more dance-makers in the \$100,000–\$499,999 range than in the \$50,000–\$99,999 range.

Chicagoland’s dance entities reflect diverse cultures and traditions

The diversity of the Chicago region is reflected in its dance community. The following describes many of the forms of dance that are performed and/or taught:

African	Japanese Traditional
African-American	Jazz
Algerian Traditional	Korean Traditional
Capoeira	Latin American
Argentine/Tango	Mexican Traditional
Ballet	Middle Eastern
Brazilian Traditional	Modern/Contemporary
Breakdancing	Native-American Traditional
Burlesque	North African
Celtic	Physically Integrated Dance
Chinese Traditional	Polish
Egyptian Classical/Modern	Polynesian Traditional
Ethiopian Traditional	Puerto Rican
Flamenco	Russian Folkdance
Guinean Traditional	Scottish
Haitian Traditional	Serbian & Macedonian Traditional
Hawaiian Traditional	Spanish Folkdance
Hip Hop	Tahitian
Igbo Traditional	Tap
Indian Classical/Folkdance/Modern	Ukrainian Folkdance
Irish Traditional	West African Traditional

In what other ways is Chicagoland’s dance ecosystem embracing diverse cultures?

DANCE FOR OUR TIMES: ADDRESSING CURRENT SOCIAL ISSUES

Dance can play an important role in examining social, cultural, and political issues of the day. Some of the Chicago region’s dance organizations do not shy away from difficult subjects; in fact, they press into the complexity in order to advance dialogue, understanding, and equity. The following are some examples:

The Seldoms is a contemporary dance company whose work focuses on complex, real-world issues. They have explored a broad range of topics, including climate change, cyberspace, the 2008 economic crisis, and, most recently, borders and boundaries.

The mission of **Chicago Danztheatre Ensemble** is to encourage “performance with a purpose.” Their shows and exhibitions explore social issues in order to inspire conversation. Some recent projects include performances and art regarding HERSTORY, history as seen and experienced through a female perspective, and Mycelial: Street Parliament, produced in partnership with Erica Mott Productions, addressing civic engagement and social movements in the digital age.

Dance Peace provides dance and music education as social interventions for insular or divided communities. They reach Syrian, Iraqi, and Rohingya refugees in Chicago and enable collaborative performances by Muslim and Arab refugees and their diverse neighbors, including Orthodox Jewish teens.

Everybody Dance Now! provides weekly hip hop and street dance programming to young people who would otherwise not have access to such opportunities. They leverage the popularity and cultural history of hip hop to help close the opportunity and achievement gaps that disproportionately impact communities of color.

3Arts focuses on women artists, artists of color, and artists with disabilities. Each year, 3Arts awards 10 artists in the Chicago region (including dancers) \$25,000 in unrestricted funds. 3Arts also sponsors projects through crowdfunding. Through its financial support, 3Arts seeks to encourage artists to take risks, promote themselves, gain professional development, and enrich the city with their work.

PHYSICALLY INTEGRATED DANCE IN CHICAGOLAND

For several decades, Chicago has been a hub for physically integrated dance, a style that is performed by dancers with and without disabilities.

The Chicago area has a rich history of disability activism and coalition-building (by organizations such as the Chicago Cultural Accessibility Consortium and Bodies of Work at the University of Illinois at Chicago), groundbreaking physically integrated dance companies (such as Dance>Detour and Momenta Dance Company), and organizations offering accessible arts programming (including the Arts & Culture

Project at Access Living and Adaptive Dance at Hubbard Street Dance). There are also dance festivals (such as CounterBalance) featuring work by local disability identified dancers and choreographers (including Ginger Lane, Kris Lenzo, and Barak adé Soleil), as well as national and international disability identified artists.

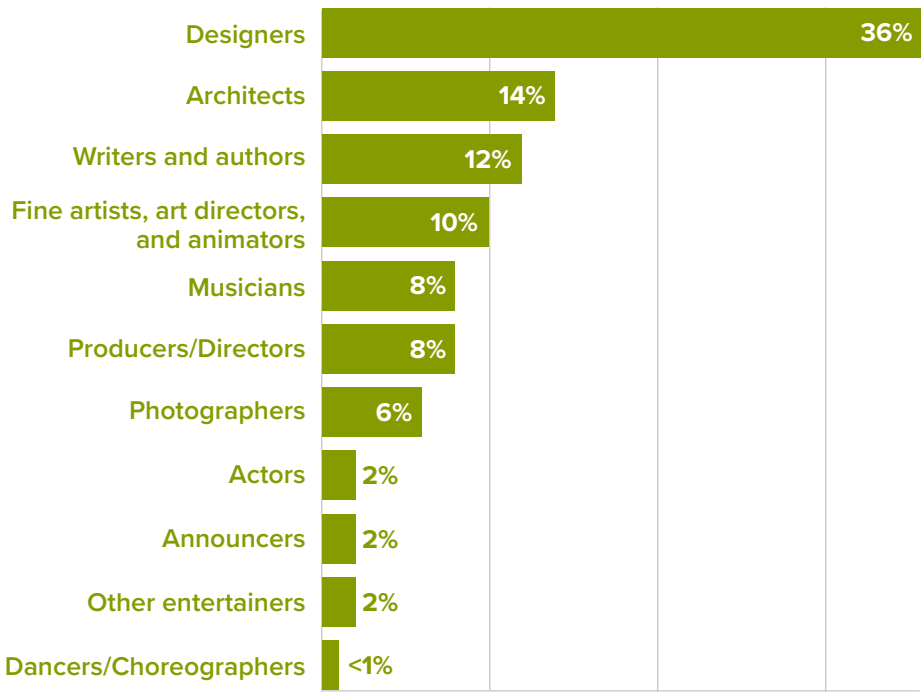
Bodies of Work is an excellent resource for programming that showcases and celebrates Chicago artists with disabilities.

Insights from the City of Chicago’s Dance Workforce

In 2014, the Cultural Policy Center at the University of Chicago published the report *Measuring Chicago’s (Artistically) Creative Economy* detailing the City of Chicago’s artist labor force and revealing some of the vulnerabilities faced by dancers and choreographers.¹¹ The following analysis is taken from the report’s findings, representing data for the City of Chicago, based on the U.S. Census Bureau, 2006–2010 American Community Survey.

DANCERS AND CHOREOGRAPHERS MADE UP LESS THAN 1 PERCENT OF THE CITY OF CHICAGO’S ARTIST WORKFORCE

Composition of the City of Chicago Artist Workforces, 2010



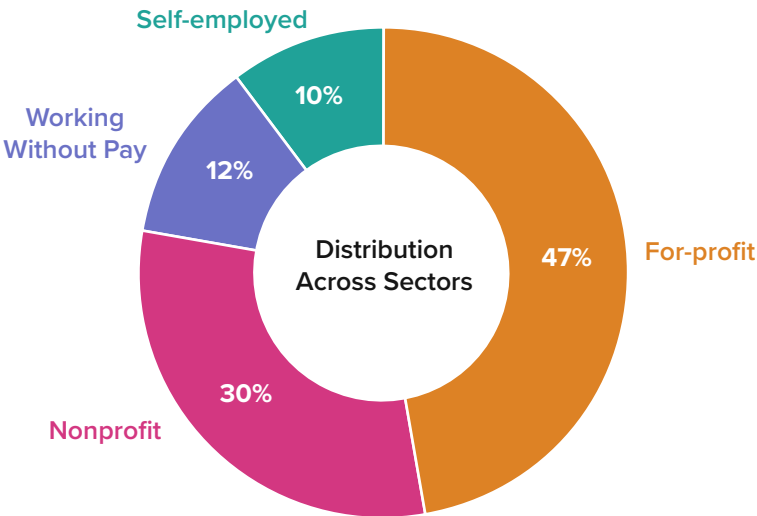
Source: *Measuring Chicago’s (Artistically) Creative Economy*, based on the U.S. Census Bureau, 2006–2010 American Community Survey, EEO-ALL01. Labor force data were based on the individuals’ current primary job or, for those who were unemployed, their most recent job within the last five years.

MEN AND WOMEN WERE EQUALLY ENGAGED AS DANCERS AND CHOREOGRAPHERS

Measuring Chicago's (Artistically) Creative Economy found that there was a high degree of gender parity among dancers and choreographers, something that was not necessarily true for other artistic disciplines. Females represented 49 percent of dancers and choreographers, but only 31 percent of photographers and 27 percent of musicians. Overall, females accounted for 41 percent of Chicago's artist labor force. The American Community Survey, on which the data were based, did not capture gender identity and did not account for gender-fluid or transgender individuals.

12 PERCENT WORKED WITHOUT PAY

Distribution of the City of Chicago's Dancers and Choreographers Across Sectors, 2010

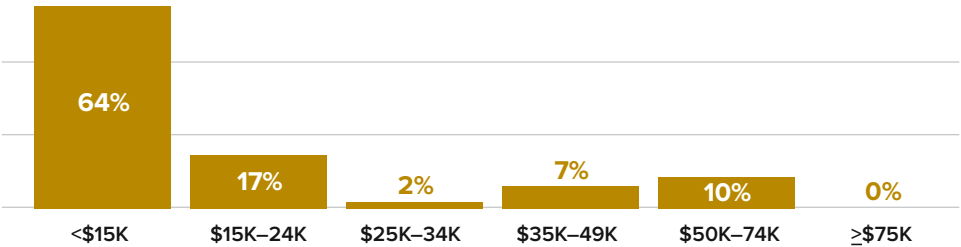


Source: Measuring Chicago's (Artistically) Creative Economy, based on the U.S. Census Bureau, 2006–2010 American Community Survey, EEO-ALL01. Labor force data were based on individuals' current primary job or, for those who were unemployed, their most recent job within the last five years. Due to rounding, figures may not add up to 100 percent.

This 12 percent is notable because for every other artistic profession in the City of Chicago, 0 to 1 percent worked without pay.

NEARLY TWO-THIRDS EARNED LESS THAN \$15,000 ANNUALLY

Earnings Distribution of the City of Chicago's Dancers and Choreographers, 2010



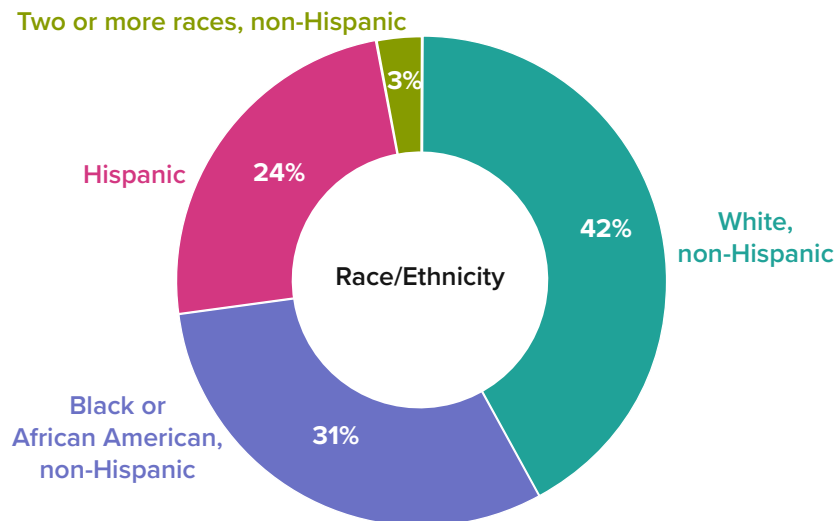
Source: Measuring Chicago's (Artistically) Creative Economy, based on the U.S. Census Bureau, 2006–2010 American Community Survey, EEO-ALL01. Labor force data were based on individuals' current primary job or, for those who were unemployed, their most recent job within the last five years.

Eighty-one percent of the City of Chicago's dancers and choreographers earn less than \$25,000 annually. What will it take for this to change?

Other artist occupations had small proportions at high earnings levels, but dancers and choreographers were unique in that “no or practically no dancer/choreographer in the Chicago workforce [earned] more than \$75,000 annually.”¹²

MORE THAN HALF WERE PEOPLE OF COLOR

Distribution of the City of Chicago’s Dancers and Choreographers by Race/Ethnicity, 2010



Source: *Measuring Chicago's (Artistically) Creative Economy*, based on the U.S. Census Bureau, 2006–2010 American Community Survey, EEO-ALL01. Labor force data were based on individuals' current primary job or, for those who were unemployed, their most recent job within the last five years.

Compared with other artist occupations, dancers and choreographers in Chicago were more racially and ethnically diverse. However, notably, Asian and American Indian dancers and choreographers were not represented in the report—although we know that they are active in the Chicago dance community. The lack of representation likely stems from gaps in the American Community Survey, where smaller populations are less likely to be represented in the sample.

How can we gather more accurate data on the diversity of the region's dancers and choreographers?

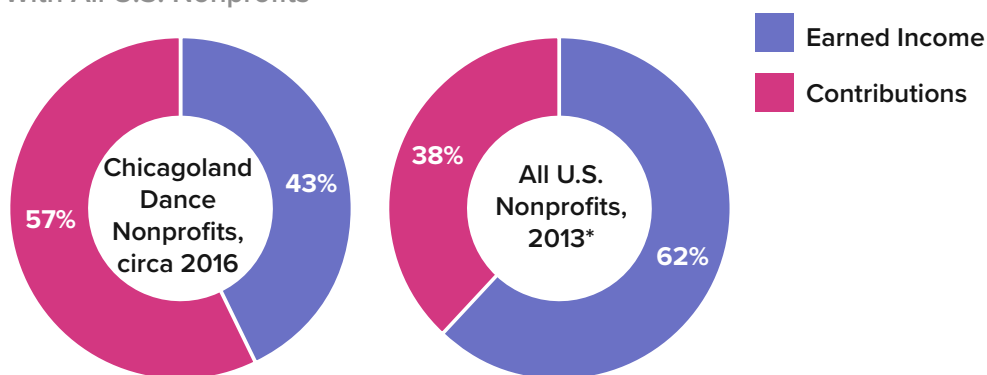
Part 2 CHICAGO-AREA DANCE FUNDING LANDSCAPE

This section focuses specifically on nonprofit dance organizations and their funding. What are the funding trends in the Chicago region? And how can funding be allocated in alternative ways to strengthen and diversify the nonprofit dance sector? Philanthropic funding for dance in the Chicago region is a new area of research and was not part of the 2002 Chicago Dance Mapping Project.

43 percent of dance nonprofit budgets came from earned income

Nonprofit organizations support themselves through a combination of earned income and contributions. Total revenues for 87 nonprofit dance-specific organizations in the Chicago region totaled \$61.4 million, with earned income accounting for \$26.5 million, or 43 percent.¹³ (“Earned income,” in this analysis, is defined as “program service revenue” + “investment income” + “other revenue.”) Contributions accounted for 57 percent.

Revenue Sources for Chicagoland Dance Nonprofits Compared With All U.S. Nonprofits



Source: Data for Chicagoland nonprofits from NCCS Core File circa 2013. Data on all U.S. nonprofits from the *Nonprofit Almanac, Ninth Edition*.

*Excludes hospitals and higher education.

For the nonprofit sector in general (excluding universities and hospitals) in 2013, earned income accounted for 62 percent of total revenues, a larger proportion of total revenue than for Chicagoland dance organizations.¹⁴

Earned income (through ticket sales or dance classes, for example) is valuable because it frees organizations from being fully dependent on philanthropic and government contributions. Earned income is unrestricted and can be used to further an organization’s mission in whatever manner it chooses. In addition, it can help raise an organization’s image and visibility.

How can dance organizations demonstrate their public value and increase earned income?

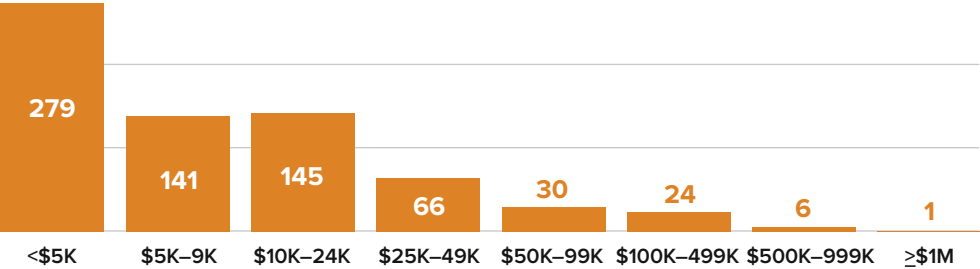
An outdated but intriguing 2003 national study of nonprofit dance companies found that earned income and contributions are correlated. For every \$1 a dance company earned in ticket sales, it received about 14 cents in contributions.¹⁵ The report suggested that ticket purchasers are or may become individual patrons, and corporations are more likely to contribute to companies that sell more tickets.

However, some nonprofits may not necessarily wish to increase their earned income. Organizations with missions focused on making dance accessible to low-income communities or to diverse audiences may have limited opportunities to increase fees for services. These organizations may not prioritize increasing their earned revenue out of commitment to their values.

Foundations and public charities provided \$16.3 million for dance in Chicagoland in 2015

Nonprofit dance organizations receive contributions in the form of grants from foundations and grantmaking public charities. According to data by Candid (formerly Foundation Center), in 2015, 220 foundations and public charities made grants totaling \$16.3 million to 144 organizations located in the Chicago region.¹⁶

Distribution of Dance Grants by Grant Size, 2015



Source: Candid. Based on Candid’s database of publishable transactions by foundations and public charities.

Most dance grants for the Chicago region tend to be small; 40 percent of grants were less than \$5,000. The smallest was \$11 from the AmazonSmile Foundation to the Chicago Human Rhythm Project. The median grant size was \$5,000.

Of the 220 funders, 143 (65 percent) are located in the Chicago region; 96 (44 percent) are based in the City of Chicago. The top 20 funders distributed 77 percent of dance grants for the Chicago region.

It should be noted that some foundation grants benefiting dance in the Chicago region went to recipients located outside of the region. Candid’s database contained four grants totaling \$140,000 in 2015 for dance in the Chicago region that went to organizations based elsewhere. These grants were not included in this analysis. For example, the John D. and Catherine T. MacArthur Foundation awarded \$75,000 to the Boston-based New England Foundation for the Arts (NEFA) for a Chicago dance development initiative to strengthen the Chicago dance community.

What factors impact the proportion of earned income on total revenue (e.g., organizational mission, size, etc.)?

Top 20 Foundations and Public Charities for Chicagoland Dance, 2015

	Foundation	City	State	Type ¹	Amount ²	%	No. of Grants
1	The David Herro Charitable Foundation	Chicago	IL	IN	1,550,000	9.5	6
2	Alphawood Foundation	Chicago	IL	IN	1,349,237	8.3	17
3	Westlake Health Foundation	Oakbrook Terrace	IL	IN	1,000,000	6.1	1
4	The Chicago Community Trust ³	Chicago	IL	CM	969,178	5.9	85
5	Irving Harris Foundation	Chicago	IL	IN	854,400	5.2	12
6	John D. and Catherine T. MacArthur Foundation ⁴	Chicago	IL	IN	740,000	4.5	10
7	The Richard H. Driehaus Foundation	Chicago	IL	IN	704,050	4.3	82
8	NIB Foundation	Chicago	IL	IN	667,500	4.1	4
9	Polk Bros. Foundation, Inc.	Chicago	IL	IN	640,000	3.9	9
10	The Andrew W. Mellon Foundation	New York City	NY	IN	600,000	3.7	1
11	Bloomberg Philanthropies	New York City	NY	IN	550,000	3.4	9
12	Doris Duke Charitable Foundation	New York City	NY	IN	500,000	3.1	1
13	Rudolf Nureyev Dance Foundation	Chicago	IL	IN	442,200	2.7	1
14	Chauncey and Marion Deering McCormick Foundation	Chicago	IL	IN	389,000	2.4	6
15	Gaylord & Dorothy Donnelley Foundation	Chicago	IL	IN	349,846	2.1	34
16	Arie and Ida Crown Memorial	Chicago	IL	IN	283,000	1.7	6
17	Abbott Fund	Abbott Park	IL	CS	250,000	1.5	1
18	Fidelity Charitable Gift Fund	Cincinnati	OH	PC	249,025	1.5	74
19	John D. & Alexandria C. Nichols Family Foundation	Winnetka	IL	IN	231,930	1.4	12
20	The Bill and Orli Staley Foundation	Rosemont	IL	IN	225,500	1.4	6

Source: Candid. Based on Candid's database of publishable transactions by foundations and public charities.

¹IN = Independent Foundation; CM = Community Foundation; CS = Corporate Foundation; PC = Public Charity

²Depending on how data were collected, they may be either the paid or the authorized amount reported by the donor for fiscal year end 2015.

³Includes program grants and donor-advised grants

⁴Does not include grants to the Richard H. Driehaus Foundation and Prince Charitable Trust (see p. 26)

The Westlake Health Foundation gave the largest grant in the dataset, \$1 million to the Maywood Fine Arts Association for the Center for Dance & Fitness. With a focus on health, the Westlake Health Foundation is not a regular funder of dance. However, it demonstrates the intersection of dance and health and suggests opportunities for health-focused funders to support dance as means of improving individual and community well-being.

The majority of philanthropic dollars go to a few organizations

Top 20 Chicagoland Recipients of Dance Funding by Foundations and Public Charities, 2015

	Foundation	City	County	State	Amount ¹	%	No. of Grants
1	The Joffrey Ballet	Chicago	Cook	IL	3,811,696	23.4	104
2	Music and Dance Theater Chicago ²	Chicago	Cook	IL	3,628,424	22.2	62
3	Hubbard Street Dance Chicago	Chicago	Cook	IL	1,635,479	10	95
4	Maywood Fine Arts Association	Maywood	Cook	IL	1,000,000	6.1	1
5	Northwestern University	Evanston	Cook	IL	603,475	3.7	5
6	Links Hall	Chicago	Cook	IL	492,862	3	33
7	United States Artists	Chicago	Cook	IL	375,000	2.3	1
8	Lucky Plush Productions	Chicago	Cook	IL	369,200	2.3	14
9	Auditorium Theatre of Roosevelt University	Chicago	Cook	IL	324,900	2	21
10	Chicago High School for the Arts	Chicago	Cook	IL	250,000	1.5	1
11	Chicago Human Rhythm Project	Chicago	Cook	IL	249,980	1.5	18
12	Chicago Dancemakers Forum	Chicago	Cook	IL	242,000	1.5	4
13	Chicago Dancing Company	Lombard	DuPage	IL	229,500	1.4	9
14	River North Dance Company	Chicago	Cook	IL	158,050	1	17
15	Gus Giordano Jazz Dance Chicago	Chicago	Cook	IL	135,750	0.8	9
16	Muntu Dance Theater	Chicago	Cook	IL	132,100	0.8	9
17	Newberry Library of Chicago	Chicago	Cook	IL	125,000	0.8	1
18	Columbia College Chicago	Chicago	Cook	IL	117,750	0.7	6
19	Museum of Contemporary Art	Chicago	Cook	IL	110,000	0.7	5
20	Ruth Page Foundation	Chicago	Cook	IL	90,020	0.6	4

Source: Candid. Based on Candid's database of publishable transactions by foundations and public charities.

¹Depending on how data were collected, they may be either the paid or the authorized amount reported by the donor for fiscal year end 2015. The full amount of an authorized grant is attributed to the year in which the award was made, even if it was disbursed across multiple years. As a result, figures listed here may appear inconsistent with recipient organizations' own accounting of philanthropic dollars received.

²Also known as the Harris Theater for Music and Dance

Foundations and public charities awarded 56 percent of grant dollars to the top three recipients. The top 20 recipients received 86 percent of funding.

While these organizations received the lion's share of grant dollars awarded or authorized in 2015, it is important to remember that this is a snapshot in time reflecting only a single year of grantmaking. As such, this list is not necessarily indicative of an organization's annual operating budget or of the amount of support it tends to receive in a typical year. Larger organizations, like the Joffrey Ballet and the Music and Dance Theater Chicago, may appear on this list every year. Smaller ones, like Lucky Plush Productions and Chicago Dancemakers Forum, may not.

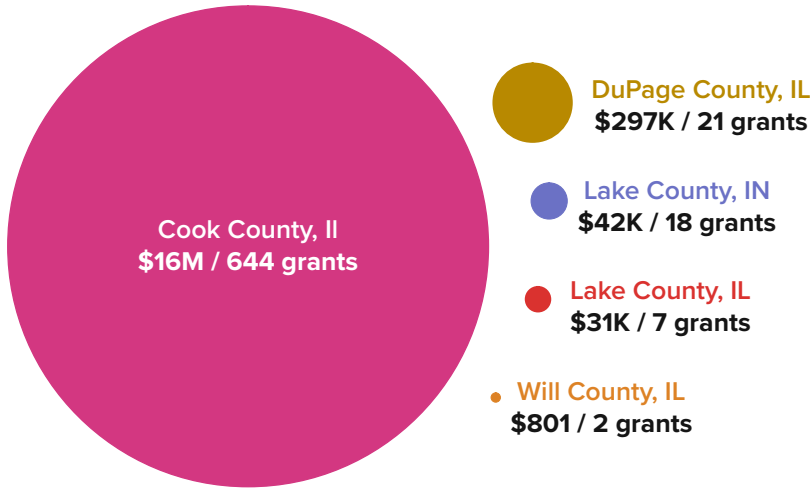
When smaller organizations appear in this list, it is usually due to an atypically large grant that happened to be awarded or authorized in a given year. In most cases, these are multi-year grants that are paid out across several years. This was

What are the consequences to the health and vitality of the region's dance ecosystem when the majority of philanthropic grant dollars go to a few organizations?

true, for example, of both Lucky Plush Productions and Links Hall in 2015 when a significant amount of their grant commitments went toward increasing the organizations' reserve funds rather than covering operating costs.

Most philanthropic dollars are directed to organizations based in Cook County

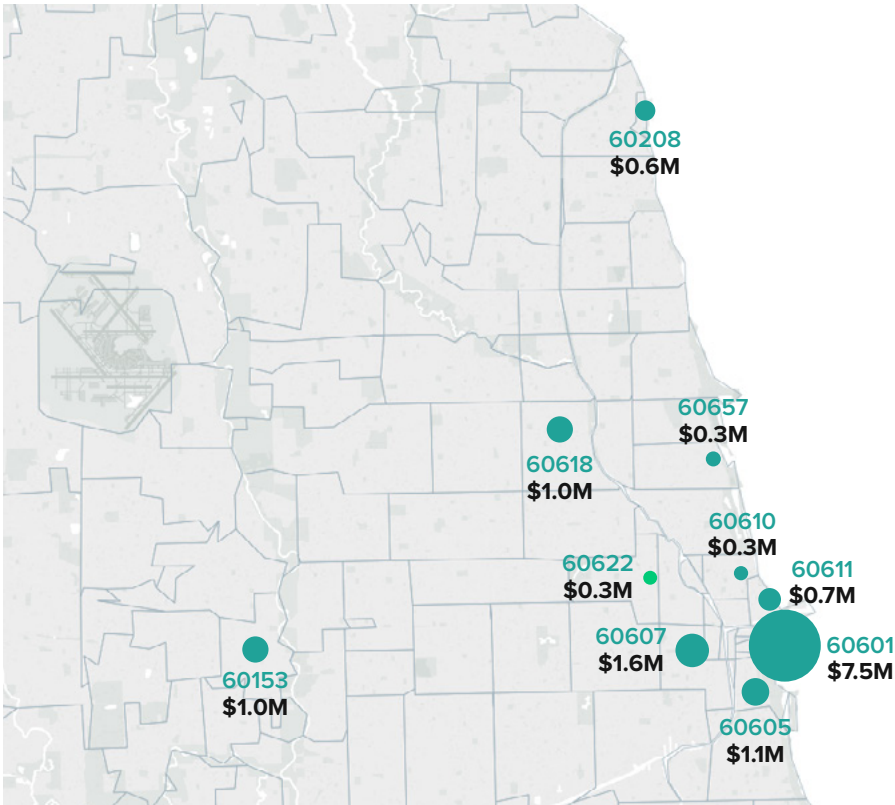
Location of Recipient Organizations by County, 2015



Source: Candid. Based on Candid's database of publishable transactions by foundations and public charities.

Ninety-eight percent of funding went to organizations located in Cook County. There were no transactions in the database directed to organizations in Kane or McHenry Counties.

Top 10 Recipient Zip Codes, 2015



Source: Candid. Based on Candid's database of publishable transactions by foundations and public charities.

Zip code 60601 (home of Harris Theater for Music and Dance and the Joffrey Ballet, among other organizations) received both the most dollars and the greatest number of grants.

Among the top 10 recipient zip codes, only 60153 is a predominantly African-American community and is home to the Maywood Fine Arts Association, which received a \$1 million grant from Westlake Health Foundation for a Center for Dance and Fitness. This zip code received one large grant, whereas other zip codes received multiple grants.

9 percent of philanthropic funding was explicitly directed toward ethnic and racial groups

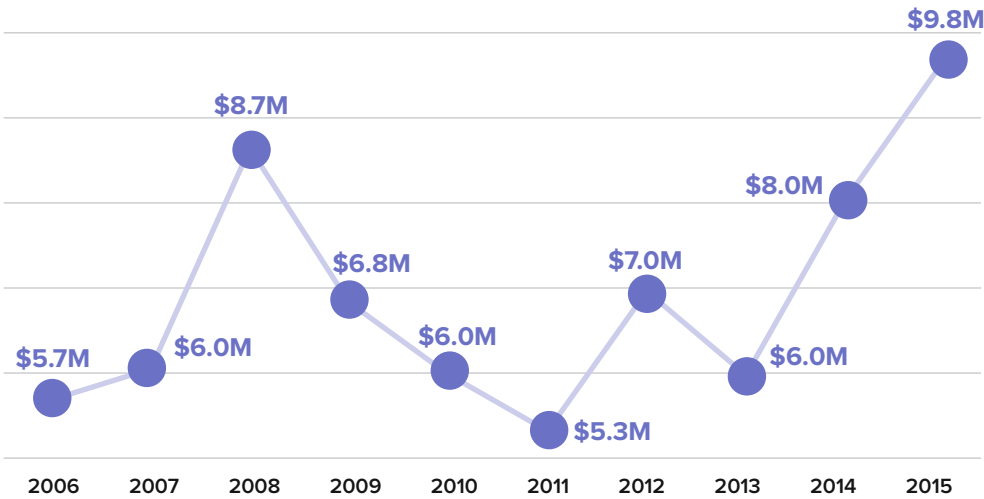
One of the ways in which Candid codes grants is by beneficiary population.¹⁷ Among philanthropic funding for dance in Chicago, 23 percent of grant dollars were intended to benefit children and youth. For example, the Chicago Community Trust awarded \$50,000 to Links Hall for the launch of the Chicago Teen Dance Festival Showcase during the 2015 Chicago Dancing Festival. This program featured Chicago's public high school dance students and their instructors, celebrating dance and raising the profile of dance instruction.

Nine percent of dance grants were directed toward ethnic and racial groups or their dance traditions. (This proportion was roughly the same as the overall U.S. philanthropic sector, where 8 percent of grant dollars was explicitly designated for ethnic and racial groups.) The Joyce Foundation, for example, awarded \$40,000 to 3Arts to “increase digital capacity on a platform to fund African, Latino, Asian, Arab, and Native-American artists in Chicago.”

Individual grants may benefit more than one population group. Conversely, many grants do not identify a beneficiary population. In this dataset, 40 percent of grants did not specify a population group. This could be because the grantmaker did not indicate intended beneficiaries. Based on how Candid collects grants data, there may not have been enough detailed information in the grant description to identify an intended beneficiary population. And, it is possible that we have undercounted the proportion of dollars that was intended to benefit specific communities, including people of color. However, another more likely consideration is that most grants were intended for the benefit of the general public, rather than a particular demographic. And an argument can be made that in order for dance to be made more accessible to all communities, funders need to have targeted grantmaking strategies to reach underserved populations.

Philanthropic funding increased 46 percent over a 10-year period, despite fluctuations

Funding by Large Foundations for Chicagoland Dance, 2006–2015



Source: Candid. Based on all grants of \$10,000 or more awarded by a sample of 1,000 large U.S. foundations.

Foundation funding for dance in the Chicago region grew from \$5.7 million in 2006 to \$9.8 million in 2015, based on an analysis of 1,000 of the largest U.S. foundations each year in Candid’s research set.¹⁸ Adjusted for inflation, the increase was 46 percent.

Behind this overall increase were large shifts in funding during the 10-year period. Funding reached \$8.7 million in 2008, in part due to a \$2.7 million award from Alphawood Foundation to the Joffrey Ballet. Then, for the next three years, there was a steady decline (perhaps as a result of the 2008 financial crisis), reaching a 10-year low in 2011 of \$5.3 million. From 2013 to 2015 there was another uptick in funding.

HOW THE MACARTHUR FOUNDATION SUPPORTS SMALL DANCE ORGANIZATIONS

Our analysis shows that the majority of philanthropic funding is distributed to a few large organizations. However, the John D. and Catherine T. MacArthur Foundation, which supports arts organizations in Chicago, where it is headquartered, has a specific strategy to reach smaller, grassroots organizations.

Since 2003, the MacArthur Foundation has made awards through the Richard H. Driehaus Foundation to support small arts and culture organizations with annual budgets under \$500,000. Through this re-granting arrangement, the two foundations are able to provide assistance that is critical for small and/or newer arts organizations in the Chicago area—including general operating support; attendance at

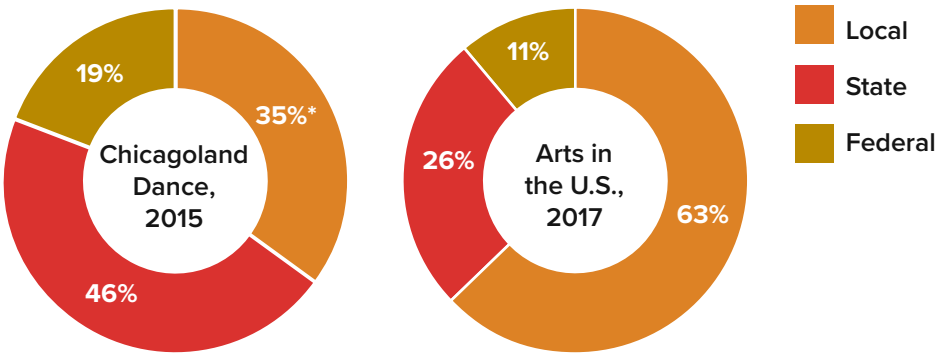
conferences, workshops, and residencies; and capacity building and technical training support in areas like marketing, board development, and social media.

To support mid-sized arts organizations with budgets between \$500,000 and \$2 million, the MacArthur Foundation partners with Prince Charitable Trusts. Similar to the arrangement with Driehaus Foundation, the MacArthur Fund at Prince Charitable Trusts provides general support, professional development, and capacity-building opportunities to mid-sized organizations. In 2018, the MacArthur Foundation announced \$11.8 million in funding for the MacArthur Fund at the Prince Charitable Trusts over the next five years.

Public funding is a small proportion of overall funding for dance

Compared with private philanthropy, government support for arts in the United States tends to be a smaller proportion of funding. In 2015, while foundations and public charities granted \$16.3 million for dance in Chicagoland, this study identified \$714,425 in public funding. Still, public funding is valuable because it “demonstrates a commitment to ensuring broad and equitable reach for arts activities and programs and sends a message that the arts are a public good worthy of popular support.”¹⁹

Distribution of Public Funding for Chicagoland Dance Compared With Arts in the U.S.



Source: 2015 Chicagoland dance federal funding is from the National Endowment for the Arts; state funding is from the Illinois Arts Council Agency; local funding is from the City of Chicago, Department of Cultural Affairs and Special Events (DCASE). 2017 data on arts in the U.S. is from "Arts Funding Snapshot: GIA's Annual Research on Support for Arts and Culture," in *GIA Reader*, Vol. 29, No. 1.
*Represents funding from DCASE only; we did not collect comprehensive data on local funding for dance in Chicagoland.

The National Endowment for the Arts (NEA) distributed \$135,000 specifically for dance in the region in 2015, and the Illinois Arts Council Agency (IACA) allocated \$328,945. While comprehensive information on local funding was not collected, the City of Chicago’s Department of Cultural Affairs and Special Events (DCASE) reported \$250,480 dedicated to dance.

Local funding supports not only dance organizations but individual artists. More than a quarter of DCASE’s 2015 dance funding (27 percent) was allocated to 18 individual artists. Fifty-three percent of DCASE’s funding was for general operating support to 30 nonprofit dance organizations.

The vast majority of IACA’s 2015 dance grants were for general operating support (94 percent of grant dollars), distributed to 50 different organizations. The remainder supported programs, projects, performances, residencies, and individual artist awards.

Nationally, the highest levels of public support for the arts have consistently come from local governments. In 2017, local governments provided 63 percent of funding for arts in the U.S., while state governments accounted for 26 percent, and federal funding represented 11 percent.²⁰ However, public funding for

How can we advocate for more DCASE funding—and other local public funding—for dance in the Chicago region?

Chicagoland dance paints a different picture. Looking at 2015 data, more public funding came from the state via IACA (46 percent) than from the City of Chicago (35 percent). Granted, this is not a full representation of all local government funding for Chicagoland dance, only funding by DCASE.

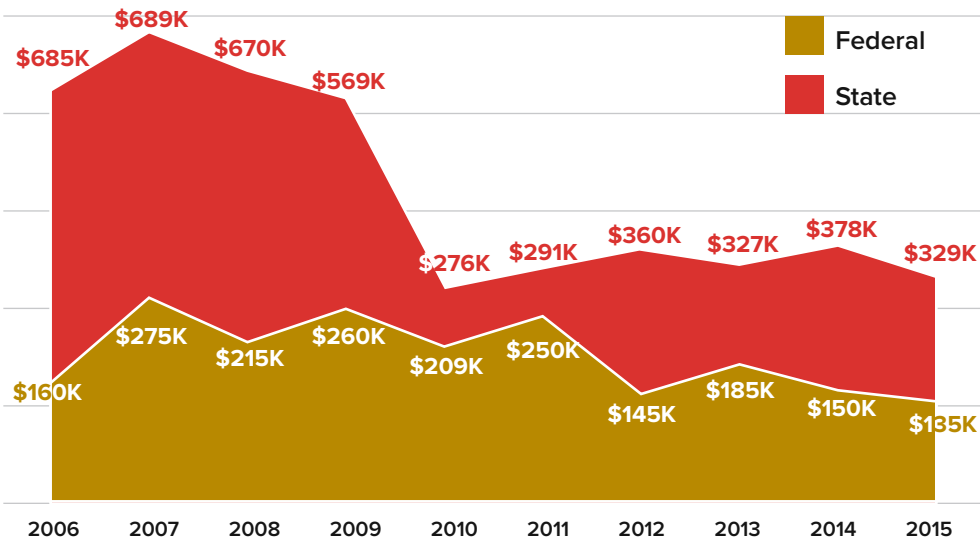
The City of Chicago provided 17 percent of public arts funding in 2012

A 2014 study by the Cultural Policy Center at the University of Chicago documented that in 2012, the City of Chicago arts organizations received among the largest amounts of public funding compared with other metro areas; however, a relatively smaller portion came from the city.²¹ In fact, DCASE’s funding share was among the lowest of the cities and regions studied. For example, in San Diego, 93 percent of public funding dollars came from its local arts agency; in Miami-Dade County it was 92 percent; in the City of Chicago, it was 17 percent.

The Cultural Policy Center study was conducted before the City of Chicago’s 2012 Cultural Plan, which prioritized general operating support for small-to-mid-sized nonprofits and support for individual artists. Our analysis indicates that in 2015, the proportion of DCASE funding specifically for dance represented 35 percent of public support in Chicagoland. Further research is needed to determine what impact the Cultural Plan has had in increasing local support for the arts.

Federal and state funding declined

Federal and State Funding for Chicagoland Dance, 2006–2015



Source: National Endowment for the Arts (federal funding); National Assembly of State Arts Agencies (state funding, 2006–2014); Illinois Arts Council Agency (state funding, 2015). These amounts reflect funding exclusively for dance. Totals would be higher for multidisciplinary grants, that may include dance, among other disciplines.

Over a 10-year period from 2006 to 2015, federal funding decreased by 16 percent and state funding decreased by 52 percent. IACA dramatically decreased its dance funding in 2010 and never recovered. Federal funding has also been on the decline, with its lowest level of support in 2015.

Philanthropic funding for dance can fluctuate based on economic trends, and public funding has generally been declining. How can dance organizations find stability amidst turbulent funding cycles?

These figures reflect giving exclusively for dance. Federal, state, and local funding can be allocated for multidisciplinary arts, which may include dance as one component among other art disciplines. If multidisciplinary funding were included, NEA's 2015 contributions for dance in the region would have reached \$1.2 million. Of this amount, \$851,900 went to the Illinois Arts Council Agency and \$35,000 went to the DCASE—public agencies who, in turn, support smaller, local organizations.

What about individual donors?

Institutional philanthropy is not the only, or even largest, source of private funding. Giving USA reports each year that individual donors make up the primary source of U.S. philanthropy. In 2016, giving by individuals accounted for 72 percent of overall philanthropy; foundations and corporations represented a combined total of 20 percent of giving.²² Giving USA is the authoritative source of information on individual giving and reports national-level trends, but it does not provide sufficiently detailed information to be able to characterize individual giving in the Chicago area.

Crowdfunding is a popular means of fundraising from individual donors. For example, Forefront, a statewide membership association aimed at building a vibrant social impact sector in Illinois, launched #ILGive, a Giving Tuesday campaign, raising millions each year for Illinois nonprofits. Anecdotally, organizations like 3Arts (see p. 16) have also had success raising funds via crowdfunding.

Kickstarter reports that they raised \$13.6 million for 3,934 dance projects since launching in 2009. The portion of this that went to Chicagoland projects is unknown. However, we do know that dance accounts for a significantly smaller proportion of arts funding on Kickstarter than other disciplines, like film and video (\$410.2 million in the same period) or music (\$216.9 million).

Most of what we know about funding patterns focuses on dance nonprofits. How can we begin to amass data to understand parallel trends among for-profit organizations?

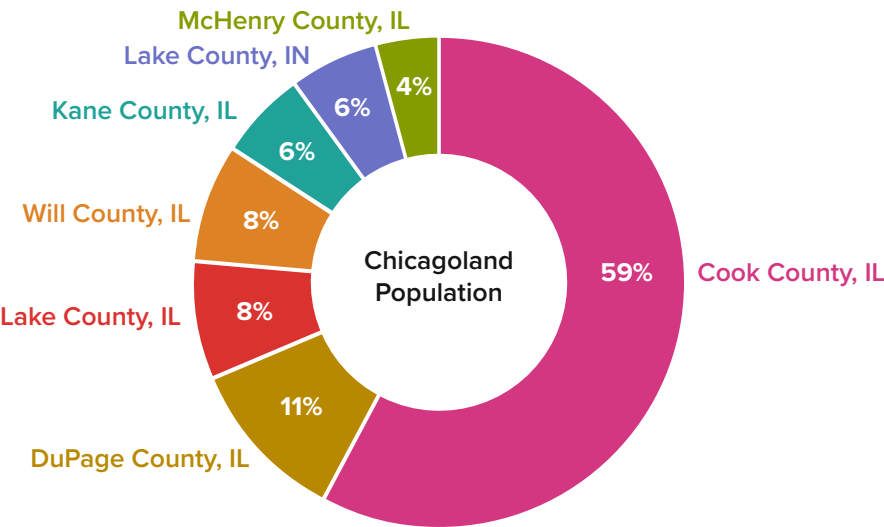
Part 3 CHICAGO-AREA DANCE AUDIENCE AND PARTICIPATION LANDSCAPE

The third section of this report focuses on Chicagoland residents and their interest in dance. Available data on demographics and audience participation demonstrate the region’s diversity and suggest opportunities for the dance sector to embrace this diversity through its offerings and engagement strategies.

Demographics of Chicagoland

In 2016, the seven-county Chicago region was home to approximately 8.9 million residents, with the majority living in Cook County.

Distribution of Chicagoland Population by County, 2016



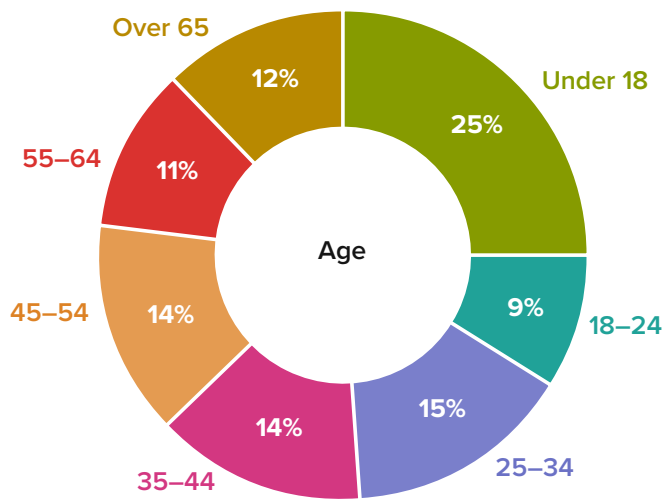
Source: U.S. Census Bureau, 2012–2016 American Community Survey 5-Year Estimates. Due to rounding, figures may not add up to 100 percent.

Distribution of Chicagoland Population by Race and Ethnicity, 2016

	Total Population	Non-Hispanic White	Hispanic or Latino (all races)	Black/ African American	Asian	Other
Cook County, IL	5,227,575	42.9%	24.9%	23.6%	6.8%	1.7%
DuPage County, IL	930,514	68.3%	14.0%	4.6%	11.0%	2.0%
Kane County, IL	526,615	58.0%	31.4%	5.4%	3.7%	1.5%
Lake County, IL	702,890	63.4%	20.9%	6.6%	6.9%	2.1%
Lake County, IN	489,698	54.6%	18.0%	24.2%	1.3%	1.6%
McHenry County, IL	307,083	82.3%	12.3%	1.2%	2.6%	1.4%
Will County, IL	685,378	65.2%	16.5%	11.0%	5.1%	2.1%
Chicagoland	8,869,753	51.8%	22.3%	17.4%	6.5%	1.8%

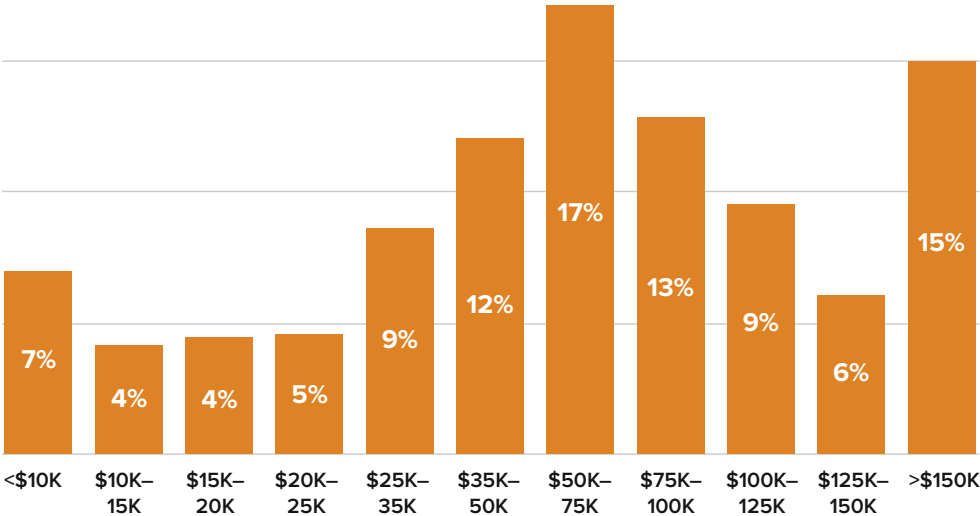
Source: U.S. Census Bureau, 2012–2016 American Community Survey 5-Year Estimates. Due to rounding, figures may not add up to 100 percent.

Distribution of Chicagoland Population by Age, 2016



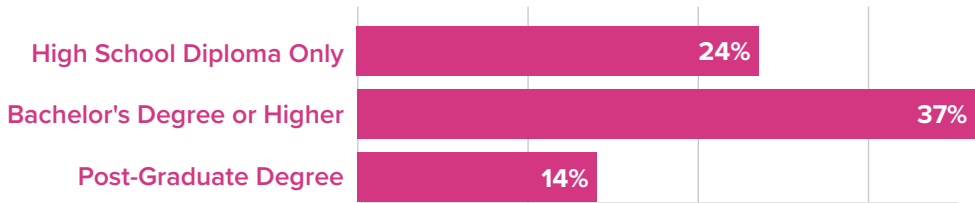
Source: U.S. Census Bureau, 2012–2016 American Community Survey 5-Year Estimates. Due to rounding, figures may not add up to 100 percent.

Distribution of Chicagoland Household Income, 2016



Source: U.S. Census Bureau, 2012–2016 American Community Survey 5-Year Estimates. Due to rounding, figures may not add up to 100 percent.

Distribution of Chicagoland Educational Attainment, 2016



Source: U.S. Census Bureau, 2012–2016 American Community Survey 5-Year Estimates.

The Chicago metropolitan area is currently the third-largest in the U.S. Analysis of Census data released in 2018 found that the Chicago metropolitan area’s population is on the decline.²³ It was the only metropolitan area among the top 10 to experience population reduction, with indications that African-American and middle-class residents are moving away, while higher-income households are coming into the area. It remains to be seen if these trends continue and what impact they will have on dance in the region.

Are the demographic trends more or less what you expected? Is there anything surprising?

Diversity creates opportunities

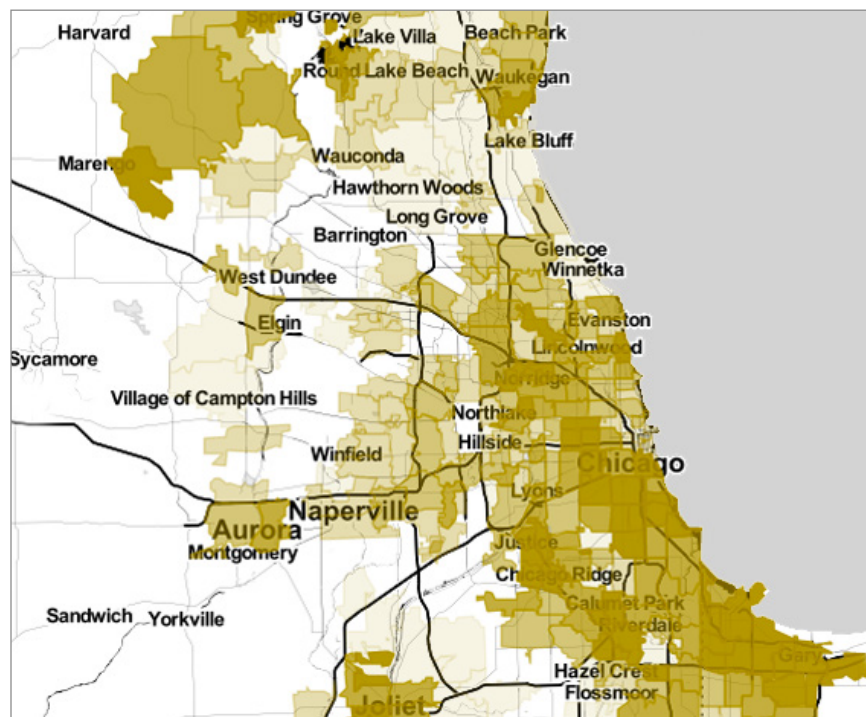
The diversity of both the Chicagoland community and the region's dance ecosystem presents opportunities. In *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012*, published by the National Endowment for the Arts, results from the survey revealed that in a 10-year period, performing arts attendance declined among most racial and ethnic groups. However, attendance by African Americans did not drop—African Americans maintained their level of arts attendance. In addition, Asians and African Americans increased attendance at non-ballet dance performances. This analysis was based on 2012 data, and it is possible that more current trends may have changed. However, it is still worth noting that in the Chicago area, Asians and African Americans together make up nearly a quarter of the population, suggesting possibilities to increase engagement from these audiences.

Diversity in dance styles affords other opportunities. The NEA found that audience levels declined in every performing arts activity except non-ballet dance. The Chicagoland dance sector can capitalize on this interest by ensuring that a wide variety of dance styles are offered.

How engaged are Chicagoland residents in live dance events?

The TRG Community Database compiles performance attendance data by participating arts organizations, providing a snapshot of where dance-active households are located.

Dance Performance Attendance by Zip Code, 2000–2016



Source: Sustain Arts: Chicagoland, based on data from TRG Arts.

Participating in dance encompasses more than attending a live performance. How might we begin to collect data on other ways in which people participate in dance (e.g., taking a class, going out to dance, etc.)?

An analysis of the attendance data demonstrates that the zip codes with the highest attendance were 60614 (Lincoln Park), 60611 (Streeterville), and 60657 (Lake View). However, one thing to keep in mind is that TRG data do not represent all dance organizations and are not a random sample, so some geographies may be under- or over-represented. The data also do not reflect informal or unticketed dance performances.

For a detailed analysis of household participation by zip code, please see the Appendix.

Reputation and ticket prices draw audiences

In 2014, See Chicago Dance conducted market research to understand the Chicago region's dance patrons.²⁴ The study, *Building New Audiences for Dance in Chicago*, based on 156 survey respondents, identified that the top five factors that influenced the decision to attend a dance performance were:

- 1) Reputation of the company or dancers
- 2) Ticket price
- 3) Desire to support a local company
- 4) Good seats
- 5) Convenient location

When survey respondents were asked what would motivate them to see more dance, ticket price was the main factor—specifically discounted tickets and lower ticket prices.

The most frequently-attended styles of dance were ballet, modern/contemporary, and musical theater. However, audiences were interested in exploring new styles of dance they have never seen before, and that interest was spread across various styles, including ballroom/social, hip hop, aerial/circus arts, multidisciplinary, tap/rhythm based, and jazz.

FREE DANCE IN CHICAGO PARKS

Parks are known as places of nature and recreation; they can also be hubs of cultural activity. The Chicago Park District partners with the arts community in innovative ways to enhance residents' exposure to and participation in the arts, while also supporting arts organizations themselves.

In its sixth year, Night Out in the Parks draws more than 2,000 cultural events to Chicago's parks, reaching every one of the city's 77 community areas throughout the year. Residents and visitors can enjoy dance performances, concerts, festivals, traditional performances, and more.

In addition, the Arts Partner in Residence program creates collaborations between neighborhood parks and professional arts organizations. The Park District offers its office, classroom, rehearsal, performance, or storage space at no cost in exchange for

arts programming also at no or low cost. Through this partnership, dance organizations have been able to gain access to resources they might not otherwise have had, while also expanding their audiences. There are currently 34 Arts Partners in Residence. Examples include Najwa Dance Corps at Garfield Park, Ayodele Drum and Dance at Sherman Park, and Mexican Folkloric Dance Company at Gage and Piotrowski Parks.

The nonprofit Dance in the Parks understands the value of parks as a venue for people to engage with dance. In the summer, Dance in the Parks brings together dancers and choreographers from throughout the city's dance companies to produce a "portable concert" that tours Chicago's public parks. This professional dance company performs works in ballet, modern, contemporary, and tap dance styles to the public for free.

CONCLUSION

Data, as they relate to arts and culture generally—and dance specifically—are often not readily available or accessed. Dance organizations may lack time, resources, or training to collect and apply data to their work. And, let's face it, data may not be high on the list of priorities.

But in an increasingly data-driven world, even the dance sector requires tools to place its work in context. This report aggregates data from numerous sources related to the dance sector in Chicagoland: from demographics to funding, from organizational budgets to dance salaries. Together, they paint a picture of the opportunities and challenges facing the dance ecosystem in the Chicago region. Alongside the growth, dynamic changes, and possibilities are worrisome trends.

For example, there are five colleges and universities in the region with dance degree programs. This is positive for the sector: It allows young people to continue formal training; it provides them with a community and mentors; and students have the option to study dance alongside an alternative academic path. However, as the data also demonstrate, dancers and choreographers in Chicago are some of the lowest-paid artists, and too many work without pay. How can students justify obtaining a formal degree in dance (potentially falling into debt in the process) when the earning potential is so disheartening? And what does it mean for diversity in the sector if only those from higher income brackets can afford a degree?

Across the U.S., in every sector, there is recognition of the importance of addressing diversity, equity, and inclusion. It goes without saying that Chicagoland's demographics are diverse, and this is reflected in the wide range of dance

styles taught and performed. Dance presenters play a role in supporting a diverse range of dancers and performances. Fiscal sponsorship can be a tool to incubate new projects and support emerging artists. However, looking at the funding data, the majority of philanthropic dollars are directed to only a handful of organizations. And very little funding is targeted toward communities of color—something that is required to specifically address areas of inequity. The current allocation of resources may perpetuate inequities.

The goals of this research are similar to those of the original 2002 benchmark study: to map the Chicagoland dance community in order to guide current and future artists, administrators, researchers, policy-makers, and funders in making more informed and strategic decisions. We hope the insights in this report stimulate frank conversation, present unseen opportunities, and galvanize field leaders to advocate appropriate actions. We also hope that this report lays the groundwork for future research about dance—and arts and culture organizations more broadly—in other metropolitan areas of the U.S.

For more information about the research, contact Grace Sato at Candid, grace.sato@candid.org.

To learn more about dance in Chicago, contact Heather Hartley at See Chicago Dance, heather@seechicagodance.com.

Dig deeper into data about arts and culture in Chicagoland at chicagoland.sustainarts.org. Contact Kelly Varian at Sustain Arts with any questions, comments, or requests related to the Sustain Arts project, kelly@sustainarts.org.

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APPENDIX

Dance Performance Attendance by County and Zip Code, 2000–2016

The TRG Community Database compiles performance attendance data by participating arts organizations, providing a snapshot of where dance-active households are located. The data do not represent all dance organizations and are not a random sample, so some geographies may be under- or over-represented. The data also do not reflect informal or unticketed dance performances. Some zip codes are located in more than one county; the total audience participation figure is represented in each county.

COOK COUNTY, IL

Zip Code		Household Participants							
60002	38	60164	17	60438	36	60604	77	60639	37
60005	158	60165	1	60443	11	60605	695	60640	961
60008	77	60169	58	60445	41	60606	310	60641	217
60016	171	60171	19	60452	55	60607	769	60642	279
60018	64	60173	48	60453	103	60608	206	60643	228
60022	345	60176	17	60455	26	60609	72	60644	26
60025	332	60179	0	60456	4	60610	1489	60645	203
60026	148	60192	38	60457	29	60611	1948	60646	205
60029	0	60193	133	60458	13	60612	150	60647	638
60043	113	60194	51	60459	18	60613	823	60649	79
60053	94	60195	28	60461	32	60614	2048	60651	33
60056	177	60196	0	60462	161	60615	507	60652	63
60062	458	60201	860	60463	74	60616	304	60653	59
60067	202	60202	595	60464	49	60617	64	60654	471
60068	314	60203	89	60465	58	60618	671	60655	92
60070	46	60204	0	60469	1	60619	90	60656	74
60076	190	60208	34	60472	1	60620	40	60657	1754
60077	144	60301	41	60473	21	60621	12	60659	118
60082	0	60302	582	60476	4	60622	642	60660	483
60090	81	60304	234	60478	10	60623	36	60661	186
60091	598	60305	208	60480	39	60624	13	60666	0
60093	553	60402	122	60482	23	60625	483	60669	0
60104	5	60406	24	60499	0	60626	411	60674	10
60107	56	60409	24	60501	9	60628	59	60688	0
60130	96	60411	36	60513	85	60629	70	60701	0
60131	12	60415	15	60525	213	60630	223	60706	60
60141	0	60419	10	60526	82	60631	138	60707	97
60153	12	60422	92	60534	8	60632	57	60712	83
60154	69	60425	11	60546	147	60633	13	60714	90
60155	10	60426	1	60558	113	60634	151	60803	33
60160	15	60428	2	60601	747	60636	7	60804	20
60162	10	60429	13	60602	94	60637	337	60805	60
60163	6	60430	80	60603	203	60638	123	60827	19

DUPAGE COUNTY, IL

Zip Code

Household Participants

60101	40	60143	33	60190	0	60519	0	60561	87
60106	22	60148	131	60191	36	60523	107	60563	139
60108	68	60181	59	60199	0	60532	120		
60117	0	60187	160	60514	89	60540	193		
60137	189	60188	88	60515	164	60555	2		
60139	39	60189	169	60516	106	60559	79		

KANE COUNTY, IL

Zip Code

Household Participants

60109	0	60124	28	60144	0	60505	15	60539	0
60110	32	60134	123	60175	23	60506	60	60542	39
60123	58	60136	14	60177	31	60534	8		

LAKE COUNTY, IL

Zip Code

Household Participants

60002	38	60040	13	60047	218	60064	4	60085	41
60020	12	60041	17	60048	165	60069	79	60087	18
60030	128	60044	153	60050	49	60073	56	60088	4
60031	105	60045	413	60060	101	60083	26	60096	6
60035	582	60046	53	60061	114	60084	31	60099	19

LAKE COUNTY, IN

Zip Code

Household Participants

46303	2	46321	56	46356	4	46394	12	46407	0
46311	44	46322	28	46373	17	46402	0	46408	5
46312	5	46323	6	46375	37	46404	2	46409	1
46319	11	46324	20	46376	0	46405	2	46410	13
46320	4	46327	6	46377	0	46406	5		

MCHENRY COUNTY, IL

Zip Code

Household Participants

60012	37
60014	156
60020	12

60034	3
60050	49
60071	8

60072	1
60084	31
60097	11

60098	73
60156	39
60180	0

WILL COUNTY, IL

Zip Code

Household Participants

60403	18
60404	50
60408	3
60417	55

60421	2
60432	8
60433	15
60435	56

60436	14
60441	61
60442	13
60446	36

60448	82
60451	87
60484	1
60490	42

60491	60
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ENDNOTES

- 1 This report is the third in a series of Sustain Arts research projects examining data to inform the arts and culture sector. Similar analyses were conducted for arts and culture organizations in Southeast Michigan and the Bay Area.
- 2 Because of when and how the data were collected, organizations that are currently no longer in existence or no longer active in dance may have been included, while organizations that were created more recently may have been missed.
- 3 As noted earlier, this research study includes in the analysis Lake County, IN, an area that was not examined in the 2002 study. However, only a very small portion of the increase in the number of dance companies is accounted for by this additional geographic area.
- 4 Similar to the endnote above, only a small portion of the increase in the number of dance studios and schools can be attributed to expanding the geographic region to include Lake County, IN.
- 5 This figure was provided directly by Ingenuity. For more data about arts education in Chicago Public Schools, view the State of the Arts reports and artlookmap.com.
- 6 Some dance presenters are also venues where performances take place, e.g., Athenaeum Theatre, Jay Pritzker Pavilion, and Links Hall.
- 7 Fiscal sponsorship is a formal arrangement by which a 501(c)(3) public charity provides financial and legal oversight to an entity without 501(c)(3) status. This enables sponsored dancers and dance projects to solicit and receive grants and tax-deductible contributions.
- 8 For this study, the establishment date was based on either the founding date or nonprofit ruling date, which is the date in which a nonprofit obtains formal recognition of its tax-exempt status by the IRS. The founding date was used whenever possible, but if it was unavailable, the nonprofit ruling date was used instead.
- 9 FY 2014 figures were used for 67 organizations. For an additional 15 organizations, FY 2013 ticket prices were adjusted with a 4.6 percent increase. This adjustment was derived from the average price increase among 62 organizations for which data were available for both FY 2013 and FY 2014. Differences between the ticket price reported in this report and what is published online at Sustain Arts: Chicagoland are due to additional data cleaning and this new methodology.
- 10 Nonprofit budgets were based on Guidestar data, circa 2014; sales volume data by InfoGroup USA for the year 2016 were used as a proxy for the budgets of for-profit dance-makers.
- 11 Novak-Leonard, Jennifer. *Measuring Chicago's (Artistically) Creative Economy*. Chicago: University of Chicago, 2014. The report compared data for dancers/choreographers alongside other artistic professions, including actors; announcers; architects; fine artists, art directors, and animators; designers; musicians; photographers; producers and directors; writers and authors; and other entertainers.
- 12 Ibid, page 24.
- 13 Based on data from the National Center for Charitable Statistics Core Files, which come from Form 990 tax filings. For 501(c)(3) public charities, those organizations who report gross receipts of at least \$50,000 are represented, which may exclude many small dance organizations whose gross receipts are below \$50,000. The report's circa 2013 dataset looks at the most recently available data for 88 dance nonprofits between 2011 and 2013.
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- 16 Based on the Candid (formerly Foundation Center) database of publishable transactions by foundations and public charities, as of October 30, 2018. Data sources include IRS returns (IRS Forms 990 and 990-PF) and information reported directly to Candid from private and public grantmaking foundations. Depending on how data were collected, they may be either the paid amount or the authorized amount. For community foundations, discretionary grants are included, as well as donor-advised grants when provided by the foundation. To avoid double counting of transactions, grants to grantmakers in the dataset are excluded, except in the list of top grantmakers. Grants related to dance were identified based on grant description and recipient organization.
- 17 Candid codes grants as serving a specified population group based on the grant description provided by the grantmaker or based on the recipient organization's mission.
- 18 Ten-year trends data are based on Candid's research set, which includes all grants of \$10,000 or more reported by 1,000 of the largest U.S. community, corporate, independent, and operating foundations. This dataset differs from the 2015 philanthropic analysis used earlier in the report, which examines all transactions by foundations and public charities, regardless of dollar amount, in Candid's database. The research set also excludes loans, grants to individuals, and program- and mission-related investments.
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