# Dance Activity in the San Francisco Bay Area

**A Report on Key Benchmarks**

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# Introduction

**Dancers' Group has long hoped to undertake an annual data-driven assessment of dance here in our region, for the benefit of the San Francisco Bay Area dance community and its supporters, funders and advocates.**

We have been aware that the type and range of dance activity is both significant and growing. Yet, we did not have a system, or access to data, that would quantify the robust dance activity that so many knew was taking place here.

In the summer of 2012, Dancers' Group received a research grant from the California Arts Council to analyze the data in the California Cultural Data Project (CDP) with the ultimate goal of creating a system for identifying and tracking a select number of benchmark data points that would chart the dance sector in the region over time. This research and data collection was envisioned as an extension of a more modest report Dancers' Group has developed annually for several years.

Perhaps one of the most important findings of our research, and the subsequent report, is that our impression of the dance community of the region—extraordinary in size and diversity—was verified.

Dancers' Group offers this information as a service to the community, as part of its mission to promote the visibility and viability of dance. By serving San Francisco Bay Area artists, the dance community and audiences, Dancers' Group's hope is to provide additional information that will contribute to the picture and story of a growing and vibrant artistic community.

Wayne Hazzard
Executive Director, Dancers' Group



Nā Lei Hulu I Ka Wēkiu, ONSITE: Hit and Run Hula

# About This Report

**With funding from the California Arts Council, Dancers' Group embarked upon a research project that sought to analyze information in the California Cultural Data Project (CDP) to better understand the field of dance in the San Francisco Bay Area. Our original objective was to accomplish three things:**

1. To map the extent of dance activity in the San Francisco Bay Area and establish how much of that activity is captured in the CDP data;

2. To quantify the diversity of organizational forms within the dance community, specifically the extent of fiscally sponsored entities in comparison to 501(c)(3) entities;

3. To identify a few meaningful benchmark indicators using CDP data to monitor the state of dance in the San Francisco Bay Area through annual tracking.

Achieving each of the objectives proved complex to a degree Dancers' Group and the researchers did not foresee. This was due to variations in how data is captured and reported among the various sources.

But most importantly, we realized it was due to the nature of the CDP data itself.

CDP data is an unparalleled source of information for use by an individual organization to understand its own operations in depth, and in comparison to a defined group of similar organizations. In fact, depth is CDP's significant strength. However, as this project involved extracting broad, meaningful data from CDP, we came up against its limitations in representing breadth, particularly with respect to a subject as complex and multi-faceted as an entire discipline, like dance.

For this reason, we added another project objective:

4. To support future researchers using CDP data by documenting our methodologies and the issues encountered in gathering broad-based data in pursuit of our originally defined project goals.

To be clear, CDP has never purported to represent the full spectrum of dance, or any other field in the arts. It was originated by funders to codify the application process for applying to their grant programs and, by extension, as a repository of data relating to the arts that had never before been available in one place.

Reporting our experience of what CDP can do, and the limitations we encountered with respect to our defined goals, will, we hope, be of use to future researchers as they define for themselves the best ways to make use of this invaluable resource.

To that end, this study attempts to put the CDP data in context, and documents the extent to which this wealth of data available through the CDP does and does not represent the field of dance in the Bay Area in its breadth and diversity. (This also accounts for the level of detail about methodology included in the report, which would not otherwise be necessary.)

## About This Report *(cont.)*

The final result of this research project is a core insight, central to this entire report: **While CDP is an invaluable resource for viewing the more established dance entities in the region, the CDP data viewed alone risks being unintentionally misleading when the goal is a broad view of the rich, diverse landscape of dance activity in the Bay Area**.

This study is organized to accommodate the needs of a variety of readers. There is a considerable amount of detail about methodology, criteria that were used, etc., that is provided in Appendix B: General Methodology, so the reader who does not need such information can glean the essence of the findings quickly and easily.

The other organizing principle of this research study is that it starts as broadly as possible, in Part 1, with a general overview of dance activity in the region. Part 2 compares that general overview with comparable data from the CDP. Part 3 then uses only CDP data to provide a select list of indicators of dance activity within the more established sector of the dance field represented by CDP, to show trends over time in the form of key benchmarks that will be updated annually by Dancers' Group.



**Los Lupeños de San José, Rotunda Dance Series**

# Part 1:
# Overview of Dance Activity in the San Francisco Bay Area

**On a daily basis, Dancers' Group works with the incredible diversity within the dance community in the San Francisco Bay Area.[1] And this diversity, while recognized within the field anecdotally, has never been documented or quantified.**

Because the end result of this study was envisioned as a series of meaningful benchmark indicators of the dance community based on CDP data—collected annually to track the field over time—it is necessary to establish the extent to which the CDP data can be said to represent dance in the Bay Area. The first step was to conduct what might be called a "census."

To supplement the CDP data, this report brings together a wide variety of sources and data gathering styles in order to create an approximation of the level of dance activity in the Bay Area—all dance, all forms, all sources. We attempted to identify organizations and entities in the region that create dance, make dance possible, sponsor dance or are somehow integral to dance activity.

The census' most significant strength is that it illustrates the amazing variety of artists, styles of dance, size, and types of organizations offering dance; in short, the astonishing range of dance activity in the Bay Area.

Its limitations derive from the limitations of the databases available throughout the region, from which it was drawn, and the resources available to conduct this research study. The databases used and details for cultivating the list are discussed in Appendix B. The following are key points to note:

- Because of the nature of who is tracking dance artists (primarily funders, presenters and service organizations), the census under-represents the non-performance portion of the dance sector, such as training centers, recreational dance and social dance.

- For similar reasons as above, the majority of entities in the census are non-profit 501(c)(3) organizations or fiscally sponsored by a 501(c)(3). Only a handful of for-profit organizations appeared on the databases available, and these are primarily dance schools.

- There was significant variation among the lists as to the depth with which they represented their community and/or the Bay Area. For example, some regional organizations do not consider Monterey or Santa Cruz counties as part of their constituency and these counties are under-represented in the census.



**Anna Halprin, ONSITE: Spirit of Place**

[1] For the purposes of this report, the Bay Area includes the nine counties usually described as constituting the greater Bay Area (Alameda; Contra Costa; Marin; Napa; San Francisco; San Mateo; Santa Clara; Solano; Sonoma), plus Santa Cruz and Monterey Counties. These 11 counties constitute what we call the Bay Area, and were used for this report because these are the counties covered by Dancers' Group's work.

## Overview of Dance Activity in the Bay Area *(cont.)*

• In order to compare the census to the data used from CDP, it was necessary to limit the census to only organizations devoted primarily to dance, or "majority" dance. This corresponds to the parameters used to select CDP data used in this report.[2] Examples of organizations influential in the field of dance, but not included in either the census or the CDP because of the application of this parameter include Cal Performances, Intersection for the Arts and Brava Theater Center. The census, therefore, significantly understates the full extent of dance activity in the Bay Area because it excludes not only the multi-disciplinary activity, but often excludes dance occurring within "sheltered" organizations (such as dance activity through Parks and Recreation Departments and cultural centers), and a number of culturally-specific organizations, difficult to quantify because their traditions do not distinguish between dance and the traditional art forms that accompany dance, such as mask-making, regalia, music, etc.

These examples illustrate to some extent the limitations in this census.

Given the complexity of the task, the census is more an approximation, a snapshot. **It is certain that the actual level of total dance activities is considerably higher, as all the data included in this compilation remains partial.**

The first finding of the study is the enormity of the dance community in the region. We believe this is the first time an attempt has been made to create a census. Study researchers were able to confirm that **799 organizations or other entities in the Bay Area create, foster, teach, promote, present and in other ways sustain dance**, either wholly as their mission, or for a majority of their activities. [3]

This is a staggering number of organizations, ranging from small budget, all-volunteer operations to the enormous scale and longevity of the San Francisco Ballet. The census illustrates that dance is a community activity that exists in some form in every county of the Bay Area. The biggest concentration of activity is, as would be expected, in the most populous counties (figure 1).
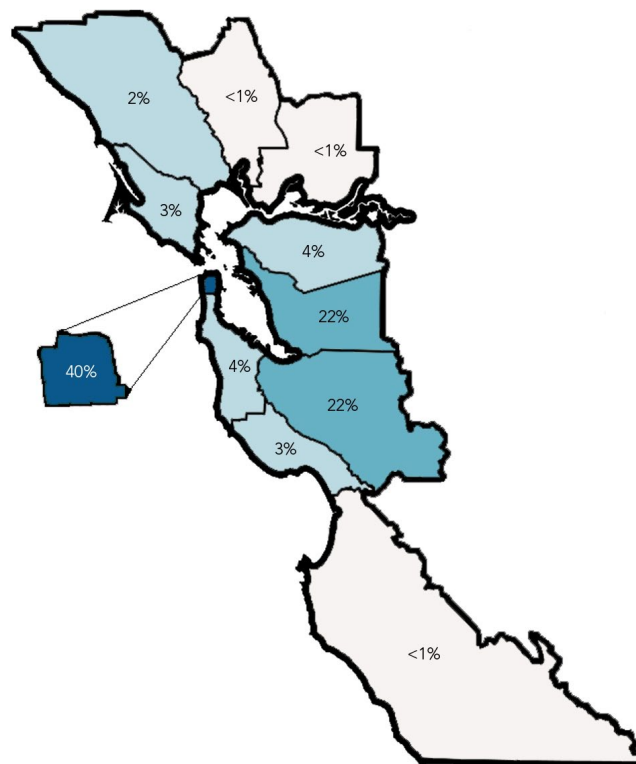


**Figure 1: Regional distribution of the 799 dance organizations in the census**

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[2] For the purposes of this study, to assure appropriate comparisons, organizations with an estimated 80% or more of its activities dance-related are classified as wholly or pre-dominantly devoted to dance, or "majority" dance; those with less than 80% of their activities devoted to dance are not included in this census.

[3] See Appendix C for a complete listing of the census results.

## Overview of Dance Activity in the Bay Area *(cont.)*

The second finding of the census is also surprising, and central to the entirety of this report. Given that the number of primarily or pre-dominantly dance organizations in the Bay Area in the census is 799, and that the average number of organizations represented by the CDP data over the three years is 84, **CDP data represents just over 10% of the total dance activity in the region.**[4]

This essential fact should be borne in mind in reading the remainder of this report, as it informs the findings in Part 2 and Part 3 that follow.

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[4] The average of 84 organizations derives from the following number of organizations, from their profiles on CDP: (FY08-09: 85; FY09-10: 89; FY10-11: 78 The variations in the number in each year's cohort are a result of several factors: (1) Organizations with 6 or 18 months of data were dropped from each cohort; (2) Some organizations only complete a CDP profile when applying for grants, so they may only show up in CDP for a specific year, and not in all years, even though they may still be an active entity; and (3) The dip in the most current year is likely due to when the CDP data was pulled in the internal cycles of CDP reporting and verifying processes.



**Vogue Ball, Paris is Burning at Castro Theater**

# Part 2:
# Contextualization of the Cultural Data Project

**Because of the wide variations in the databases used to compile the census, the only statistically valid data point available proved to be geographic breakdown of dance activity in the region (page 7, figure 1). Since it was important to know in what other ways the CDP does or does not represent the field as a whole, further research was needed.**

We sought to identify a research group as diverse and representative as possible, within the limitation of existing databases available for this purpose.[5] To assure consistency for all comparisons, we only included organizations whose programmatic activity is wholly or pre-dominantly devoted to dance, specifically at least 80% dance-related – noted as "majority" dance. Other entities, such as multi-disciplinary presenters, were not included in the analysis.

The research cohort included:

1) The CDP organizations selected according to the criteria from FY 10-11 profiles;

2) Survey data from Dancers' Group fiscal sponsorships annual survey, conducted in 2011;

3) Results from a new survey asking a few key questions correlated with data available from CDP and DG's annual fiscal sponsorship participants. The groups sent the new survey were:

- Bay Area Performing Arts Spaces
- California Dance Network (San Francisco Bay Area only)
- CounterPULSE
- World Arts West

A total of 246 non-duplicated organizations from these sources are included in this data collection. (Due to the statistically insignificant response rate from the World Arts West and CounterPULSE communities, these survey responses were not included in the comparison data.)

This research group was reviewed against CDP data only to provide a context for understanding the CDP data in Part 3. We know that this research group does not fully represent the Bay Area dance community either—that many small-budget groups, and those working in alternative structures, are not fully represented in this comparison data.

In reviewing responses from the research group in comparison to CDP data, we have identified three areas where noticeable variation occurs:

- **Geographically, CDP dance data is skewed toward San Francisco county;**
- **With respect to budget, CDP data is skewed toward organizations with larger budgets; and**
- **CDP data is skewed toward the nonprofit 501(c)(3) structure.**

In the following sub-sections, we explore these three areas in more depth to understand how they might be influencing the general picture of the dance community as portrayed by CDP data. This, in turn, will help provide a lens for better understanding the report of Key Benchmarks in Part 3.
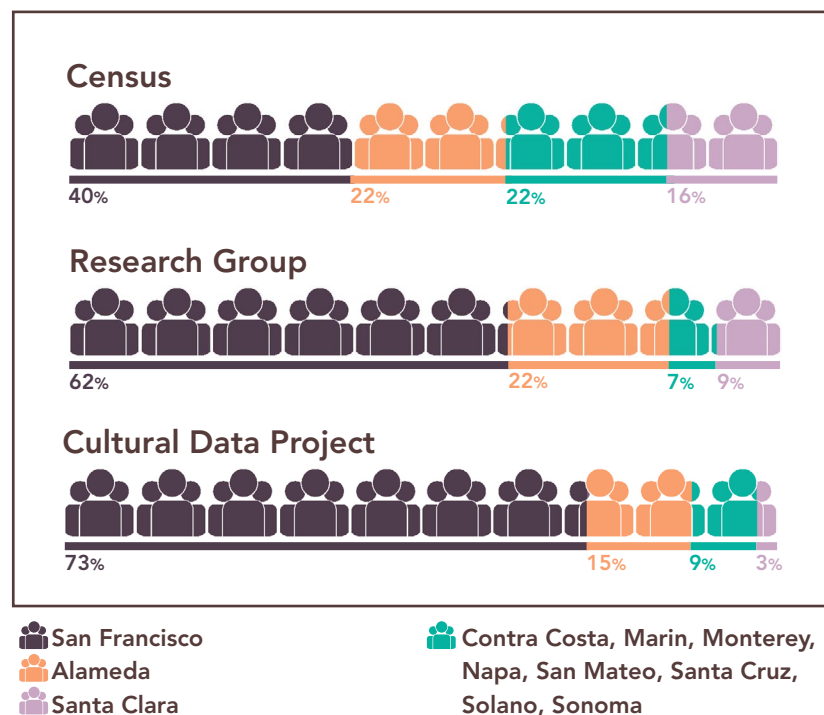
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[5] Details of how data was gathered for this section can be found in Appendix B: General Methodology.

# Geography

**Dancers' Group included 11 counties in the Bay Area in this research study, including: Alameda, Contra Costa, Marin, Monterey, Napa, San Francisco, San Mateo, Santa Clara, Santa Cruz, Solano and Sonoma.**

Geographically, all evidence tells us that dance activity is taking place in all counties in the Bay Area.[6] The census tells us this activity predominantly occurs in San Francisco, Alameda and Santa Clara counties, not surprisingly, as these are the most populous counties in the region. CDP dance data is skewed toward San Francisco County.[7]

Pictured below are the distributions of activity based on the census from Part 1, results from the research group, and from CDP data alone. Since the census only resulted in data on geography, all subsequent charts in this report include data from the Research Group and/or the CDP.
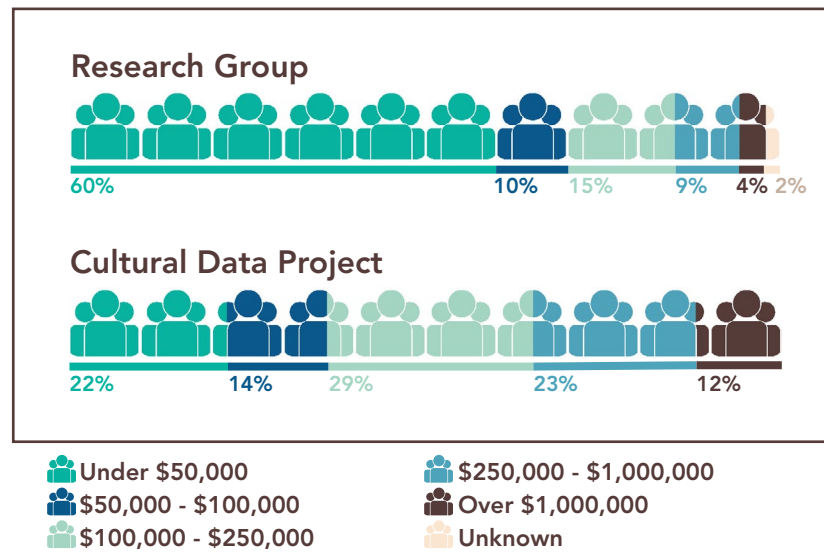


**Census**

40%    22%    22%    16%

**Research Group**

62%    22%    7%    9%

**Cultural Data Project**

73%    15%    9%    3%

San Francisco
Alameda
Santa Clara

Contra Costa, Marin, Monterey, Napa, San Mateo, Santa Cruz, Solano, Sonoma

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[6] Both the census and the research group results show dance activity in all counties except Monterey. Monterey County did not provide data for this analysis until after research for the report was complete, and was not represented on the other databases we used. We are aware that there is dance activity in Monterey County that is not represented in this study, not being captured in existing databases available to us in our independent research at the time of publication.

[7] Dance activity in Santa Cruz and San Mateo Counties that are reflected in CDP data was excluded by the parameters used to gather the CDP data for the purposes of this study. Because of statistical anomalies, dance activity in outlying counties is not reflected in the CDP data collected for this study. Two organizations submitted information from Santa Cruz, yet neither organization submitted reports for the time period being analyzed (organizations whose fiscal year ended between July 2010 and June 2011), so they were not included. The same thing happens in San Mateo County, and the one company that submitted from Sonoma was deemed partial dance and not included.

# Budget

**To better understand how CDP data may or may not accurately represent the financial distribution of the dance sector, we reviewed the income of dance entities in the CDP with our research group.**



**Research Group**

60%          10%     15%     9%     4%  2%

**Cultural Data Project**

22%          14%     29%          23%          12%

- Under $50,000
- $50,000 - $100,000
- $100,000 - $250,000
- $250,000 - $1,000,000
- Over $1,000,000
- Unknown

**CDP dance data is skewed toward organizations with larger budgets.** This data reflects the number of organizations in each budget category. The research group, which represents a sub-set of the larger census, shows 60% of respondents having budgets of less than $50,000 in their last fiscal year.

With respect to budget size, CDP data is skewed to an even more marked degree than geographic distribution. The original purpose of CDP — to streamline the process for applying to major funders — is clearly influencing who fills out a CDP profile. This can be seen in the average profile of the budget size in the CDP as compared to a broader sweep of the community. CDP includes organizations of a scale and type that focuses on those seeking grants. Pointing this out is only to provide a caveat for users of CDP data not to assume it represents the whole of the field in the Bay Area region.

The comparison charts show CDP heavily weighted towards larger budget organizations, severely under-representing organizations with annual budgets under $50,000, which constitute the majority of dance operations in the region, as demonstrated by the research group.
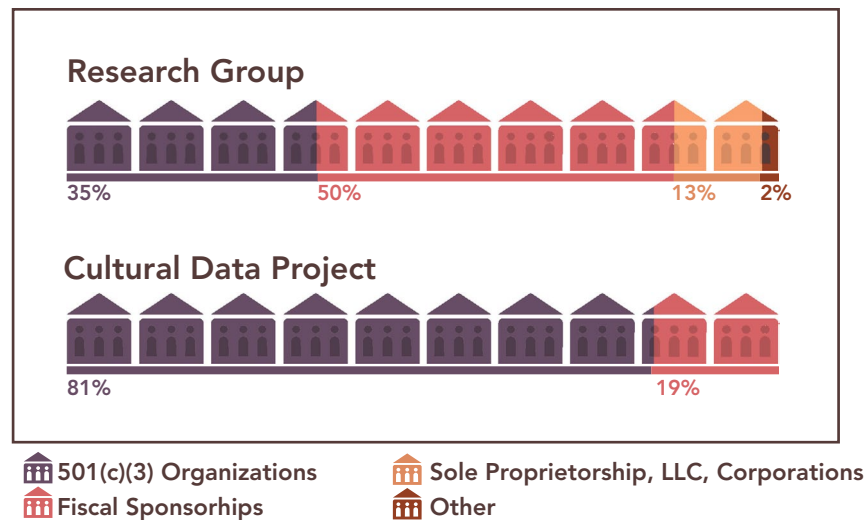
# Organizational Structures

**The third area we looked at is the distribution of various organizational structures, with particular attention to the role of fiscal sponsorships.**

Dancers' Group operates the largest fiscal sponsorship program in California serving the dance community. This gives us a unique perspective on the organizational and operational variety in the region within the larger dance community, and was an important catalyst for designing this study.

Based on anecdotal observation, as well as the results of the annual survey conducted among fiscally sponsored projects, Dancers' Group's staff recognizes the important role played in the ecology of dance in the Bay Area by dance makers and supporting organizations that have not decided to incorporate as a 501(c)(3) nonprofit, yet are still creating work as a mission-based charitable dance entity.

Although these entities constitute an important force in the dance community, up to now it has been impossible to quantify the impact of fiscally sponsored dance projects and programs, or those using structures apart from the traditional non-profit 501(c)(3) legal model. As detailed in the second objective of this research study, we undertook to learn what percentage of dance activity is undertaken by operations using alternative organization models. In this way, we added to our understanding of the parameters included, and excluded, by the rich resources of CDP data.



**Research Group**

35%    50%    13%    2%

**Cultural Data Project**

81%    19%

🏛 501(c)(3) Organizations    🏛 Sole Proprietorship, LLC, Corporations
🏛 Fiscal Sponsorhips    🏛 Other

**CDP data is skewed toward the non-profit 501(c)(3) structure.** 81% of CDP dance organizations identify as 501(c)(3) non-profits. This differs dramatically from the research group, of which only 35% are 501(c)(3)s. Based on the research group, fiscal sponsorships are the predominant organizational structure used to deliver programs in the dance sector in the region. This is another crucial fact to be borne in mind when reviewing the data derived from CDP in the next section.

# Part 3:
# Dance Sector Key Benchmarks

**A primary objective of this report is to create a tool for tracking the relative health and well-being of the dance community in the region over time.**

All of the foregoing was designed to clarify and substantiate the meaningful benchmark indicators, a primary objective for this report. The information compiled is envisioned as an opportunity to expand on work Dancers' Group has been doing as an annual report for some years among its members—to create a longitudinal study of a few meaningful benchmark health indicators.

There's no question that CDP represents the most established end of the dance spectrum in budget size, resources, staff, etc. This is contextualized in Parts 1 and 2, as well as Appendix B. Therefore, all results need to be viewed in this context, with the understanding that they do not represent the field as a whole.

And yet, Dancers' Group feels strongly that these differences do not invalidate the effort to track the health of the sector through CDP data, as long as the caveats are well-understood. The indicators selected can be understood to have a similar (although probably not identical) effect on the organizations not represented in the CDP data, which is to say, those operating outside the 501(c)(3) structure, serving communities outside San Francisco County, and with smaller budgets.

**As CDP offers the best and most consistent source of data available, Dancers' Group proposes to track indicators through CDP every year to provide a snapshot of trends among participating dance organizations, recognizing always that this is a partial picture of the total activity**.



FACT/SF, Falling

## Dance Sector Key Benchmarks *(cont.)*

**Parameters:**

The parameters for gathering CDP Data that reflect the dance sectors health benchmarks in this study are:

**1. Includes organizations residing in the 11 Bay Area counties covered by Dancers' Group's work: Alameda; Contra Costa; Marin; Monterey; Napa; San Francisco; San Mateo; Santa Clara; Santa Cruz, Solano and Sonoma.**

**2. Includes only organizations with an estimated 80% or more of their activities devoted to dance.** Those with less than 80% of their activities devoted to dance are not included in the data set, such as multi-disciplinary organizations, or some programs working within "sheltered" institutions such as universities or municipalities (such as dance classes at local Parks and Recreation Centers). Unfortunately, these criteria also exclude some culturally-specific operations whose traditions do not separate dance from other, related cultural expressions inseparable from dance, such as mask-making, regalia, music, etc. as these distinctions were beyond the scope of this study to clarify.

**3. Each data set represents organizations with a fiscal year end date within a specific 12-month period.** For the purposes of this study, we elected to use the time range of July 1 through June 30, for which we gathered the three most recent complete years of activity available on CDP as follows:

> FY 10-11 = organizations whose fiscal year ends between July 1, 2010 and June 30, 2011
> FY 09-10 = organizations whose fiscal year ends between July 1, 2009 and June 30, 2010
> FY 08-09 = organizations whose fiscal year ends between July 1, 2008 and June 30, 2009

**4. Medians are used to track indicators, rather than average data points.** Using medians is a common practice to replace averages when significant outliers on either end of the range are known to exist in the data, by eliminating the influence of outliers that would otherwise skew results to an unacceptable degree. Median is data at the exact middle of a range of numbers, so there are an equal number of organizations above the reported median and below it. In the event of an even number of entities, an average of the two mid-point entities is used. For this report, medians were chosen to eliminate the skewing effect of the largest budget dance organizations in the region.



**Sundance Association, Castro Street Fair**

## Dance Sector Key Benchmarks *(cont.)*

### The Data:

The indicators we have selected to track longitudinally are:

- Revenue
- Paid FTE Positions
- Paying Participants[8]
- Non-Paying Participants[9]
- Individual Donations
- Number of Individual Donors

These indicators were selected as as our key benchmarks to reflect the economic impact of the arts, and as evidence of community support in the most direct, measurable way, which we believe would be meaningful over time.

Revenue was chosen as a benchmark to reflect the economic impact of dance in the region from year to year. We selected revenue, as opposed to expenses, as a comparison point to the other benchmarks that relate to income, namely paying participants and individual donations.

Total paid Full Time Equivalent (FTE) positions are a measure of economic impact because these are the people being employed by dance in the region. We chose this metric instead of the dollar amount paid to employees because the latter could include the variation of staff salary increases, muddying potential insight about total staff FTEs moving either up or down.

Paying participants and individual donations (both the number of donors and the amount of individual contributions) quantify whether active community participation/measurable support is changing over time. The number of non-paying participants also reflects public interest and engagement in dance.

We considered other potential key benchmarks, as the CDP offers so many options. However, our goal was to create a short-list of reliable indicators that were most useful in creating an overview of dance and its relationship to its audiences and communities, and the economy of the region.

The Key Benchmarks that follow derive from the most complete current three years worth of data available through CDP at the time of the writing of this report. The data is reported in two ways: as aggregates and as median figures.

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[8] Paying Participants includes attendance for performances, classes and workshops.

[9] Non-Paying Participants only includes attendance for performances, as CDP does not track non-paying participation for classes and workshops.

## Dance Sector Key Benchmarks *(cont.)*

### Aggregate Data:

It is important to emphasize that the aggregate annual figures are only partial (as illustrated by the census and the research group), and equally as important, subject to misunderstanding due to the impact of the largest-budget dance companies in the region. Given that the number of "majority" dance organizations in extended Bay Area in the census is 799, and that the average number of organizations represented by the CDP data over the three years is 84, the CDP data represents just over 10% of the total dance activity in the region.[10]

To put this in perspective, of the total aggregate revenue listed below for FY 10-11: 72%, or $62,891,729, are revenues for the three largest organizations. Other aggregates below are subject to the same caveat.[9]

|  | FY 08-09 | FY 09-10 | FY 10-11 |
|---|---|---|---|
| **# of Organizations** | 85 | 89 | 78 |
| **Total Revenue** | $66,158,002 | $81,426,849 | $87,506,657 |
| **# of Paid Employees (FTE)** | 847 | 828 | 766 |
| **# of Paying Participants** | 830,528 | 814,337 | 754,922 |
| **# of Non-Paying Participants** | 493,822 | 890,689 | 373,384 |
| **Individual Donations** | $15,388,004 | $12,017,491 | $11,797,794 |
| **# of Individual Donors** | 14,590 | 15,366 | 14,929 |



**San Francisco Ballet School Trainee Program, Rotunda Dance Series**

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[9] The most significant is Individual Donations, as 84% of the aggregate, or $9,913,178, belongs to the three largest organizations.
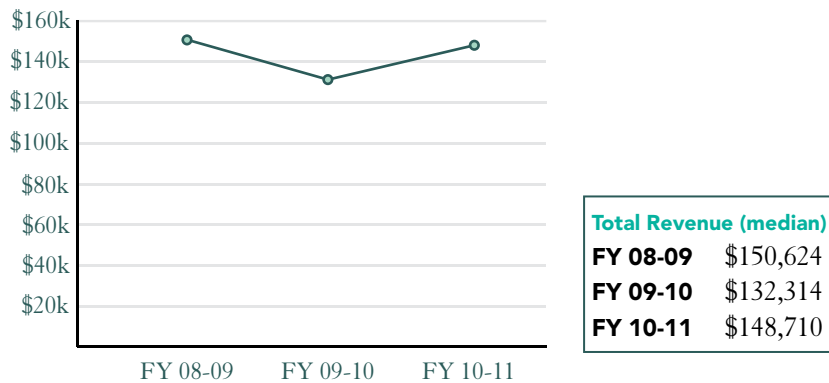
## Dance Sector Key Benchmarks *(cont.)*

**Results** *(expressed as median figures)*:

In summary, the following charts reflect the geography, budget distribution and organizational types represented in the CDP group, which, as shown in Part 2, represent a partial view of the field of dance in the region. This data represents those organizations identified as primarily dance, and does not include the many organizations that are multi-disciplinary or whose dance activity does not constitute at least 80% of their activity.

**Total Revenue (median)**

Median revenue among CDP organizations took a slight dip of 12.2% in FY 09-10, then rebounded to roughly the same level in FY 10-11.

| Total Revenue (median) | |
|---|---|
| **FY 08-09** | $150,624 |
| **FY 09-10** | $132,314 |
| **FY 10-11** | $148,710 |

**Full-Time Equivalent (FTE) for Paid Employees (median)**

The median number of paid employees, measured as FTE positions, declined by 8.9% between FY 08-09 and FY 10-11.

| FTE Paid Employees (median) | |
|---|---|
| **FY 08-09** | 2.3 |
| **FY 09-10** | 2.3 |
| **FY 10-11** | 2.1 |
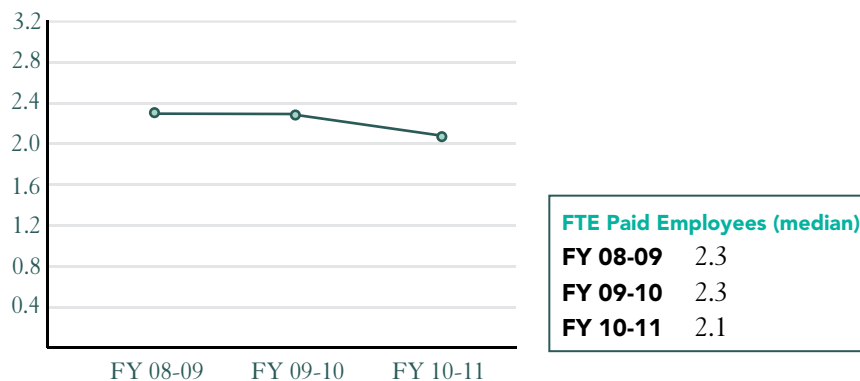
## Dance Sector Key Benchmarks *(cont.)*

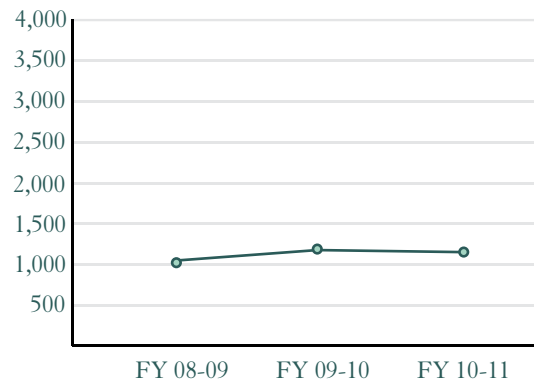**Number of Paying Participants** (median)

The median number of a key indicator of community support, paid participation, declined significantly between FY 08-09 and FY 10-11, by 32.6%. This was only partially offset by a slight increase in median non-paying participation of 11.9% over the same period.
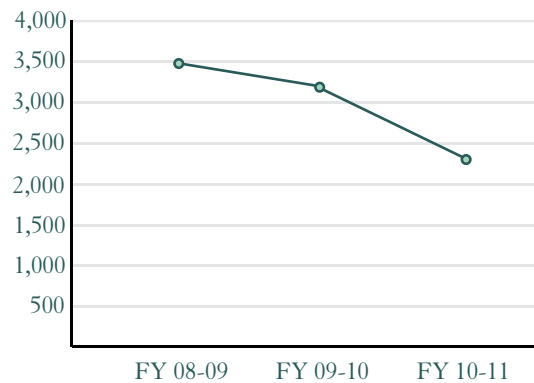


| Number of Paying Participants (median) | |
| --- | --- |
| **FY 08-09** | 3,500 |
| **FY 09-10** | 3,279 |
| **FY 10-11** | 2,360 |

**Number of Non-Paying Participants** (median)



| Number of Non-Paying Participants (median) | |
| --- | --- |
| **FY 08-09** | 1,050 |
| **FY 09-10** | 1,200 |
| **FY 10-11** | 1,175 |

## Dance Sector Key Benchmarks *(cont.)*

**Total Individual Donations (median)**

The median number of total individual donations, the other important indicator of community support, decreased by 22.0% over the last three years reported in CDP.

| Total Individual Donations (median) | |
|---|---|
| **FY 08-09** | $9,369 |
| **FY 09-10** | $6,406 |
| **FY 10-11** | $7,311 |
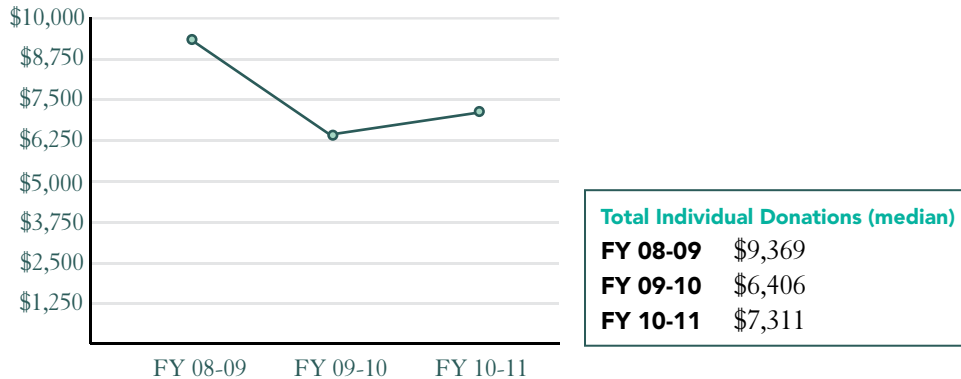
**Total Number of Individual Donors (median)**

The median total number of individual donors increased by 34.4% over the same period. When viewed in relation with the decreased in total individual donation, we can calculate that the average value of a donation has declined by a precipious 41.9% over the three year period.

| Total Number of Individual Donors (median) | |
|---|---|
| **FY 08-09** | 32 |
| **FY 09-10** | 30 |
| **FY 10-11** | 43 |
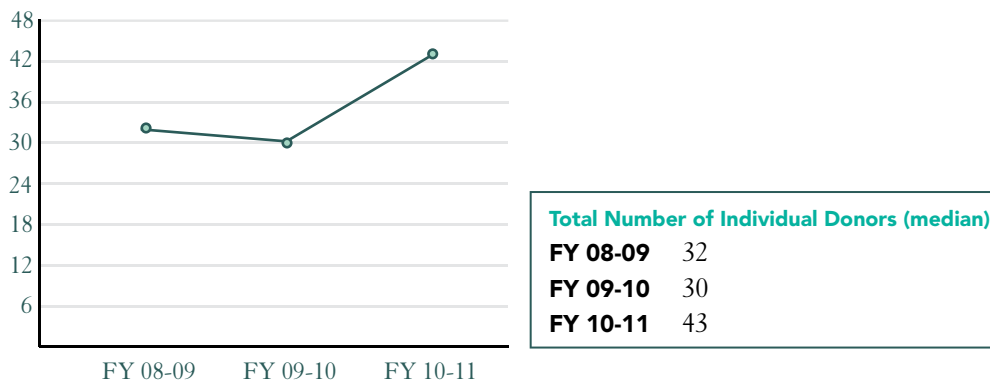
**Conclusions:**

This information is offered to the dance community and its supporters for the purpose of tracking the health and wellbeing of the sector, insofar as the CDP data represents the field of dance in the region. We conclude that while the CDP offers an invaluable trove of information with many important uses, it is not best suited to providing insight on an entire field as diverse and complex as dance.

While only a partial view of the entire field, the CDP data will continue to be useful to the field of dance as a rough indicator of how things are faring for the larger budget, more established 501(c)(3) entities. Dancers' Group intends to continue to provide this longitudinal information as part of its annual report to the field.

# Appendix A: Acknowledgements

**This project was undertaken under the leadership of Wayne Hazzard, Executive Director of Dancers' Group, Michelle Lynch, Program Director of Dancers' Group, and consultants Kegan Marling (former Program Director of Dancers' Group) and Laurie MacDougall.**

The project team wishes to thank Lora Gordon and her staff at CDP, who were cheerfully responsive to every one of our concerns and requests. And Dancers' Group is grateful to the California Arts Council for supporting this study.

The authors of this study also wish to thank the following people for their help, moral support and diligent compiling of data for the census. We appreciate the kindness and patience of:

**Terry Conway,** *World Arts West*
**Lily Kharrazi,** *Alliance of California Traditional Arts*
**Julie Mushet,** *World Arts West*
**Julie Phelps,** *CounterPULSE*

The data used for this report comes from several sources, outlined in the next section. However the majority was provided by the Cultural Data Project (CDP), which as of the writing of this report is a collaborative project of the Greater Philadelphia Cultural Alliance, The Greater Pittsburgh Arts Council, Pennsylvania Council on the Arts, The Pew Charitable Trusts, The William Penn Foundation and The Heinz Endowments, created to strengthen arts and culture by documenting and disseminating information on the arts and culture sector.[10]

Any interpretation of the data is the view of Dancers' Group and does not reflect the views of the Cultural Data Project. For more information on the Cultural Data Project, visit culturaldata.org.

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[10] Effective April 1, 2013, the Cultural Data Project (CDP) began operations as a separate 501(c)(3).



**Duniya Dance & Drum Company, Rotunda Dance Series**

# Appendix B:
# General Methodology

**The most significant achievement of this study is, arguably, the first effort in the Bay Area to pull together a rough census of all dance activity, of all kinds, encompassing all possible organizational forms.**

**This mapping of the regional dance field is an unprecedented endeavor, requiring substantial independent research using the following criteria:**

### Geography

The 11 counties included in our definition of the Bay Area are: Alameda; Contra Costa; Marin; Monterey; Napa; San Francisco; San Mateo; Santa Clara; Santa Cruz; Solano; Sonoma. Santa Cruz and Monterey Counties are not always included in definitions of the Bay Area, but since these two counties are encompassed by Dancers' Group's work, this research study includes them.

### Kinds of Organizations

The dance field is enormously complex and uses a wide variety of structures to deliver its services to the public. The stand-alone non-profit 501(c)(3) structure is one that readers are most likely familiar with. Some dance organizations prefer to operate under a fiscal sponsorship structure. Dance is also delivered through "sheltering" institutions with a larger mission, for example, universities or cultural centers. Other structures in the research include sole proprietorships, L.L.P.'s, Dance schools, and training operations are included in the census of organizations wholly or pre-dominantly devoted to dance.

### Sizes of Organizations

Any dance, or dance-related organization with enough activity to show up on one of the databases from which we gathered the master list was included if it met the criteria of being wholly or pre-dominantly devoted to dance within one of the counties of the Bay Area. The data in Part 1 shows that a considerable amount of dance activity in the Bay Area is conducted by organizations with budgets below $50,000.

### Dance Styles

The Bay Area is uniquely rich in offering sub-communities representing a tremendous diversity in styles of dance. While it would be desirable to be able to chart dance activity by dance styles (e.g. bhangra, tap, salsa, contemporary modern, ballroom, ballet, hip-hop, hula, contact improvisation, jazz, liturgical, acro, flamenco, etc.), the complexity of the topic was not within the scope of the resources available for this project.



Sue Casa, Tiara Sensation

## General Methodology *(cont.)*

**The following sources provided the information for the census, research cohort and Key Benchmarks utilized in this report:**

**Part 1: Overview of the Field**

To supplement the CDP data, this report brings together a wide variety of sources and data gathering styles in order to create an approximation of the breadth of dance activity in the Bay Area—all dance, all forms, all sources. We attempted to identify organizations and entities in the region that create dance, or make dance possible, sponsor dance or are somehow integral to dance activity.

To be as thorough as possible, this study utilized a number of sources for the census.

- Cultural Data Project (CDP)
- Dancers' Group fiscally sponsored projects
- California Dance Network database
- Bay Area Performing Arts Spaces database
- World Arts West performer database
- CounterPULSE performer database
- Bay Area Dance Week database
- Alliance of California Traditional Arts database
- Regional lists of dance organizations from arts council by county (responding counties were San Francisco, San Mateo, Santa Cruz and Santa Clara). Note that Monterey County responded after research was complete and was not included in this report.

This entire list of sources was used as the basis for the census in Part 1, with all duplicates eliminated.

**Part 2: Comparison data**

In Part 2, a sub-set of these sources was used to compose a research cohort representative of the Bay Area dance community, in order to secure more details. The research cohort included the CDP organizations meeting the criteria, supplemented with survey data from an existing source (Dancers' Group fiscal sponsorships annual survey) and a new survey asking a few key questions correlated with data available from CDP and DG's annual fiscal sponsorship participants. This is the basis for the findings in Part 2.

The groups sent the new survey and the response rates were:

| | |
|---|---|
| California Dance Network database | 27.8% |
| Bay Area Performing Arts Spaces database | 15.1% |
| World Arts West database | 0.7% |
| CounterPULSE fiscal sponsorship database | 1.7% |

Due to the statistically insignificant response rate from the World Arts West and CounterPULSE communities, these survey responses were not included in the comparison data.

**Part 3: Dance Sector Key Benchmarks**

This section utilized CDP data exclusively.

## General Methodology *(cont.)*

**Findings on Fiscal Sponsorships compared with 501(c)(3) entities:**

Because of the importance of the fiscal sponsorship organizational form in the field of dance in the Bay Area (see Part 2), we sought to learn as much as possible from existing sources about the unique qualities of fiscal sponsorships. To that end, we reviewed CDP data from the most recent fiscal year (FY 10-11) to get a rough picture of how the fiscal sponsorship organizational structure compares to 501(c)(3). This suggested two points that are not surprising, which then puts the CDP data used for the annual indicators in Part 3 in perspective. These are:

- **Compared to 501(c)(3) organizations in the CDP, fiscally sponsored operations typically have significantly fewer (if any) paid staff.**

In the CDP, the average fiscally sponsored organization is predominantly dependent on volunteers (12% of the total reported employees) and independent contractors (88% of the total reported employees) to conduct business. Of all of the fiscally sponsored organizations in CDP, not a single one had paid full-time or part-time staff. Because CDP data in general skews heavily towards 501(c)(3) organizations, we can venture that it over-represents the volume of paid staff and under-represents contracted work in the dance community.

It is not surprising that, as a category, fiscally sponsored dance entities do not report having paid staff, either full or part-time. Outsourcing or contracting for services is the common method for administering these operations, and this in part accounts for why they are under-represented in CDP. Participation in CDP for fiscally sponsored projects, and we speculate even some 501(c)(3) entities, only makes sense if there is an incentive to invest in such an effort, like a grant opportunity.

- **In the CDP, fiscally sponsored operations have fewer income sources than 501(c)(3) organizations, and more of their budget comes from earned income and individual support.**

In the CDP, fiscally sponsored operations on average have 84% less income than 501(c)(3)s, and a majority of fiscal sponsorships showed no income from government or corporate sources. Because CDP data in general skews heavily towards 501(c)(3) organizations, we can project that it significantly over-estimates the average budget size and percent of income from government and corporate support.



Gamelan Sekar Jaya, Rotunda Dance Series

## General Methodology *(cont.)*

**Correlating Timeframes for Different Sources of Information:**

Each section of this report represented its own challenges, and required different methodologies. But there was a general issue about timing of data that pertained to all information-gathering efforts.

To pull together the most significant sources of data that were drawn from the most recent information available in the most statistically relevant numbers, some accommodations were necessary.

CDP has been adding data over time, which means earliest years offer less data for review. At the other end of the timing spectrum, there is a delay in data entered into CDP and vetted for accuracy as all data is based on an organization's fiscal year. The dates/fiscal year for dance entities in the Bay Area varied widely.  This is significant because all CDP data is entered according to each individual organization's fiscal year.

Data from Dancers' Group's annual fiscally sponsored member survey, while they correspond to CDP categories, uses Dancers' Group's fiscal year, which is a calendar year. To get as close as possible to CDP data as defined above, the decision was made to use the 2011 survey results. These overlap the CDP data by six months, which is reasonably close in time.

Data from the survey sent to all other sources (listed in the previous section, page 22) requested data from the most current completed fiscal year. Here, too, the timeframe is not exact, and yet we judge close enough to provide some insight, with these caveats in mind.

In order to conduct a more exact analysis on any of these topics would require resources beyond the scope of this report.



Katie Faulkner, ONSITE: We Don't Belong Here

# Appendix C:
# Census List of Dance Entities in the Bay Area

13th Floor Dance Theater
3 Stone Productions: Body Tales &
    Authentic Movement Classes
4Ever Dance Studio
A Mused Collective
ABADA-CAPOEIRA San Francisco
ABD Productions / Anne
    Bluethenthal & Dancers
Abhinaya Dance Company of
    San Jose
Abra Allan
Academy of Ballet
Academy of Classical Ballet
Academy of Danse Libre
Ace Dance Academy
Acrosports
Aditi and Amruta Trivedi
Adriana Bessa
AERODANCE
Afoutayi Dance Company
African Heritage Ensemble
African Queens
Afsaneh Art and Culture Society
Aguas Da Bahia
Ah-Lan Dance
ahdanco
Akebono Japanese Folk Dance Group
Al Juthoor
Alafia Dance Ensemble
Alegria de San Jose
Alexandria
Aliria Serna
Alisa Rasera
Allarh Mutiyaaran Punjab Diyan
Allie Dong
Alma Costumbrista
Alonzo King LINES Ballet
Alyce Finwall Dance Theater
Amanda Geroy
Amara Tabor-Smith / Deep Waters
    Dancetheater
Amy Seiwert's Imagery
Anata Project
And Still…
Andanza Spanish Arts
Andrea Diaz
Andrea Saliba, NoXcuses Fitness
Angel Inokon
Angela Porter
Anna and The Annadroids
Anna Martine Whitehead
Anne-Lorraine Bahi
Annie Parr
Anuradha Mudra Inc.
Apsara Dance Association
ARAX Dance
Archana Sachdev
Arenas Dance Company
Ariel Dance Productions
Art In Motion
Arte Flamenco de San Jose

Arthur Murray Dance Studio
AscenDance Project
Asia & Arabesque Belly
    Dancers & Drummers
Asociación Cultural Kanchis
Athira Pratap
Athletic PlayGround
Atlas School of Dance at
    The Branham Dance Center
Aura Fischbeck Dance
Austin Forbord
Avatar Flux
Avenue Dance Studio
Avy K Productions
AXIS Dance Company
Azahar Dance Foundation
Ballet Afsaneh
Ballet Afsaneh Art & Culture Society
Ballet de la Compasion /
    The Tea Dancers
Ballet Folklórico Alma de Mexico of
    South San Francisco
Ballet Folklorico Costa de Oro
Ballet Folklorico de Stanford
Ballet Folklorico El Valle
Ballet Folklórico Mexicano de
    Carlos Moreno
Ballet Folklórico Mexicano
    Fuego Nuevo
Ballet Folklórico Mexico Danza
Ballet Folklórico Netzahualcoyotl
Ballet Folklorico Tepatitlan
Ballet Lisanga Congolese Performing
    Arts Company
Ballet Pampa Argentina
Ballet San Jose
Ballroom & Beyond Dance Center
Bandaloop
Barangay Dance Company
Barbary Coast Cloggers
Bay Area Country Dance Society
Bay Area Flamenco
Bayer Ballet Company
Bayland Dancing
Bella Deluxe Entertainment
Berkeley Ballet Theater
Berkeley City Ballet
Betty Lucas
Bianca Brzezinski
Bibak of Northern California
Big Moves
Blackwell Dance Project
Bleeding Heart Bellydance
Blind Tiger Society/Bianca Cabrera
Blue Sparrow Arts
Body Wisdom, Inc.
Bolivia Corazon de America
BollyNritya/Jhankaar Beats
BollyRitmo
Bow & Sparrow
Bozur & Tesla

Branham Dance Center
BrasArte
breadnbutter dance
Breakdancing Twins
Brianna Taylor
Broadway Rhythm Dance Company
Burns-Work (Christian Burns)
Byb Chanel Bibene (Kiandanda
    Dance Theatre)
Calliope Carvajal
Cambodian Cultural Dance Troupe
Caminos Flamencos
Capacitor Performance
Capoeira Arts Foundation
Cara DeFabio
Cardinalidae
Carmen Carnes Dance Ensemble
Carmen D. Diaz
Carola Zertuche
Carolena Nericcio (Fat Chance
    Belly Dance)
Carolina Lugo & Carolé Acuña's
    Ballet Flamenco
Carpetbag Brigade Physical
    Theater
Cashion Cultural Legacy
Cassand Ballet
Cassie Begley
cat machines dance
Cathleen McCarthy
Celtic Dance Ensemble
Centeotl Grupo de Danza y Baile
Cera Byer
Chamberdance
Chandra Ayu Davies
Charlotte Moraga
Charya Burt Cambodian Dance
Cherie Carson
Cheryl Burke Dance
Chhandam Chitresh Das Dance
    Company
Children's Adventures in Movement
Chimera
China Dance School and Theatre
Chinese American International
    School Dance Troupe
Chinese Cultural Productions
Chinese Folk Dance Association
Chinese Performing Artists of
    America, San Francisco
Chinyakare Ensemble
Choreographers' Performance
    Alliance
Chris Black
Christine Bonansea
Christine Germain & Dancers
Chung Ngai Dance Troupe
Cid Pearlman/Performance Projects
Circo Zero
Cirque Noir
City Ballet School

## Census List of Dance Entities in the Bay Area *(cont.)*

City Dance Studios
Claire Calalo
Claudia Anata Hubiak
Claudine Naganuma
Cloverleaf Critters Children's Square
    Dancing
Colette Eloi
Collage Dance Ensemble
Colombian Soul
Company C Contemporary Ballet
Contact Improvisation Research
    Forum
Contra Costa Ballet Centre
Contraband / Mixed Bag
    Productions
Copious Dance Theater
Corrective kinetics
Counterpointe
CounterPULSE
CubaCaribe
CUE & Velocity Dance Company
Cultura Viva
Culture Shock Oakland
Dalila Jasmin
Damage Control Dance Theater/
    Shoebox Studio
Dana Lawton Dances
Dance 4 Health
Dance Academy USA
Dance Art Studio
Dance Attack! Studios
Dance Boulevard
Dance Brigade
dance ceres
Dance Co.
Dance Connection Performing Arts
    Centre
Dance Contunuum SF
Dance Council Movement Theater
Dance Daze in Schools
Dance Kaiso
Dance Mission Theater
Dance Monks
Dance Naganuma
Dance Repertory
Dance Theatre Intl.
Dance Visions
Dance/Theater Shannon
DanceArt, Inc.
DanceGround Keriac
Dancers' Group
DANCESynergy
DanceVersity
DanceVisions
DanceWright Project
Dancin Power
Dancing Sun Foundation
Dandelion Dancetheater
Danica Sena Gakovich
Danse Lumiere
Danspace

Danzhaus
Daria Kaufman
Davalos Dance Company
David Herrera Performance Co.
dawsondancesf
Debbie Goodwin
Deborah Slater Dance Theater
Deep Root Dance Collective
Deepa Menon
Dehcontee iberian Dance
    Company, Inc.
Desert Dance Festival
Detour Dance
Devendra Sharma
Diablo Ballet
Diamano Coura West African Dance
    Company
Diane Jarmolow
Dimensions Dance Theater, Inc.
Dohee Lee
Double or Nothing
DOUBLE VISION
Dry Creek Pomo Traditional
    Dancers
DSG Studios
Duniya Dance and Drum Company
Dunsmuir Scottish Dancers
East Bay Dance Center
East West Music and Dance
Eclipse Dance Theater
El Tunante
El Wah Movement Dance Theatre
Elisabeth Schiffbauer
Ellen Webb Studio
Embodiment in Education
Emese: Messengers of The African
    Diaspora
EmSpace Dance
Enrico Labayen
Ensambles Ballet Folklórico de San
    Francisco
Envisions Within Dance Performing
    Arts Company
Epiphany Productions Sonic Dance
    Theater
Eric Kupers/ Dandelion
    Dance Theater
Erica Hartono Kolodny
Erika Shuch Performance Project
Erika Tsimbrovsky
Erin Malley
Erin Mei-Ling Stuart
Esperanza Del Valle
Eszterlánc Hungarian Folk
    Ensemble
Eufrazia School of Ballet
Evangel King
eYen Zak
Facing East Dance & Music
FACT/SF
Fancy Dancers, Incorporated

Fantasy Dance Studio
Farah Yasmeen Shaikh
Farima Dance
Faroushe Dance
FatChanceBellyDance
Fellow Travelers Performance Group
FACT/SF
Firebird Dance Theatre
First Breath - Last Breath
Flyaway Productions
Fogo Na Roupa Performing
    Company
Folk Dance Federation
Folklorico Nacional Mexicano de
    Elena Robles
Fook Sing Lion Dance Troupe
Foothill College Repertory Dance
    Company
Footloose
For Dancers Only
Four Winds & Sweet Water Singers
Fresh Meat Productions
Friends of Olympia Station, Inc
Fua Dia Congo
Fuego Nuevo Ballet Folklórico Mexi-
    cano
Funsch Dance Experience
Gabriel Todd
Gadung Kasturi Balinese
    Dance & Music
Gamelan Sekar Jaya
Garrett Moulton Productions
Gauri Patil
GenRyu Arts
Ghungroo Dance Academy
Golden Green Irish Dance
    Company
Grace Dance Academy
Grace Lee Grant
Greene Academy of Irish Dance
Gretchen Garnett & Dancers
GROUP
group A
Group Folklórico Alika Del Nayar de
    San Jose
Group Petit La Croix
Grown Women Dance Collective
Grupo Folclórico Alma Ribatejana
Guru Shradha
Hahbi'Ru Dance Ensemble
Hai Yan Jackson Chinese Dance
    Company
Haitian Dance/Drum Conference
Hala Dance & Halanda Studio
Halanda Studio
Halau Hula Na Pua O Ka La'akea
Halau Makana
Halau Na Wai Ola
Halau o Keikiali`i
Harsanari
Harshitha Venkatesh

## Census List of Dance Entities in the Bay Area *(cont.)*

Hearan Chung
Heather Baer
Heidi Schweiker
Here Now Dance Collective
High Release
Hilary Bryan Dance Theater
Hiyas Philippine Dance Company
Hope Mohr Dance
Housin' Authority
HudsonDance
Hui Tama Nui
Human Creature
HumilitySwim Dance Media
Il Hyun Kim
Imani's Dream
In Motion Dance Center
In the Groove Studios
inkBoat
Inna Bayer
Inochi Dance
Inside Out Contemporary Ballet
International Academy of Dance
InterPlay
Intimate Embrace Tango
Irene Wang
Isa GlitterGirl Isaacs
Ishika Seth
Isidro Fajardo - Bolivia Corazon
    De America
Iu-Hui Chua
IXALT
Izumi Sato
Jaara Dance
Jacinta Vlach/ Liberation
    Dance Theater
James Graham Dance Theatre
Jamie Wright/Dance Wright Project
Jay Loyola Dance Project
Jayendra Kalakendra
Jennifer Gwirtz (Right Brain
    PerformanceLAB)
Jenny Fong
Jenny McAllister
Jensen School for the Performing Arts
Jess Curtis/Gravity Inc.
Jessamine Delancey
Jesse Hewit/Strong Behavior
Jessica Fudim and The Dance Animals
Jia Wu Dance Theater
Joe Goode Performance Group
Jonathan Yamauchi and Olivia Levitt
Jose Navarrete
Joweh R.A.W. (Random Amercian
    World Dance)
Jubilee American Dance Theatre/Eden
    Aoba Taiko
Julia Booker
June Watanabe in Company
Just B… Dance
Jyothsna Sainath
Jyoti Kala Mandir

Jyotsna Vaidee
Kaiaulu
Kaisahan of San Jose Dance Co.
Kala Vandana Dance Center
KalaAwishkar Bharatnatyam Dance
    School
Kalanjali: Dances of India
Kamille Hitz
Kantuta Ballet Folklórico de Bolivia
Karen and Michael Partnership
KARIKTAN Dance Company
Karilagen Dance Company
Kate Lam
Kate Mitchell & Dancers
Katherine Hawthorne
Kathy Mata Ballet
Katie Anderson
KatieDid Dance Company
Katy Yong
KaUa Tuahine Polynesian Dance
    Company
Kavita Radhakrishnan
KE Dance Projects
Kegan Marling
Keith Hennessy/Circo Zero
Kellita Maloof (aka Kelly Garton)
Kelly Bowker and Dancers
Kendra Kimbrough Barnes Dance
    Ensemble
Kerry Anne Aldridge
Kevin Greek
Khamsin
Khan Wong
Kiera Einhorn
Kim Epifano
Kimberly Adams
Kirkpatrick's School of Dance
Kiyonomoto RYU USA Classical Dance
    Group
Koko de la Isla - Flamenco
Koraci Croatian Folklore Ensemble
KULARTS
Kulintang Arts, Inc.
Kun-Shin Dancers
KUNST-STOFF arts and
    KUNST-STOFF Dance Company
Kyle Griffiths Band
Kyoungil Ong
L'Ecole de Danse
la ALTERNATIVA
La Fibi Flamenco Dance Company
La Tania Baile Flamenco
labayen dance/sf
Las Que Son Son
Lasya Dance Company
LaTanya d. Tigner
Laura Arrington Dance
Laurel Butler/make-shift
    dancetheatre
Leap of Faith Longsword
Leda Dance Co

Ledoh
Leigh Riley
Lenora Lee Dance
Leslie Friedman/Dance
Lestari Indonesia
Leung's White Crane Lion &
    Dragon Dance
LEVYdance
Light TAP Productions
LIKHA Pilipino Folk Ensemble
Lily Cai Chinese Dance Company
Lisa Townsend Company
Liss Fain Dance
Little seismic dance company
Liu and Han Chinese Dance
Livermore School of Dance
Lizz Roman and Dancers
LizZieMoVeS Co.
Los Gatos Ballet
Los Laureles Folklorico
Los Lupeños de San José
Los Mestizos de San Jose Folklorico
    Dance Group
Lowiczanie Polish Folk Ensemble of
    San Francisco
Luis Valverde
Luiselle Yakas
Luna Kids Dance
Macklin Kowal
Madhuri Kishore Kuchipudi School
Mahealani Uchiyama
Malia Movement Company
Mambo Romero
Marcelo y Valesa Solis
Marcie Judelson
Margaret Jenkins Dance Company
Margaret Wingrove Dance Company
Margherita I Ryan
Maria Luisa Diaz
Marie Stinnett Dance
Mark Foehringer Dance Project
Martenichki Family Dance Group
Mary Armentrout Dance Theater
Mary Carbonara Dances
Mary Sano's Dance Collaborations
    Project
Matthew Wickett
Maxine Moerman Dancetheatre
McCall Movement Media
Megan Kurashige
Megan Nicely/Dance
Melissa Cruz
Mexican Forum (Dance)
Mica Sigourney
Michelle Bird
Michelle Fletcher
Mid-Peninsula Dance Guild
Milka Djordjevich
Mills College Dance Department
Minikler, Children's Int'l Folk Dance
    Group

## Census List of Dance Entities in the Bay Area *(cont.)*

Minna Harri Experience Set
Minoan Dancers
Mir & A Company
Miriam Peretz
Miriam Wolodarski
Mission: Fusion
Mixed Bag Productions
MoBu Dance Studio
Mohamad Bangoura
Molissa Fenley
Mona Sampath Dance Company
Monique Jenkinson/Fauxnique
Morgan Hill Dance Center
Mountian International Dance Company
Movement Oasis
Moving Arts Dance
Moving Beyond Productions
Ms. Sonja B. Travick
Muisi-kongo Malonga
Murphy Irish Dancers
Na Kamali'i A Kiele
Na Lei Hulu I Ka Wekiu Hula Halau
Na- Mamo No`eau
Nancy Doize School of Dance
Napoles Ballet Company
Narthana - School of Bharathanatyam
Natalie Nayun
Natyalaya
Nava Dance Theater
Navarrete x Kajiyama Dance Theater
Navia Natarajan
New Arts Foundation / Nancy Karp + Dancers
New Moon Belly Dance Ensemble
New Style Motherlode Dance Studio
Niharika Mohanty
Nimely Pan African Dance Company
Nina Haft & Company
Niosha Dance Academy
Nita Little Dance Theater
Nitya Venkateswaran
Nor Cal Dance Arts
Nora Olivera
Northern California Korean Dance Association
Nritta Katha School of Kathak Dance/ Parna Basu
Nu-Growth
number9
Oakland Ballet Company
Oakland Dance Inc
ODC/Dance
Odissi Vilas
Olimpias
Olivia Corson. Lysa Castro (Body Tales)
On 3 Dance Company

Ong Dance Company
Opal Palmer Adisa
Open Your Heart Through Art
OpenSpacesDance
OREET
Ote'a' Api
Otufelenite Tongan Dance Ensemble
Pacific Ballet Academy
paco gomes and dancers
Paige Sorvillo
Palabuniyan Kulintang Ensemble
Palanza Dance
PAMPA (Prabhath Academy of Music and Performing Arts)
Pampa Cortés & Gigi Jensen
Parangal Dance Company
Paufve Dance
Paul Csonka
Pearl Ubungen
Peninsula Ballet Theatre
Peony Performing Arts
Peruvian Dance Company
Petaluma School of Ballet
Petaluma Snap-Y Dancers
Phoebe Osborne
Pioneer High School Dance Team
Post:Ballet
Prabhath Academy for Music and Performing Arts (PAMPA Dance Academy)
Presidio Dance Theatre
Priyanjali Dance
project agora
Project Bandaloop
Project Pulse
Project Thrust
Project.B.
Prop Box Studio
PureKT
Purple Moon Dance Project
Pusaka Sunda
Push Dance Company
Push Up Something Hidden
Pythia Arts Foundation
Quixotic Dance Technologies
Rachael Terada
Rachel Shaw
Racies de Mexico Ballet Folklorico
Radhika Kannan
Radica Giri
Raisa Punkki/punkkiCo
Raks A'Diva Bellydance Company
Raks Africa
Ramya & Subha
Rara Tou Limen Haitian Dance Company
Rasa Vitalia
RAWdance
Rebecca Vasile
Rebecca Whittington

Red Thistle Dancers
RELEASED dance coalition
Renacer Folklórico Bolivia
RequisiteDance
Rhythm Room Dance & Movement
Rhythmic Cultural Works
Right Brain PerformanceLab
Rik Panganiban
Riordan Break Dancers
Rising Sun Dance Theater
Robert Moses Kin
Robles Dance Studio
RockStar Dance Studio
RoCo Dance
Rooben Morgan
Rosemary Hannon
Roundhill Studios
Rowena Richie
Royal Scottish Country Dance Society
Rugged Dance Company
Run For Your Life!...it's a dance company!
Ruth Botchan Dance Company
Ruth Suzuki (Jubilee American Dance Theater)
SAFEhouse for the Performing Arts
Saki Suto / Scratch 4 Bloomin'
SalsaCrazy
Samantha Giron Dance Project
Samba do Coração
Sambaxé Dance Company
San Francisco Ballet
San Francisco Conservatory of Dance
San Francisco Dance Film Festival
San Francisco Hip Hop DanceFest
San Jose City College Dance Program
San Jose Dance Boulevard
San Jose Dance Theatre
San Jose School of Scottish Dance
San Jose Youth Ballet
Sandy Chao
Sandy Lee (City Dance Studios)
Sanhiti
Santa Clara Ballet
Santa Clara Valley Square Dance Association
Santa Cruz Ballet Theatre
Santa Cruz Dance
Sarah Bush
SarvaGuna Dance Group
Sausan Academy of Egyptian Dance
Sayaha Aida
SaYog Dance Company
Scott Wells & dancers
Scrub Oaks Collective
Sebastian Grubb
Sewam Dance – Eddie Madril
SF Hip Hop Dancefest
Sha Sha Higby
Shabnam Bellydance Studio

## Census List of Dance Entities in the Bay Area *(cont.)*

Shabnam Dance Company
Shahrzad Dance Academy
Shan-Yee Poon Ballet School
Sharon Took-Zozaya/Stamping Zebra
    Dance Theatre
SharQui - The bellydance workout
Shawl-Anderson Dance Center
Shawna Ke'alameleku'uleialoha
    Alapa'i & Na Pua O Ka La'akea
Sheena Johnson/Rebel Home
Shelly Lamb
Shely Pack Dancers
Shift Physical Theater
Shri Krupa Dance Company
Shuvani
Silicon Valley Dance Academy
Silicon Valley Historic Dance
Sindhu Ravuri
Sins Invalid
sjdanceco
Smuin Ballets-SF
Soaring Spirit Dance Studio
Social Dance Cultures
SoCo Dance Theater
Something Modern
Sonya Smith
Soul Expressions Fusion Arts
SoulForce
Soundancing Inc.
Spector Dance
Spring Fall dance studio
Sri Krupa Dance
Stage Dor Dance Studio and
    Performance Space
Stamping Zebra Dance Theatre
Stanford Quads Square Dance Club
Stanford Summer Dance Intensive
Star Dance Studio
Stefana Serafina
Stephen Pelton Dance Theatre
STEPOLOGY
Steps Dance Studio
Strong Current
Studio 10 Dance
Studio 12 Flys
Studio 1924
Studio 210
Suhaila Dance Company
Suhaila Salimpour Dance School
Swing Cats
Symbolic Dance & Fitness
Tahira: The Pure Dance Theatre
Takami Craddock
Tamalii
Tamalpa Institute
Tamarao Dance Company
Tandy Beal and Company
Tango Con*Fusion
Tannery World Dance and Cultural
    Center
Tap Explosion

Tara Catherine Pandeya
Tarangini School of Kathak Dance
Tattva Dance Academy
Tawnya Kuzia
Te Mana O Te Ra
Ted Maddry
Teen Dance Company of the Bay Area
Tejaswi Kondapalli
Terrain
Tessa Wills
Thai Classical Dance of
    Buddhanusorn
The 418 Project
The Academy of Danse Libre
The Carpetbag Brigade
The Dance Affair
The Dance Movement
The Dance Palace Community Center
The DanceWright Project
The Flamenco Society of Northern
    California
The Foundry
The Hula School of Santa Cruz
The Ladies of Moani Ke'Ala O Ka
    Mailelauli'i and The Men of Ka Iho
    Makawalu A Ka Ua Kipu'upu'u
The Lively Foundation
The Neva Russian Dance Ensemble
The Raquel Lopez Flamenco Dance
    Ensemble
The Rawson Project Contemporary
    Ballet
The Red Thistle Dancers
The Riley Project
The Tabard Theatre Company
The Tea Dancers
The Works Cooperative Ince,
    Exercise & Dance Studio
The Yoga Garden
Theatre Flamenco
Theatre of Yugen
Theo Aytchan Williams
THEOFFCENTER
This Sweet Nothing
Tim Rubel Human Shakes
tinypistol
Tlaloc Aztec Dance
Tonatiuh Aztec Dance Group
TRANSIT
TrAvIsMoVeS
Tuesday Night Jump
Turco School of Irish Dance
University of San Francisco Dance
    Program
University of San Francisco's Dance
    Generators
UpSwing Performance Company
Urban Jazz Dance Compnay
Urisawi of KYCC
VaBang! Dance Company
Valerie Chafograck

Valley Dance Theatre
Valverde Dance Company
Venture Dance Project
Vicki Virk
Vidhya Subramanian
Vinay Patel
Virginia Iglesias and Alma Flamenca
Vishwa Shanthi Dance Academy
Visual Rhythm Dance Company
Voices/SF
Wan-Chao Chang Dance
WAWA Tribal Dance Company
Wednesday Night Hop
WERK Collective
Westwind International Folk
    Ensemble
White Hawk Indian Dance Council
Wings of 100 Viet Dance Company
World Arts West
worlDancers
Xpressions
Yang Yang Dance
Yannis Adoniou
YaoYong Dance
Yellow Rock and Rollers Youth Square
    Dance Club
Yore Folk Dance Ensemble
Your Body Raks (Raks Africa)
Yuva Bharati
Zaccho Dance Theatre
Zhukov Dance Theatre
ZiRu Productions
Zohar Dance Company
Zuza Engler


Total Dance Entities: 799

**dancers**group

**Dancers' Group** promotes the visibility and viability of dance. Founded in 1982, we serve San Francisco Bay Area artists, the dance community and audiences through programs and services that are as collaborative and innovative as the creative process. As the primary dance service organization for the second largest dance community in the country, Dancers' Group's many programs help artists produce work, build audiences and connect with their peers and the community. **dancersgroup.org**

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Shae Colett, Outreach Director
Michelle Lynch, Program Director
Elizabeth Chitty, Administrative Assistant
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