

The Political Power of Dance: To Preserve or Not To Preserve?

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Undergraduate Honors Thesis
Sanford School of Public Policy
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Durham, NC

December 2016

Acknowledgements

I would like to express my sincere appreciation and gratitude to my advisors, Dr. Carolyn Barnes and Dr. Deondra Rose, for their endless support, mentorship, and patience throughout the past year. This thesis would not have been possible without their enthusiasm and encouragement. I also would like to thank my interviewees for taking the time to allow me to speak with them and provide me with incredibly interesting and critical insight. I am grateful to the Sanford School of Public Policy for affording me this opportunity and the Public Policy Summer Research Grant program to ensure I could complete the project I envisioned. Lastly, thank you to my family and friends who gave me their relentless love and support throughout the last year.

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ABSTRACT

Since the second half of the twentieth century, the performing arts community has struggled with a lack of resources, due to dwindling governmental funding. Recently, the 2008 financial recession proved the worse economic downturn for the arts. What is not well known is that the dance community suffered the most from the bust, for it is the youngest and thus most sensitive to any budget constraints, compared to theaters, symphonies or the opera.¹ Moreover, because dance is not easily censored, unlike other forms of media, such as TV or the radio, dance serves as a non-verbal form of communication to express potentially powerful political thoughts. While scholars explored the idea of change in the quality of art expression due to budget constraints in terms of music, operas or theaters, they have yet to explore the topic of aligning funding cuts with the role of dance as a mechanism for conveying political messages.

This thesis analyzes the impact that funding constraints due to the 2008 economic recession have had on dance's role as a tool for expressing political messages for professional dance companies. Combining my observations from interviews and a case study with statistical financial analyses, I explore whether the potential for the political power of dance remains or if these budget cuts compromise dancers' abilities to express themselves. Findings indicate that even though the capacity of dance as a political tool never ceases, limited funding resources jeopardize the quality of political dance expression. Nonetheless, companies remain dedicated to preserving the role of dance as a catalyst of potentially powerful political thought, by seeking alternative financial or artistic means.

¹ Hamdan, S. (2010). Last rites: as audiences shrink, budgets tighten, and jobs disappear, Sara Hamdan sees a dark future for dance. *First Things: A Monthly Journal of Religion and Public Life*, (205), 18+. Retrieved from http://go.galegroup.com.proxy.lib.duke.edu/ps/i.do?id=GALE%7CA231408025&sid=summon&v=2.1&u=duke_perkins&it=r&p=AONE&sw=w&asid=8e82bc188922231aa8e30670cd9e35dd

There is nothing so necessary to human beings as the dance . . . Without the dance, a man would not be able to do anything. . . . All the misfortunes of man, all the baleful reverses with which histories are filled, the blunders of politicians and the failures of great leaders, all of this is the result of not knowing how to dance.

- The Dancing Master in Moliere's Le Bourgeois Gentilhomme (1670)

INTRODUCTION

The turn of the twentieth century marked the beginning of the Westernization of dance, shifting its presence in predominantly France and Russia to the United States. Early to middle twentieth century saw the emergence of several now prominent American dance artists, including Alvin Ailey, Paul Taylor and Martha Graham. Praised for its athleticism and challenging movements, dance enjoyed much support. However, since the second half of the 20th century, dance has taken a downward spiral in terms of resources and funding. William J. Ivey is the former music industry executive and chairman of the National Endowment for the Arts (NEA), a federal agency that provides funding and offers support for the arts, including dance as a major recipient. In 1999, *Dance Magazine* published an article reporting Ivey's statement that dance received \$98 million, the lowest appropriations since 1976 (Collins, 1999, 33). The article further reported that Ivey attempted to implement a \$50 million program known as Challenge America, in hopes of restoring financial support for the arts (Collins, 1999, 33). However, budget caps on all governmental agencies inhibited substantial success of this program (Collins, 1999, 33). This marked the beginning of professional dancers and dance companies suffering due to their lack of resources. As a result, Ivey's program served as an impetus to predict the impact of even greater economic busts on the professional dance community.

Dance, in comparison to other performing arts groups, such as opera, theater, and symphony, is relatively young. According to Dance/USA, more than two-thirds of dance companies were founded only within the past sixteen years; only three of the U.S. ballet

companies – American Ballet Theatre, New York City Ballet, and San Francisco Ballet – were founded before 1950 (Van Dyke, 2010, 209.) Thus, dance is not as engrained into American culture, causing the dance community to lack the stable infrastructure, cultural memory, and broad acceptance that these older, more established art forms experience (Hamdan, 2010, 21). Because of its fragility, dance suffers the greatest with any budget constraints. Between 1992 and 2002, the number of audience members at a ballet decreased from 8.7 million American adults to 8 million or 4.7% of American adults to 3.9% (Van Dyke, 2010, 208). However, other performing arts increased their attendance over the same period – jazz music increased from 10.6% to 10.8% attendance and opera and theaters increased their number of attendees, as well (Van Dyke, 2010, 208). Dance was the only performing art form that decreased both its percentage of attendees and number of attendees.

Since dance is not as easily censored, unlike other forms of media, such as TV or the radio, dance is often employed as a non-verbal form of communication, in order to express political protest, resistance or a general movement. For example, Alvin Ailey American Dance Theater frequently conveys overcoming slavery throughout their pieces. Its renowned piece, *Revelations*, emphasizes African-American tenacity and faith throughout the journey from slavery to freedom (Ailey, 2016). However, because Alvin Ailey had to cut its performing season in half due to increasing budget cuts, it is unknown how this affects Ailey’s political message. Are choreographers reusing pieces, rather than creating new ones? Or, on the contrary, are they restructuring their pieces to portray a more relevant message?

This thesis analyzes the impact that funding constraints resulting from the 2008 economic recession have on the role of dance as means to portray political messages for professional dance companies. No study to date has explored the effect that funding cuts have had on the capacity of

dance to convey political messages. I use a mixed method approach, specifically quantitative financial data, a qualitative case study, and in-depth interviews, to investigate this topic. Offering new insight into this struggling community will hopefully bring awareness to this important issue, and save a beautiful and politically powerful, yet vulnerable art form.

RESEARCH QUESTION

Dance is an important tool to express potentially powerful thoughts. Given the increasing evidence that funding has been declining for professional companies in the past decades (Collins 1999, Van Dyke 2010), how have these downward trends shaped dance's role as a mechanism to convey political messages? This thesis addresses the following question:

What effects do budget constraints on dance programs since the 2008 economic recession have on the role of dance as a political message on professional dance companies?

This central question raises four sub-questions:

1. Do limited performing seasons, decreased company sizes, and declining market demand and support for performances caused by budget cuts, compromise a company's full potential for political expression?
2. Are dancers able to convey their desired messages they care to express given the impacts of this new economic landscape?
3. Will choreographers or dancers alter their choreographic approaches or movements to portray different messages to preserve the role of dance?
4. Is the role of dance as a mechanism for conveying political messages becoming obsolete?

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Prior to the Cold War, the arts symbolized national identity, freedom, and diversity of ideas. More specifically, American artists employed modern and abstract art, as well as literature to convey that American culture was better than the socialist ideas and the suppression of expression as in the Soviet Union and Eastern Europe. However, during the second half of the twentieth century, there was a large influx of immigrants into the U.S. with a diverse set of

opinions. Thus, this new disjointed cultural environment harmed the role of arts as a national symbol, causing federal investment in the arts to dwindle (Brooks, Lowell, McCarthy, Zakaras, 2001, 4). Since then, the performing arts community has struggled with a lack of resources. There has been much research done on the general effects of the limited funding on the entire arts community. For example, the RAND Corporation performed a study, *The Performing Arts in a New Era*, which concluded that these funding constraints caused a diminished market for live performances, as well as new ways to express movements and ideas. Since 1970, salary has stagnated and job security has decreased for artists. Since 1990, there has been a 50% decrease in federal funding for the arts, causing a shift from governmental support to state and local support (Brooks, Lowell, McCarthy & Zakaras, 2001, 20). More recently, not only did both federal and state government funding decrease as a result of the 2008 economic recession, but also endowments, contributions, and ticket sales declined, causing deficits, diminished audience sizes, and less support. A case study on the Joffrey Ballet concluded this recession as the worst economic downturn in decades, harming every branch of performing arts. (Hamdan, 2010, 20).

While the idea of changing effectiveness of art expression due to budget cuts has been explored in terms of music, operas, theaters or painting, scholars have yet to focus on whether budget cuts compromised expression in professional dance companies. What is not well known is that the dance community has suffered the most from this economic bust (Hamdan, 2010, 20). Thus, it is necessary to investigate two new perspectives – first, the impact of this bust on dance and second, dance as a tool to convey political messages in professional dance companies. The following discussion examines: 1) dance as a tool to present political messages, 2) the decrease in federal funding to professional dance companies since the 2008 economic recession, and 3) the consequences of these budget cuts that dance companies face. From these investigations that

scholars have or have not demonstrated, I conclude there is a need to investigate the impact of the funding constraints since the 2008 economic recession on the role of dance as a catalyst for political thought on professional dance companies.

Dance as a Catalyst for Political Thought

Scholars reveal that dance serves as a channel through which choreographers and dancers convey powerful thoughts (Giurchescu, 2001, 110). To communicate ideas, dancers employ methods beyond the choreography, such as facial expressions, music, verbal sounds, texts, poetry, props, costumes, and staging (Giurchescu, 2001, 111). A critical institutional study analyzed the political and social economy of dance. Specifically, it examined the way dancers and dance help shape and are shaped by all the aspects that comprise dance, such as performances, spaces, patrons, funding agencies, and other economic, social, and cultural formations (Banes, 2002, 95). Studies of museums and other public institutions inspired this assessment. Artists use their pieces as means to draw attention to issues they find compelling, such as a corrupt government regime (Banes, 2002, 96). Because museums exhibit artwork, beginning in the 1960s, they served as sites to discuss, which ultimately turned into debating, history, economics, and politics of the time. Additionally, since the second half the twentieth century, museums have faced budget cuts (Banes, 2002, 96). A parallel can be drawn to dance – just as museums were not only means to question social norms, but also threatened by funding restraints, so dancers both use their movements to express powerful ideas and confront funding declines (Banes, 2002, 96).

An article in *Theatre Journal* reported a prime example of dance and politics intersecting, when New York City Ballet toured the Soviet Union during the Cuban Missile Crisis. New York City Ballet performed in the heart of Moscow at the height of United States-Soviet tensions.

Unexpectedly, the company received a standing ovation from its Soviet audience (Croft, 2009, 422). NYCB's success in such a hostile time and environment highlighted that a shared love of ballet has the power to bypass ideological disparities and to create alternative viewpoints and perspectives amidst cultural dissent (Croft, 2009, 422). The piece performed, *Serenade*, became a political staple for NYCB, representing an artistic harmony of U.S. and Soviet culture despite political strife; *Serenade* symbolized what the future held regarding dance for the U.S. and what dance's past had been since its origination in Europe and Russia (Croft, 2009, 423). Rather than soloists standing out, soloists and members of the corps de ballet danced together. This placement reflected the piece's theme of community and sisterhood (Croft, 2009, 423). This article not only establishes how some companies already use dance as a political tool, but also provides an example of a political piece.

These various studies highlight that there are dynamics of dance beyond the superficial movements, such as the creative thought process that goes into choreographing. In particular, a dancer Sarah Wright (2009) explains the personal effects of choreographing due to the alteration in the dance community because of funding cuts. For example, she deliberately chose a song called "Xango" for a solo she choreographed because Xango is a Latin American mythical spirit (Wright, 2009, 1). Just as Xango's weapon is a double headed axe symbolizing balanced justice, so Wright's solo sought to portray the injustices of the budget cuts; by eliminating art and music, budget cuts threaten dancers with low paying jobs (Wright, 2009,1). Additionally, Wright (2009) addresses the role of dance as a "political tool," by explaining the intention behind her choreography. She believes music is means to reform society and through which to protest: essentially, dance and music are mechanisms by which to speak one's mind (Wright, 2009, 1). She first pretended to play the flute to demonstrate that playing music enhances her mind and

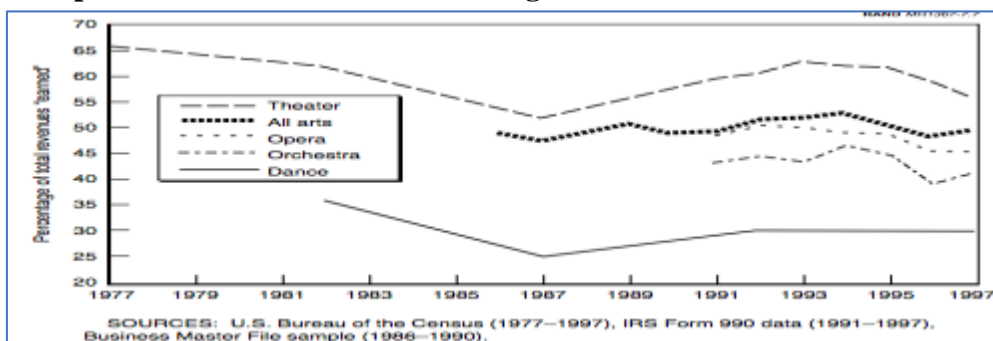
then placed the flute over her heart to portray that music improves learning and having music in her life makes her a better person (Wright, 2009, 2). Both these considerations successfully align the idea that budget cuts greatly harm dance companies (McCarthy, Brooks, Lowell, and Zakaras, 2001, 21) with the argument that dance serves as a catalyst for political thought (Banes, 2002, 97). There is immense creative craft that comprises choreographing (Wright, 2009, 1). Though seemingly mundane decisions, directors, choreographers, and dancers carefully and deliberately choose each movement, set design, costume, and lighting cue.

Dance embodies intellectual thought beyond pretty or cool movement; critical thinking, problem solving, analytical, and decision making skills are especially important for quality and effectiveness of movement (Ambrosio, 2015, 7). Less funding means fewer opportunities for dancers to develop these crucial skills, such as training programs or performances to choreograph in. Thus, the article *Critical Thinking and the Teaching of Dance* stimulates the question that funding cuts may now compromise these skills necessary for a successful dancer, ultimately jeopardizing the overall quality of choreography and dance (Ambrosio, 2015, 8).

Declining Funding Appropriations to Dance Companies

The 90s, in an increasingly competitive market, began a downward funding trend for the dance community. The Fiscal Year 1996 budget policy issued a 40% budget cut for the NEA (Dance/USA, 2016). **Graph 1** obtained from a study, *The Performing Arts in the New Era*, shows the earned income as a percentage of total revenues from 1977 to 1997 among various art forms – theater, opera, orchestra, dance and all other arts, revealing that dancers receive the lowest income (McCarthy, Brooks, Lowell, Zakaras, 2001, 21).

Graph 1. Earned Income as Percentage of Total Revenues 1977-1997



Obtained from the RAND Corporation's study, *The Performing Arts in the New Era*

Moreover, dance companies' average percentage of total revenues earned is 30%, a statistic that is consistently at the low end of the arts spectrum (Dance/USA, 2016). Both **Graph 1** and this statistic set a precedent for dance as the most endangered art form, stimulating a projection for the future: If trends observed from this twenty-year period continue, will there be an immense transformation of the dance community? Dance USA is one of the leading dance advocacy organizations, and its website reveals the NEA Grants afforded to dance companies in 2013 versus 2014. Whereas in 2013, the total amount was \$2,795,000 and the total number of grants awarded was 115, in 2014, the total amount was \$2,640,000 and the total number of grants awarded was 104 (Dance/USA, 2014, 1). The attached Appendices B and C – **2013/2014 NEA Grants to Large Dance Companies** – exhibit these figures, revealing downward trends. Furthermore, Dance/USA (2014) presents the NEA Issue Brief of 2014 that shows the NEA Annual Appropriations from FY 1992 to 2014. The largest increase was from 2007 to 2008, and then a dramatic decrease from 2010 to 2011 appropriate considering the ramifications of the 2008 economic recession (Dance/USA, 2014, 2). **Table 1 – NEA Annual Appropriations, FY 1992-2014** – exhibits these figures. Appendix A – **NEA Funding Appropriations History** documents the timeline of the NEA funding appropriations history from 1966 to 2016. Since 1966, the total appropriations continued to steadily increase, until 2010 began a downward trend.

Table 1. NEA Annual Appropriations, FY 1992-2014	
Fiscal Year Policy	Amount of Money Appropriated (millions of \$)
1992	176
1993	174.5
1994	170.2
1995	162.3
1996	99.5
1997	99.5
1998	98
1999	98
2000	97.6
2001	104.8
2002	115.2
2003	115.7
2004	121
2005	121.3
2006	124.4
2007	124.4
2008	144.7
2009	155
2010	167.5
2011	155
2012	146
2013	146
2014	146

Then in 2014 funds plateaued, slowly increasing in 2016. This data correlates to that of Dance/USA (2014), yet the NEA’s timeline ranges from 1966 to 2016 – a more expansive scope (NEA, 2016, 1). Moreover, the timeline of NEA’s Appropriations History supports the downward funding trends that earlier studies predicted (Collins, 1999), (McCarthy, Brooks, Lowell, and Zakaras (2001), (Hamdan, 2010). All these confirmations offer factual and objective information, providing credibility to this thesis. It is important to note that due to inevitable fluctuations in the economy, there is volatility and other times of decline within these trends. However, the 2008 economic recession posed the greatest oscillations. Thus, I focus on the declines of this period.

Impact of Budget Cuts on Dance Companies

The RAND Corporation's study *The Performing Arts in the New Era* provides its own predictions about the potentially compromised quality of the arts. First, limited resources will restrict opportunities for dancers to gain experience (McCarthy, Brooks, Lowell, and Zakaras, 2001, 55). Second, because companies have pressure to increase their revenues, there will be an increased need to appeal to mass audiences (McCarthy, Brooks, Lowell, and Zakaras, 2001, 55). As a result, innovative risks will be discouraged. Unlike earlier studies (Collins, 1999. 33), this report assesses both upward and downward trends for dance, posing controversial data as inspiration to research the topic further and in a more current time period. However, by exploring a broad scope, this study fails to narrow in on a specific aspect of the dance community, such as professional dance. Nonetheless, the presence of the studies of both Collins (1999) and McCarthy, Brooks, Lowell, and Zakaras (2001) were crucial pre-cursor sets of data and research that stimulated more in-depth questions.

A critical case study of the Joffrey Ballet in New York City confirms this above prediction that limited funding will harm the dance community, by arguing that as audiences dwindle, budgets are restricted, and jobs vanish, a dark future awaits dance (Hamdan, 2010, 21). Specifically, because budget cuts force companies to limit the number of company members, they increasingly threaten the job security of injured dancers. Furthermore, the case study also provides statistics to show the effects of funding cuts on other companies. For example, in 2011, the Paul Taylor Dance Company performed half the number of shows it performed in 2008, toured fewer than twenty American cities rather than its typical thirty-five cities, and only earned about \$20,000 per show, as opposed to between \$60,000 and \$90,000 as it did in 2008 (Hamdan, 2010, 20). Moreover, dancers are paid based upon the number of weeks they perform. Before the

recession, dancers performed an average of forty-four weeks, yet in 2009, they danced only about thirty-five weeks (Hamdan, 2010, 20). Additionally, due to a \$7 million budget deficit, New York City Ballet let go eleven of its 101 company members in July of 2009 (Hamdan, 2010, 21). In 2009, Alvin Ailey American Dance Theater toured only three of its normal six weeks and eliminated its overseas tour to reduce costs; it had already cut administrative staff and salaries (Hamdan, 2010, 21). This study is particularly beneficial, as it provides compelling and concrete evidence – specific monetary figures and data on company performances, seasons, and company members. It verifies the hypotheses that the declining funding allocations to dance companies in the past decade gravely threaten companies (Collins, 1999,1) and (McCarthy, Brooks, Lowell, and Zakaras, 2001, 55).

By establishing dance as a political tool, as well as the challenges dance companies face due to budget cuts, is there a correlation between funding constraints and jeopardizing the potential for dance as this means to convey political messages? Today, dance is more about competition and tricks, as opposed to a narrative (Hamdan, 2010, 22). People would rather sit at home and watch dance on TV for free, than pay \$180 for a live performance (Hamdan, 2010, 23). As a result, the number of dance TV shows, such as *So You Think You Can Dance*, has increased, while the number of live performances has decreased (Hamdan, 2010, 23).

Choreographers and company managers focus more on physical talent than pieces based upon insightful observations or a message beyond the superficiality of “cool” tricks or how many turns one can do. To reconcile the lack of funding, a case study published in *A Monthly Journal of Religion and Public Life* investigates three Joffrey ballerinas that created the New Bridges Ballet, which performs low-budget shows in non-conventional locations, such as bars or Washington Square Park; they performed a twenty-five minute, as opposed to a typical two hour, show on the

High Line with a friend playing the cello as musical accompaniment, rather than the typical full orchestra accompaniment (Hamdan, 2010, 24). By presenting these reports, this study not only offers credible and tangible data (Hamdan, 2010, 24), but also supports the idea that limited resources compromise dancers' ability to express themselves (Wright, 2009, 1).

An article in the *Dance Chronicle* raises the question of how professional dancers and choreographers value, teach, and view the role of dance today (Van Dyke, 2010, 207). This study was particularly crucial because it incorporated a diverse set of views – critics, scholars, and dancers'. It explores the effects of both budget constraints and diminishing attendance at dance performances (Van Dyke, 2010, 208). Because the author Jan Van Dyke is a choreographer, professor, and producer of a North Carolina dance festival, all these experiences allowed her to witness the first-hand effects of budget cuts on the dance community. Thus, she can make reasonable conclusions, allowing her article to be credible. She explains that by aiming to appeal to everyone, movement has become ubiquitous, such as partner improvisation with weightless lifts and leaps. After years of focusing on “pure movements,” today artists are unable to express emotion in nonlinear ways, but rather messages conveyed through choreography are too “oblique to be understood” (Van Dyke, 2010, 212). Since the dance boom of the 1960s, governmental funding and inexpensive real estate protected dancers from the volatility of the economy. This bubble blinded dancers from understanding the unwillingness of the audience to undergo the thought process of interpreting new dance, and thus created pieces intended to make the audience think (Van Dyke, 2010, 213). However, now that this funding bubble is popping, will choreographers or dancers alter their movements to portray different messages? How will they express themselves, given this new economic landscape?

The postmodern artist draws from pre-existing pieces to frame new pieces (Van Dyke, 2010, 211). However, the current lack of archives since budget cuts diminishes an artist's ability to draw from the past (Shepard, 2011, 149). An article published in *Fontes Artis Musicae* argues that choreographers lack originality and refer to past thoughts in most of their choreography (Shepard, 2011, 149). By searching what dance archives exist and to what extent dancers' necessities are met today, this study expands dance documentation efforts to preserve the legacy of dancers (Shepard, 2011, 149). Due to limited funds, it is increasingly difficult to save archives and videos. The dance community depends on past choreography as inspiration to create its future (Shepard, 2011, 154). Therefore, inaccessibility to these archives will compromise a choreographer's vision for a piece, thus proving detrimental to the quality of dance expression.

Research Goals

The existing scholarly literature effectively suggests the lack of funding for professional dance companies. It further suggests that 2008 was the worst economic downturn, creating a bleak future for the dance community. Finally, existing studies suggest that dance possesses several dynamics beyond the pretty movement and has potential for great modes of political thought. Taken together though, research neglects to align these ideas. One should consider the effects that funding cuts since the 2008 economic recession have had on the role of dance as a channel through which to portray political messages for professional dance companies. Because dance is a political tool, budget constraints can increase the danger of diminishing this expression. Given the limitations of current research, the proposed study performs a comparative analysis of a professional dance company and conducts interviews to synthesize these above thoughts in a compelling manner. It seeks to ultimately provide new insight into and urge awareness of this potential threat that faces professional dance companies.

HYPOTHESES AND OBSERVABLE IMPLICATIONS

Derived from the literature that I reviewed above, I present two hypotheses:

First, budget constraints due to the 2008 economic recession harm professional dance companies' full potential for expression. If this hypothesis is correct, I am likely to observe statistical trends that reveal shorter touring and performing seasons, decreased company and audience sizes, and reduced market demand for performances. In my case study, I am likely to observe discrepancies in pieces performed before and after the recession; pieces performed after the recession characterized by fewer dancers, poorer costume and set design quality or smaller theaters, all factors that would compromise dancers' ability to fully express themselves. Additionally, my interviewees may reveal the difficulties faced with limited resources.

Second, due to the funding cuts of the 2008 economic recession, professional dance companies have altered their choreographic approaches to preserve the role of dance as a tool to convey political messages. If this hypothesis is correct, I am likely to observe varying trends in the past decade behind choreographic motivation, through possibly different music or costume choices. Additionally, if budget constraints limit a company's access to video archives that choreographers would normally use as choreographic inspiration, then I will see new influences behind movements, translating into new overall themes. Furthermore, because of low market demand for live performances, companies may change its repertory to appeal to public demand. Doing so may also jeopardize dancers' full potential because popularity, rather than thoughtful messages will dictate choreographic decisions.

METHODOLOGY

The purpose of this study is to investigate the effects of funding cuts since the 2008 economic recession on the role of dance as a tool to express political messages for professional

dance companies. I take a mixed methods approach to answer this question – qualitative interviews with dance professionals, a case study of a dance company, and a quantitative financial analysis of changes in funding to dance companies since the 2008 economic recession. My key independent variable is funding allocated to dance companies, and my dependent variable is the quality of dance expression as a political message. Using qualitative interviews and a case study, I first distinguish dance as a political message, and then incorporate quantitative analysis to highlight the danger of diminishing this expression because of these funding cuts. My quantitative data directly reveal my independent variable, by demonstrating monetary declines in governmental funding allocated to dance companies since the 2008 economic recession. Then, through my qualitative analysis, I use this data as clues to dig further into the capacity of dance as a political message (my dependent variable). More specifically, I explore these trends in depth to assess the mechanisms that drive changes, such as major cuts in the amount of money available for choreography or costumes, causing shorter touring seasons, diminished audience sizes, smaller companies, and decline in set and costume quality. By doing so, I ultimately measure the strength of dance as a political message. I expect to see a change in the role of dance to convey political messages in dance companies due to these budget cuts.

Quantitative Dataset

My quantitative data captures both my independent and dependent variables – I operationalize the key independent variable as changes in governmental funding allocations to dance companies since the 2008 economic recession and the key dependent variable as quality of performance of political pieces, indicated through length of touring seasons, company sizes, set quality or resources available for costumes. According to the NEA, there are three main categories of Arts Funding in the United States: 1) direct public funding, such as NEA and state,

regional, and local arts agencies 2) other public funding, direct and indirect, such as various federal departments and agencies and 3) private sector contributions, i.e. individuals, foundations, and corporations. I focus specifically on direct public funding, such as through the NEA and the federal government because it represents the method of support that is most closely contingent upon public policy. The data primarily originates from studies available in the Duke Library Database, such as the RAND Corporation's *Performing Arts in the New Era* study, as well as Fiscal Year policies from the past decade, and a timeline of the funding appropriations of NEA since 1966. Additionally, the website for Dance USA (www.danceusa.org), one of the leading dance advocacy organizations, includes a timeline of the funding appropriations from the NEA to dance companies from 1992 to 2004. From these sources, I generate graphs of governmental funding flowing into dance companies for the various years mentioned. To receive NEA funding, dance companies must apply for a grant. The NEA, comprised of various distinguished artists and scholars, reviews the application and awards money based upon artistic excellence and merit.² This merit system not only incentivizes companies to perform high quality pieces, but also helps prevent bias in funding allocations, for artistic quality is apparent and indisputable. Thus, these data sources prove reliable.

Because I look specifically at the impacts from the 2008 economic recession, I examine trends both before and after the recession to observe significant changes. I create a dataset of funding appropriations from the following sources: Dance USA's Issue Briefs and records of NEA grants awarded to specific dance companies, a timeline of the history of NEA's total funding appropriations to all dance companies, Fiscal Year budget policies, revealing how much

² N. (2014, February). THE NATIONAL ENDOWMENT FOR THE ARTS ART WORKS FOR AMERICA Strategic Plan, FY 2014-2018. Retrieved March 22, 2016, from <https://www.arts.gov/sites/default/files/NEAStrategicPlan2014-2018.pdf>

Table 2. Data Sources and Information Overview	
Funding Data Source	Justification
<i>Dance USA</i>	Issue Briefs, records of 2013 and 2014 NEA grants awarded to specific dance companies both shown in Appendices A and B, conveying significant decreasing trends
<i>Fiscal Year Policies</i>	Annual federal budget policies: FY 96 issued a 40% budget cut for the NEA, FY 1992-2014 portrays significant downward trends, as shown in Table 1
<i>NEA Funding Appropriations</i>	Timeline of History of NEA Funding Appropriations, revealing significant declining trends, shown in Appendix 1
RAND Study: <i>The Performing Arts in the New Era</i>	Provides trends of earned income as percentage of total revenue of dance compared to opera, theater, orchestra and other art forms, as shown in figure 1. The figure shows dance at the lowest end of the spectrum, setting the precedent as dance as the most fragile art form.

money the federal government allocates to the NEA, and a dance study performed by RAND Corporation that provides trends of earned income as a percentage of total revenue of dance other art forms, as shown in **Graph 1**. My dataset encompasses financial figures from 1992-present; incorporating pre-2008 data, beginning in 1992, provides context to compare past trends to recent ones. **Table 2** justifies my selection of sources of funding. I sought to include the most credible sources that not provide the greatest amount of data, but also show the largest funding allocations to companies. I measure changes in funding by increases or decreases in dollar amounts across the past ten years. Analyzing these statistics provides insight into the impacts these trends have on dance expression for dance companies.

Qualitative Dataset

My qualitative data – an in-depth case study of dance companies and interviews with dance professionals – captures both my independent and dependent variables, as well; in my interviews and ethnographic observations, I examined how the economic crisis (IV) has influenced the political power of dance performances (DV). Through the case study of a professional company, I focused on the political expressions behind the movements, i.e. gestures, head positions, eye focus, verbal utterances, costume, song, and costume set choices.

Table 3. Dance Company Justification³

Dance Company	Date Founded	Funding Amount Received from NEA appropriations⁴	Company Size	Length of Typical Touring Season⁵	Known Political Pieces
<i>Alvin Ailey American Dance Theater</i>	1958	\$80,000	31	8 weeks	Revelations
<i>American Ballet Theater</i>	1940	\$90,000	84	4 weeks	The Green Table
<i>New York City Ballet</i>	1948	\$80,000	84	6 weeks	Serenade
<i>San Francisco Ballet</i>	1933	\$70,000	64	4 weeks	Shostakovich Trilogy

Specifically, I studied the existing repertory of Alvin Ailey American Dance Theater. As a foundation for my case study, I set a precedent of using dance as a political message by delineating key characteristics of four prominent dance companies. These include New York City Ballet, San Francisco Ballet, American Ballet Theater, and Alvin Ailey American Dance Theater –four U.S. companies founded before 1960 – an important fact, considering that the remainder of dance companies were founded after 1960. Because they are distinguished companies, trends in company sizes, touring seasons’ length or changes in ideas of pieces are credible and readily identifiable. **Table 3 – Dance Company Justification** – provides essential background information, such as the date founded, the amount of funding the company receives from the NEA, the number of company members, the length of its touring season, and an example of a political piece the company performs. These attributes establish these companies as the largest, longest standing, and most respected national companies in the performance market, all characteristics that qualify my choice to analyze Alvin Ailey specifically in my case study; because Ailey is more known to perform typically political pieces, my study of these pieces provide the most comprehensive analysis, specifically compared to other prominent companies.

³ National Endowment for the Arts Appropriations History. (2016). Retrieved March 23, 2016, from <https://www.arts.gov/open-government/national-endowment-arts-appropriations-history>

⁴ these amounts are compared to the rest of companies that receive \$10,000-\$20,000 from NEA funding

⁵ these are the typical average season lengths for the company, excluding decreasing the season length due to budget cuts

Table 4. Dance as a Political Message Operationalized

Known Political Pieces	Company Performed By	Political Ideas Conveyed	Emotional Concepts	Choreography	Music	Costumes/Set
<i>Revelations</i> ¹	Alvin Ailey American Dance Theater	1) Slavery 2) Freedom 3) Transcending barriers of Faith and Nationality	1) African-American faith, 2) Tenacity 3) Deepest grief and holiest joy in the soul	<i>Part 1</i> : enactment of ceremonial baptism, dance exercises from the Horton modern dance technique <i>Part 2</i> : enact church service, torsos lifted/ complex stepping patterns in unison to convey joy of faith	1) African-American spirituals 2) Song-sermons 3) Gospel songs 4) Holy blues	<i>Part 1</i> : wearing all white, carrying umbrellas, blue silk to exhibit water <i>Part 2</i> : fans, stools, wearing yellow
<i>The Green Table</i> ²	American Ballet Theater	1) Anti-war: opposes death and political power of bureaucrats because ones responsible for deciding to go to war 2) Originally choreographed to depict futility of 1930 Peace Negotiations 3) Performed most recently same day that President Bush delivered his State of the Union address	1) Dark power 2) Moral force	1) Soldiers in battle 2) Desperate women in fields 3) Used relationship of space and body by trying to eliminate classical ballet gestures: stretched palms, fists, reaching hands instead of elegant and relaxed wrists 4) Sharp, direct, strong, angular movements	1) Piano 2) Repetition	1) Waistcoated muckety-mucks in caricatured masks 2) Flag for hopeful soldier 3) Red dress and White scarf for the partisan 4) Skeleton costume for Death
<i>Serenade</i> ^{3,4}	New York City Ballet	1) US-Soviet Tensions in Height of Cold War/ Cuban Missile Crisis, 2) National Identities 3) Cultural Disparities	1) Empathy 2) Dependence 3) Companionship	Allusion to Giselle combined with Georgian folk dance which inspired Balanchine: 1) Several lines and diagonals 2) Off-center arabesques lunges and drags 3) Upside down leaps	"Serenade for Strings in C"	All female dancers dressed identically to highlight idea of community/sisterhood: long pale-blue gowns
<i>Shostakovich Trilogy</i> ⁵	San Francisco Ballet	1) Dmitri Shostakovich's rebellion against political expectations to follow the Stalinist regime: sought to create music for everyone, not just Russia 2) Homage to Russia	1) Survival 2) Artistic Choice/Freedom	1) Classical 2) Freedom of upper body in movements, phrasing and musicality 3) Tension	Contrast in music: very energetic/frantic, then returns to quiet	1) Red costumes 2) Backdrops have hints of Stalin-era Russia

¹Ailey, A. (2016). Revelations. Retrieved April 04, 2016, from <http://www.alvinailey.org/about/company/alvin-ailey-american-dance-theater/repertory/revelations>
²Kaufman, S. (2006). ABT's Antiwar Movements. Retrieved April 04, 2016, from <http://www.washingtonpost.com/wp-dyn/content/article/2006/02/01/AR2006020102474.html>
³Croft, C. (2009). Ballet Nations: The New York City Ballet's 1962 US State Department-Sponsored Tour of the Soviet Union. Theatre Journal, 61(3), 421–442. Retrieved from <http://www.jstor.org/stable/40587353>
⁴Bentley, T. (2010). The Ballet That Changed Everything. Retrieved April 04, 2016, from <http://www.wsj.com/articles/SB10001424052748703467004575463543929815752>
⁵Opolski, C. (2016). Program Notes. Retrieved April 04, 2016, from http://www.sfballet.org/artist/production/program_notes?prodid=2672

Table 4 – Dance as a Political Message Operationalized – operationalizes dance as a

political message, by defining how these particular pieces are political – characterized by the specific political ideas and emotional concepts the company seeks to express through all its performance choices. **Table 4** sets a precedent for my case study by establishing that these companies use dance as political means in various pieces – Alvin Ailey in *Revelations*, ABT in

The Green Table, NYCB in *Serenade*, and San Francisco Ballet in *Shostakovich Trilogy*. My explanation of various movements, pieces, and choreography from my case study demonstrate the potential for political messages through dance, based upon these existing characteristics.

I developed a broad coding scheme from my interview protocol. It covered main themes, such as the choreographic mindset behind decisions, political dance pieces, and changes within dance companies since budget cuts. I used these broad ideas to begin my research, but as I continued to work, more specific themes emerged from responses to my questions. For my case study analyses, I developed a broad coding scheme from my interviews, as well. I gained expertise from my interviews to have a better idea of how to accurately distinguish a piece as political. For dances that I watched, I took notes, characterized by detailed descriptions of song, costume, and set design choices, and choreographic approaches. To prevent potential subjective biases, I structured my notes according to the existing choreographic, musical, costume, and set choices of the pieces already operationalized as political, all of which I delineate in **Table 4**.

Interviews

In-depth interviews provided further insight into my research question. My sample size consists of ten interviews of dancers, choreographers, professors and company directors. This dataset includes Marat Daukayev, the former principal of the Kirov Ballet – a world renown ballet company in St. Petersburg, Russia – and now Director of the Kirov Academy in Washington D.C and Marat Daukayev School of Ballet in Hollywood, CA, as well as Duke Dance Professors, such as Julie Janus-Walters, former Principal of The Joffrey Ballet. As highly connected and respected members of the dance community, these interviewees led to snowball sampling; they referred me to other prominent dancers, choreographers or directors that provided additional useful interviews. By supporting or refuting the other interviewees' opinions, these

new interviewees helped guide my research: if they continued to support or refute similar ideas, then I ended my interviews and made reasonable conclusions; however, if they differed in views, then I redirected the theme of my questions and sought new interviewees.

By asking questions about people's experiences and perspectives, I gained eyewitness testimony. I conducted interviews either face-to-face or over the phone if there were geographical limitations. The interview protocol was semi-structured, with both open and closed-ended questions to capture intention behind choreographic decisions, political dance pieces, and changes within dance companies since the 2008 economic recession. Sample questions included, "what was your motivation when you choreographed this piece" or "as a dancer, have you witnessed changes in choreographic decisions due to the funding cuts, in the past decade? If so, how?" or "What is the role of dance in your life?" "Has this role changed at all over time?" "Are there external factors that affect this role?" All interviews were recorded and transcribed. Through IRB protocol approval, I presented consent forms, for both in person and oral interviews to ensure permission from my interviewees to use their names and quotations, as well as protection of my interviewees, my data, and myself in the case of sensitive material.

Data Analysis Plan

Combining my observations from interviews and my case study with my financial analyses, I observed whether the potential for dance as a mechanism through which to portray political messages remains or if these budget cuts compromise dancers' abilities to express themselves. I pointed to my independent variable of changes in funding cuts for dance companies for clues that fueled my dependent variable – dance as a catalyst for political thought. Considering shorter touring seasons, diminished audience sizes, smaller companies, decline in set and costume quality, and any other significant changes I observed during the 2008 recession,

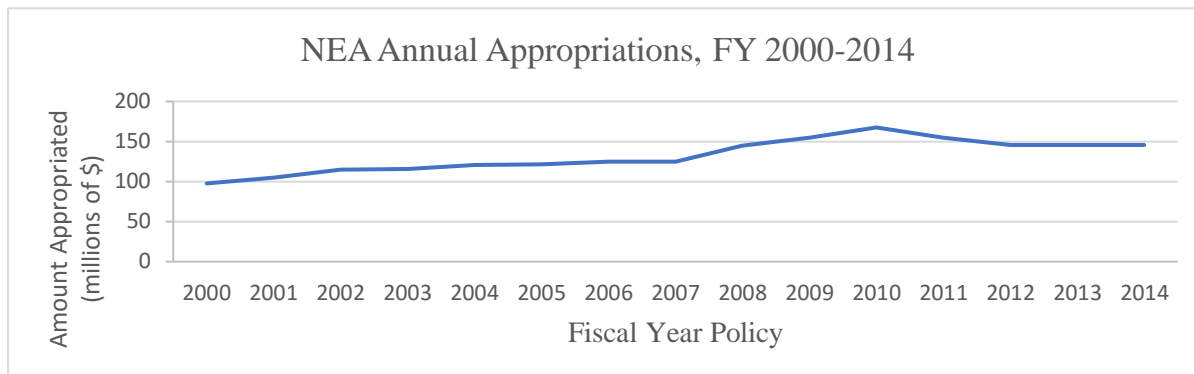
I determined the quality of dance as a tool to convey political messages – I define quality as the extent to which the effects jeopardize a company’s ability to perform a political piece – operationalized in **Table 4**. In the interview transcripts, I looked for alterations in dance companies since the 2008 economic recession, inspirations behind movements or choreographic decisions, and specific messages of pieces. I explored if and how these motivations and messages have differed in the past decade. Moreover, I created graphs of my quantitative data – fiscal year budget policies, funding grants, and issue briefs. I used these trends to potentially correlate funding cuts from the 2008 economic recession with a compromised political expression of dance. All these observations from my critical case study, interviews, and statistical data allowed me to ultimately answer my research question.

EMPIRICAL DISCOVERIES AND ANALYSIS

I begin my analysis by examining trends in funding allocations to dance companies since the 2008 economic recession, capturing my independent variable. I graphed the amount of money appropriated to the NEA from the Fiscal Year Budget Policies from 2000-2014, the NEA total appropriations amount from 2000-2016, and the NEA grants to dance companies in 2013 versus 2014. The results of this financial analysis served as a point of departure for my investigation into the extent to which financial recession shapes the degree that dance can be used as a political message; in other words, the outcome of interest from my quantitative data is an indicator of the strength of dance as a tool to convey political messages. Through my interviews of prominent members of the dance community and a case study of various pieces performed by Alvin Ailey American Dance Theater, I sifted out specific ways that the funding constraints impacted the quality of political dance expression. Ultimately, I achieved a tight connection between my quantitative and qualitative data.

Financial Analysis: Downward Trend of Funding Allocations

Figure 1. NEA Annual Appropriations Fiscal Year policies 2000-2014



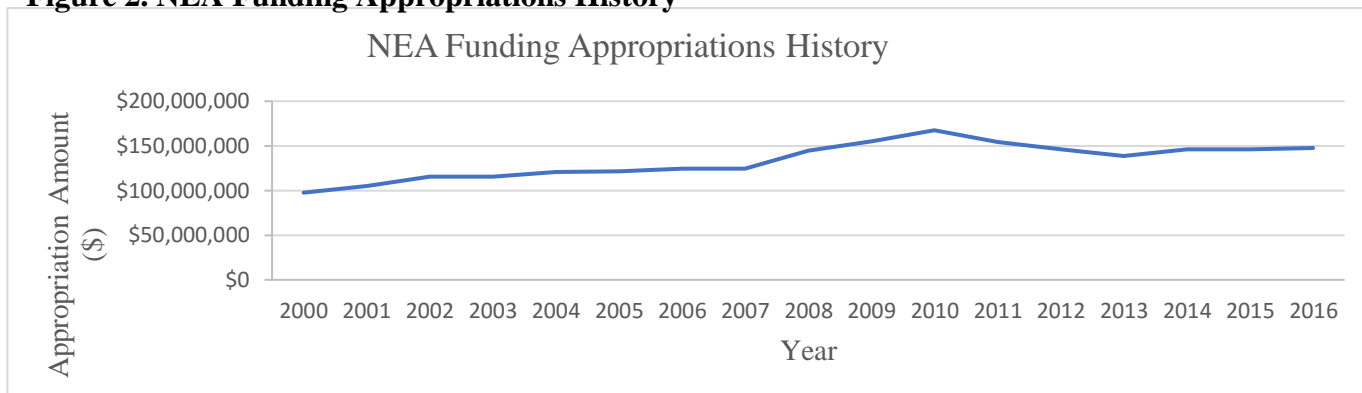
NEA Issue Brief: Promoting Creativity and Public Access to the Arts. (2014). Retrieved March, 2016, from https://dance-usa.s3.amazonaws.com/page_uploads/DUSA_NEA2014_FINAL.pdf

In this section, I compare funding allocated to the NEA through the federal government's annual fiscal year budget policies from 2000-2014, the total amount of money the NEA appropriated to dance companies from 2000-2016, and the amount of NEA grants awarded to large dance companies in 2013 versus 2014. I created these graphs using the data I provide in **Table 1 and Appendices A, B, and C**. Because my research focuses on post-2008 data, I provide selected visuals of my graphs – showing the eight years prior to 2008 to provide context for my observations of the past eight years. I report the remainder of my visual representations of NEA Annual Appropriations FY and NEA Funding Appropriations History in the appendix. **Figure 1** shows that from 2000-2010, there is a steady increase in the money that the federal government awards to the NEA in its annual fiscal policies. In 2010, the funding reaches a peak at \$167.5million, then dramatically decreases to \$155million in 2011. Per Douglas Sonntag, the Director of Dance for the NEA, the NEA distributes money as a congressional allocation. It is dependent upon Congress to make sure that a budget gets passed, at which point the NEA knows what its allocation is. **Figures 1 and 2** show that NEA funding steadily increased through and even after 2008, but was capped in 2010. Based upon this trajectory, would funding for the arts

been expected to continue to stably increase from 2006, 2007, and beyond were it not for the economic recession? Though not immediate, **Figure 1** shows a significant decline of NEA annual appropriations as an effect of the 2008 economic recession. Given the severity of the financial recession, one might expect a sharper decline immediately after 2008. However, as evictions and unemployment rose and people began to understand the severity of the market state, the reality of the necessity of budget constraints began to build momentum. This gradual impetus can account for the delay in the decline of funding. As a result, as evidenced in **Figure 1**, the government subsequently started to cap funding to the arts in 2010. As **Figure 1** further shows, the NEA since struggled to retrieve the funding allocations it lost. From 2010 to 2012, the government continued to decrease its art subsidies -allocating \$167.5 million in 2010, \$155 million in 2011, and \$146 million in 2012 – and has been stagnating at the same amount ever since - \$146 million in both 2013 and 2014 – exhibiting the performing arts’ continuous suffering from limited funds.

The funding that NEA allocates for dance companies (**Figure 2**) follows a similar pattern to that of **Figure 1**.⁶

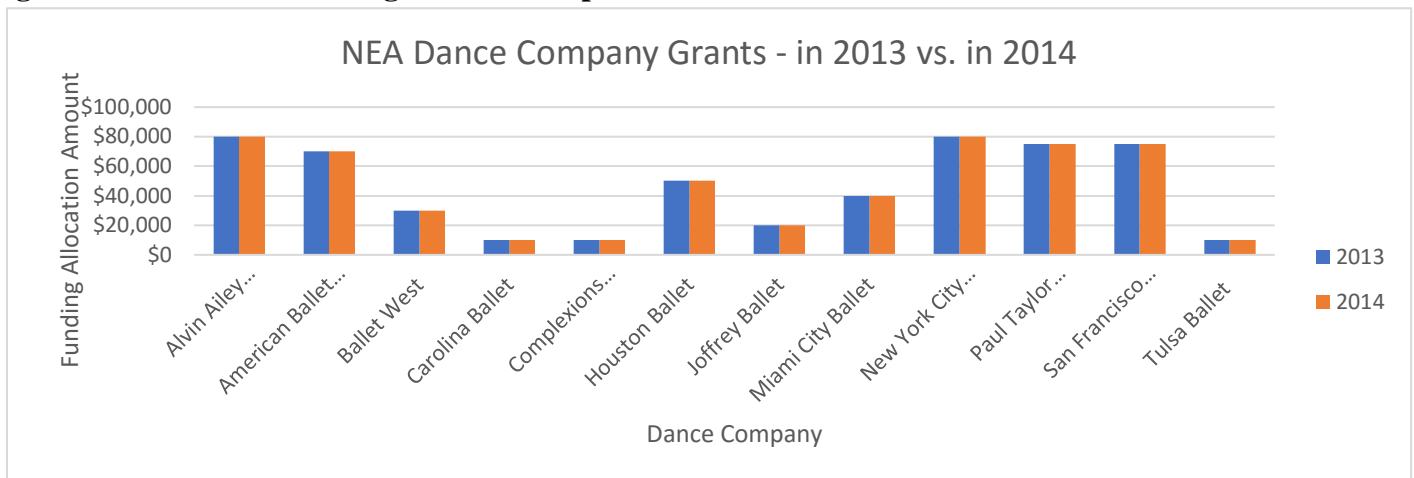
Figure 2. NEA Funding Appropriations History



National Endowment for the Arts Appropriations History. (2016). Retrieved March 23, 2016, from <https://www.arts.gov/open-government/national-endowment-arts-appropriations-history>

⁶2000-2010: funding appropriations steadily increase, then peaks (specific amounts for each year delineated in attached **Appendix A**). 2010-2013: funding significantly decreases. 2013: funding declines into a trough \$138,383,218. Even though 2013 to 2014, funding rises to \$146,021,000, 2014 to present, it stagnates – again at \$146,021,000 in 2015 and \$147,949,000 in 2016.

Figure 3. NEA Grants to Large Dance Companies: 2013 vs. 2014



NEA Grants to Dance Companies (2013). (2013). Retrieved from https://dance-usa.s3.amazonaws.com/page_uploads/2013 Art Works I.pdf

NEA Grants to Dance Companies (2014). (2014). Retrieved from <https://www.arts.gov/sites/default/files/Art-Works-grants-by-discipline-12-11-13.pdf>

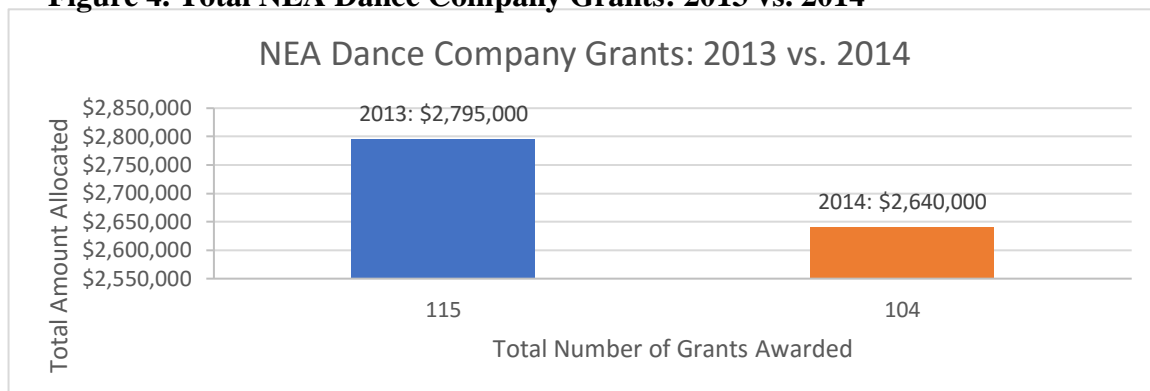
Despite modest growth in recent years, these figures show that the amount of funding NEA allocates for dance has yet to reach its maximum from 2010. In other words, the dance community has failed to recover its financial state since the 2008 financial bust. Verifying this statistical data, Sonntag explained to me that the NEA’s budget has been flat for a while:

“Our ability to sponsor new initiatives in the dance field or support existing programs in a really robust way have not kept pace with the economic hurt that a lot of companies are still dealing with.”

Figure 3 exhibits the NEA’s inability, as Sonntag describes, to adequately support dance companies equally. Particularly, it shows the amount of funding that the NEA allocated to twelve of the largest and most prominent dance companies, in 2013 and 2014, respectively. These years are important to observe because one might expect a shift in grants appropriated between these two years depending on the effect from the recession – if any remaining consequences from the recession still substantially restricted the NEA, then grants might decrease from 2013 to 2014; however, if the NEA were recovered from the recession by this point, then there might be an

increase from 2013 to 2014. Even though the amount each company receives from year to year remains the same, **Figure 3** demonstrates the large gap between the amount each company receives. More specifically, Alvin Ailey American Dance Theater and New York City Ballet receive the most amount of funding at \$80,000 each year, whereas Carolina Ballet, Complexions Dance Company, and Tulsa Ballet receive the least amount of funding at \$10,000 each year. This disproportionate distribution could harm one company's quality of expression more than another's. It is important to note that this graph encompasses only a small portion of the actual number of dance companies that receive NEA funding. However, it exhibits NEA grants given to the largest dance companies, which comprise the largest percentage of the total grants and money allocated; thus, these are the most statistically significant companies to show.

Figure 4. Total NEA Dance Company Grants: 2013 vs. 2014



NEA Grants to Dance Companies (2013). (2013). Retrieved from [https://dance-usa.s3.amazonaws.com/page_uploads/2013 Art Works I.pdf](https://dance-usa.s3.amazonaws.com/page_uploads/2013%20Art%20Works%20I.pdf)

NEA Grants to Dance Companies (2014). (2014). Retrieved from <https://www.arts.gov/sites/default/files/Art-Works-grants-by-discipline-12-11-13.pdf>

Although **Figure 3** does not show a shift in the amount of money companies receive from 2013 to 2014, **Figure 4** portrays the total amount of both grants awarded and money allocated to dance companies in 2013 and 2014. Now in this figure, there is a clear decline – the total number of individual grants awarded decreased from 115 in 2013 to 104 in 2014 and the total amount of money allocated dropped from \$2,795,000 in 2013 to \$2,640,000 in 2014. I draw a parallel

between this decline and the overall lull of the NEA Annual Appropriations in **Figure 1** between 2013 and 2014 – even when NEA funding stagnates, the dance community still suffers a decline in funding, a fact that confirms the immense sensitivity from budget cuts of the dance community. Cory Greenberg, the Director of Operations and Special Projects of Alvin Ailey, explained to me that dancers failed to make a living wage before the recession, thus underscoring that dancers’ pre-existing deficient causes any funding constraint to take that much more of a devastating toll. As exhibited through the aforementioned figures, the 2008 financial recession established a significant budget restriction on dance companies. Therefore, considering companies’ fragility to financial limitation, it is appropriate to observe what impact these decreases in budget appropriations have on professional dance companies.

Effects of Declining Funding Allocations on Professional Dance Companies

Not only the above figures, but also the views of prominent members of the dance community, establish the downward trend of funding allocations to professional dance companies since the 2008 economic recession. The majority of dance company income originates from foundation money, corporate sponsorships, government grants, ticket revenue, and individual donors. Andrea Woods Valdés, Professor of Dance at Duke, explains that with fewer companies, the same people rotate toward the same body of funds. Even though fewer companies might suggest less competition for the funds, competition actually increases since there are limited resources to receive. Marat Daukayev, former principal of the Kirov Ballet in St. Petersburg, Russia and now director of the Kirov Academy in Washington D.C. and Marat Daukayev School of Ballet in Hollywood, CA, describes that there is very limited funding for companies today. Companies receive some NEA grants, but are not paid nearly enough to fund a company. Thus, from a purely financial perspective, if companies neither find funding nor

receive money for their work, then they are unable to keep going. Eric Oberstein, Director of Performances at Duke, explains that even though dancers and companies are incredibly resilient, a lack of money threatens a company's ability to keep its "doors open and continue to dance."

The recession impacted three specific sectors of dance companies. First, the budget constraints caused the largest cut backs on NEA initiatives. For example, for many years, the NEA supported the National Dance Project, which is a project dedicated to touring administered by the New England Foundation for the Arts. However, Douglas Sonntag admits that for the last few years the NEA has been unable to support this initiative because "it has not had the money to do it." Cutting back initiatives hinders opportunities for unique projects that enhances not only companies' existing repertory, but also companies' ability to grow through new repertory.

Second, according to Oberstein, during the economic collapse, foundations who had endowments or money invested in the stock market lost a great deal of money and thus had less money to distribute to arts organizations, i.e. dance companies. Additionally, Cory Greenberg attests that since the recession caused people to lose their jobs, they had less disposable income to spend on luxury goods. Hence, they attended the theater less, highlighting how the market demand for live performances declined, which thus impacts companies' ticket sales. For a company, such as Alvin Ailey that derives two-thirds of its income from ticket sales, this is detrimental to its overall success, unless it finds alternate financial means.

Third, Greenberg notes that the recession increased the cost of spaces to perform and rehearse. Even though there are certain local government grants to guarantee inexpensive rehearsal spaces, these grants are rare and difficult to obtain. From an independent choreographer's perspective, Andrea Woods Valdés emphasizes the importance of funding for

her projects, as well, in terms of what the performance venue offers – limited resources inhibit her ability to afford rehearsal and performance spaces.⁷

In general, companies hire fewer dancers, commission less choreography, and tour less. Julie Walters, former dancer at Joffrey Ballet and current Professor of Dance at Duke, specifies that since the budget cuts, there have been shortened performance seasons and outreach programs, fundraising difficulties, unrealized visions based on funding constraints, underpaid dancers, and reduced theater time. The most significant impact, according to Walters is that most companies are unable to meet their base standards and thus struggle to survive.

How Dance Companies Cope with Alterations due to 2008 Economic Recession

As exhibited earlier, the 2008 economic recession caused a downward trend for professional dance companies' funding, ultimately threatening companies in some way or another. Many companies folded since the recession. To stay afloat they have had to figure out creative ways both externally and internally to continue doing what they do, while still feeling a strain on their ability to rehearse, pay their dancers, perform, tour, and all else that may have been easier when funding was more robust prior to the recession.

In efforts to survive, outside the company, choreographers and companies must be more specific and targeted in seeking financial sources. Thus, most companies rely on their own fundraising efforts, a dependence that causes a shift in the priorities of dance companies. Pamela Daukayev, the Artistic Director of Marat Daukayev School of Ballet, claims that, "today the success of a company has become about its fundraising talent." She gives the example of the Rock School of Ballet – a pre-professional ballet school in Philadelphia. She explains that:

⁷ Despite these losses, Sonntag explains that the companies least affected by the budget cuts are Alvin Ailey, San Francisco Ballet, and Miami City Ballet. This is due to all three companies' high quality of initial dancers, the stability of the management, and their appealing and distinctive existing repertory.

“The Rock cares more about making itself look attractive to granting organizations in its community service efforts. Instead of perfecting technique in class, dancers are frequently out performing in gymnasiums. The school isn’t developing its dancers... it’s creating a program.”

This focus away from quality of one’s technique jeopardizes the quality of the art. For this approach to benefit a company, the directors and dancers must effectively promote themselves, yet as a renowned dancer himself, Marat Daukayev exclaims that “great artists often do not.” However, Alvin Ailey capitalizes on this method, succeeding as one of the few companies able to stay afloat; even post-recession it bought a new building. Oberstein reveals Ailey’s secret – its incredible board: “it was really private donors who stepped up to fill the gap during this tough economic time.” Ultimately, when the funding disappears, who will back these companies?

Companies either look to other places for funding, i.e. the support of donors or permanent contracts. For example, Greenberg explains that Alvin Ailey is less dependent on federal funding because it derives two-thirds of its income from tickets sales, placing a larger emphasis on its audience attendance at performances. As alternate means to increase publicity and live performance attendance, Ailey performed on *Dancing with the Stars*. Moreover, Andrea Woods Valdés explained to me how she dealt with her minimal funding, by pursuing a much more active role in where her funds came from. First, she capitalized on in-kind services. Because she was an adjunct professor at NYU, she could use studio space to offset its expensive budget. Diminishing this cost allowed her to focus on her largest expenses of production and dancers’ salaries. Second, she looked for small pockets of money from dance councils from local and state funding, such as Wells Fargo and other community donor bases. Lastly, she sought private funding from businesses, especially partnerships. Because she pursued alternate financial sources, this independence ultimately benefitted her:

“I can do more with less because of my independence because I’m not responsible for bankrolling – not as responsible for unemployment insurance, health insurance, and salaries for company members, and office overhead.”

In addition to Alvin Ailey, Nate McGaha, the Executive Director of Carolina Ballet, admits how Carolina Ballet alleviated some of the financial burden due to its stable contract. Its primary governmental support is through a contract with the city of Raleigh that guarantees the company a certain amount of money. Since the contract was put into place long before and extended long after the recession, McGaha explains the company luckily avoided a large hit. The Raleigh funding model is based on population and tied to revenue; the more people, the higher city’s taxes, and sales tax revenue, so as long as there was not a sudden hole in the population, the company would be safe. The company did see a ten percent dip in state funding, yet McGaha reveals that an \$8,000 loss in the framework of a \$5.5 million company, though it had to be managed, was not significantly impactful. However, this type of secure contract is rare, so Carolina Ballet was fortunate in this respect. Nonetheless, the area in which the recession most affected Carolina Ballet was individual gifts. When people lost money from investments, they were less likely to donate. As a result, the company started to look for more sustainable giving to fill those holes. What it could not gain by fundraising, it instead added in programming. It not only focused on development and marketing, but also increased the amount of program the company offered to increase earned revenue.

In terms of the internal performance aspect of the company, during the recession, Carolina Ballet reduced the number of dancers from forty down to only thirty-two paid dancers, as well as streamlined administration. McGaha discusses that dancers gradually retired or went to other companies. Carolina Ballet did not replace those vacant positions or if so, replaced a

principal dancer with a core member, to save cost with a more remedial position. The biggest cutback was in terms of new works. McGaha explains:

“Anytime we do a new ballet, if it’s a simple lights and tights model, those tights are still going to cost more than if it’s a restaged work where you can pull it out of a bin or pull it out of the costume storage. So, when times are tight we generally go back to restaging more work that doesn’t have those initial startup costs of building scenery and reintroduce those back into each season’s programming to get a higher yield.”

During the recession, the company re-launched its already invested *Romeo and Juliet*, *Macbeth* or *Nutcracker* to minimize new costs. Even though the company may maintain the quality of the performance, consistently performing these same classical ballets hinders the company from taking choreographic risks by creating a new ballet, which could serve as catalyst for thought. Despite distinct life takeaways each of these ballets provide for the audience, these ballets are not inherently political in their ideology. Thus, re-using such ballets serves as a potential crutch in dance’s role as a tool to convey political messages.

These perspectives highlight how alterations to dance companies due the budget cuts affected companies both externally and internally. To cope with this new economic landscape, companies must consider new approaches outside the company by seeking alternative financial means, such as private donors, as well as inside the company through its performance decisions, such as decreasing the number of new works or its company size.

Inspirations behind Choreographic Decisions and the Role of Dance

Dance is not about the words, but rather the purity of the art form. It is not necessary to worry about the time of day or one’s location in the world; it is just pure emotion. As the previous lighting director of Carolina Ballet, McGaha specifically underscored to me the importance of lighting’s role in dance. Because it is visual, the lighting is more about the motion, and the fluidity of the movement. Furthermore, he describes ballet as quintessential in its ability

to tell a story because it requires such a level of skill incorporated with a level of artistic interpretation. By not having language to support any ideas, dance challenges and connects you on a different level. On one hand, dance is equal, for everyone can express himself or herself. On the other hand, the quality of expression is a byproduct of geographical region and socio-economic status. Oberstein specified to me that if you are in a middle or upper class family and you have access to training or are part of a community or campus where dance is prevalent, you benefit from the rich dance environment. Increased access may better-suit or position one's exposure or training to not only express one's self, but also fulfill one's goals artistically; however, if one lacks access, one may feel or be less equipped to express oneself. Nonetheless, many dancers do not have formal training, but remain incredible artists, who share their gift. This dichotomy underscores that the quality of expression is a matter of interpretation, yet certain external factors still may impact its message.

Despite training or exposure, dance is about dancing – just the love and joy of movements. Woods Valdés categorizes it as the umbrella of teaching, choreographing, writing, administrating, mentoring, and everything else one could imagine. To her, dance is her life:

“It's my way of making a living. It's my biggest frustration. It's my biggest source of physical pain, emotional pain, mental frustration. It's my greatest source of anger because I'm a passionate person. It's also my greatest happiness. I mean, everything -- like a superlative of everything is dance”

Likewise, Kara Medoff Barnett, the Artistic Director of ABT, described to me “the power of dance and dance organizations as incredible engines for collaboration, communication, and connecting human beings.” Similarly, most of Julie Walters' choreographic inspiration derives from social issues, human relations, and interpersonal relationships. In general, dance is a non-verbal art form that grows from a place deep in the human experience. Simply put it is a ritual.

Different cultures use it differently, yet whether taking a dance class or dancing at a night club, it is embedded in daily life and shaped by our unique experiences and surrounding environments.

The Shift in Today's Dance Messages

In 1990, the NEA had significant funding cuts, in which it stopped funding individual artists due to a lawsuit against it for censoring dance; it forbade dancers from performing a piece covered in chocolate as a way to express feminism – the choreographer Karen Finley explains her motivation, “I smeared my body with chocolate, because I said in the piece, ‘I’m a woman, and women are usually treated like shit.’” In response to the cut, New York saw an increase in fundraising, advocacy, and protest; choreographers made more amazing creative political works than before the cuts. Greenberg describes it as “so vibrant.” This trend highlights how an artist’s surrounding environment influences his or her inspiration behind the work, such as whatever they are dealing with personally or in terms of political thought. Similarly, Julie Walters stated to me that today “dance is still reflective of society at large.”

Today’s dance climate no longer predominantly attracts supporters of refined classical ballet. It rather appeals to consumers who prefer more sociopolitical dance. For example, Greenberg explains that this past season, Ailey performed work with dark tones coming out of the black lives matter movement. Moreover, Medoff Barnett discusses two major trends that buoy the importance of dance in our world today. First, health and wellness; the current increased emphasis on organic foods or working out fads, including Soul Cycle, encouraged the idea of dancers as athletes – powerful and strong, as opposed to previous images of delicate. Second, race and opportunity; since Misty Copeland and what she represents is very of the moment amidst national conversations of diversity and equal opportunity, much of the dance community emphasizes these messages, further evidenced in Ailey’s appeal to black lives matter.

In addition to these current political and social trends, technological advances helped choreographers create in new ways, as well as collaborate with people in ways that would not have necessarily been available before the accessibility of Facetime or Skype. Cory Greenberg explains that because technology is faster, rather than having to attend a performance, it is easier and cheaper to search it on YouTube to get a sense of the piece. Doing so allows the audience a quick and affordable glimpse into the work, which may spark interest in actually purchasing a ticket. Furthermore, Medoff Barnett claims that the greater presence dance has in mainstream media, such as *So You Think You Can Dance* or *Black Swan*, the more people are interested because of the excitement surrounding these shows or movies. This widely accessible prevalence stimulates people's desire to learn and explore dance as an art form, as a way to express themselves, according to Greenberg.

Because dancers are sensitive to surrounding change, today's incessantly altering social and political environments influences not only their catalysts of thought for a piece, but also audiences' means of consuming dance. For example, the nation's election of Barack Obama in 2008 and the resulting shift to a new political administration inspired pieces conveying hope, possibility of change, as well as focusing on racism issues. Despite different messages or consumption channels, these social trends are in fact enhancing the prevalence of power of dance today. However, to provide a comprehensive view to direct me closer to my ultimate research question, I evaluate the current economic impact on this influential role of dance.

Impact of Budget Cuts on Quality of Dance Expression

Cory Greenberg illuminates the necessity of the "entire ecosystem together for a live performance" – not only the choreographer and dance company, but also the venue and audience. However, the main issue facing the dance community is that there are very few dancers and

limited spaces due to the budget cuts. Size impacts a company's ability to tour, which ultimately, along with lack of performance space can impact the artistic integrity. For example, Robert Battle from Ailey choreographed part of *The Hunt* in his small apartment and then choreographed the second part when he had studio space. Greenberg remarks that "watching that ballet, you can see at what point he had had more space. It's very visible."

Additionally, as a dancer, Julie Walters believes there is a role for dance as a political message, but as funding and audiences decline, "there are severe repercussions." Many companies across the U.S. face budget cuts that affect creative studio time and output. Specifically, creative time in the studio diminished and efficiency due to time constraints fails to always produce desired artistic results. In order to deal with these changes, Walters found new ways to increase revenue, some company members work outside jobs or freelance in their off time, choreographers have smaller pieces with little to no theatrical production, and company directors downscale to little to no sets or costumes. Furthermore, due to the minimal resources devoted toward dance, American touring abroad declined. Thus, Sonntag comments:

"One of the knocks against American dance from foreign presenters is that it tends to look underpowered and under rehearsed. The visual elements aren't as -- they don't look as good as they do in foreign companies that receive a lot of subsidies from the state. So, I do think the lack of real financial support, yeah, I think it does take a toll on artistry."

Likewise, Marat Daukayev states that "companies are sacrificing the quality of its dancers to keep the flow of funds." Despite the supposed meritocratic process, as described earlier, that the NEA undergoes to determine grant recipients, Marat Daukayev further comments on his experience as the director of two prominent ballet schools:

"Funding organizations only look at the application and don't look at the quality of the dancers. Because so many companies nowadays are applying for extra funding, the process has become all about paper work, rather than artistic excellence."

Pamela Daukayev explains that companies today must possess a dual talent of both fundraising and artistry, yet frequently fail to successfully align these characteristics. Accustomed to strict Russian classical ballet, in which seeking perfection is the status quo, Marat Daukayev describes:

“Especially in recent years, America has become increasingly difficult for the arts. There is no state funding for the arts... companies prioritize fundraising over artistic excellence, so there is no tradition of quality. Now, you can’t tell what movements, performances, and pieces are good.”

He gave me the example of American Ballet Theater’s corps de ballet: it is often not together in its movements and lacks musicality and pointed feet – three basic details for a dancer. The corps de ballet is the representation of the company; a company can have the most beautiful and highly trained soloists, but a corps de ballet that lacks basic skills of unity and musicality, compromises the entire company’s reputation and quality of artistry – as in the above example of ABT.

Though the budget cuts pose a direct threat to the quality of expression in ballet companies, assessing modern companies, in which freeness and abstract movements is more important than strict technique, suggests a different viewpoint. Woods Valdés comments that from her experiences she sometimes misses having regular access to and ongoing relationships with people. However, at the end of the day limited funding has not changed the way she works – “things changed, but I’m still dancing. Strangely enough I’m still dancing.” Aligning the vision and the art is ideal to have the dream and the passion. “And then you see a funding source.” Despite adverse effects of limited funding, professional dance companies can preserve their quality of expression. Eric Oberstein stated to me:

“I think that dancers will always sort of figure out a way to dance, whether or not able to do so in a large institutional manner of dancing with a company and having official seasons and tours. So, I think folks are still expressing themselves as well as they always have been, if not better.”

A choreographer might have one less dancer in the piece, must make his or her own costumes or not have the set that he or she wants. However, in Nate McGaha's experience it may not necessarily change the desired message: "if you can't afford sets and costumes, then you still end up with some very beautiful and expressive dance because the quality of the dancers is only moving forward."

Despite conflicting viewpoints regarding the quality of dance expression due to the financial recession, dance preserves its role as a catalyst of thought. Regardless the amount of funding, dance will always have the capacity to convey political messages due to its expressive, intangible, and inherently powerful nature. However, it is how limited funding may or may not hinder a company's ability to utilize this capacity that presents important repercussions. Thus, I look to my case study to provide greater insight.

Case Study on Alvin Ailey American Dance Theater

To align my quantitative financial data with my qualitative interviews, I performed an in-depth case study of Alvin Ailey American Dance Theater. I tracked its repertory over the course of the past decade, recording the year, number of new additions to the repertory, the name and description of the pieces, and the type of funding the company received for that piece. I chose to record these specific characteristics because 1) much of my interview data emphasizes companies' lack of new works as a major effect of the budget constraints, so I seek to verify or reject this view, 2) a description of the piece reveals both the potential message and choreographic inspiration behind the piece, including costumes and music, and 3) the type of funding indicates governmental or alternative, i.e. private donors or individual funds. Observing these trends provides insight into the impact of the budget cuts working in a real-life setting that either aligns with or offers another perspective on my interview data.

Table 5. Alvin Ailey New Piece Additions to Existing Repertory

Year	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
# of Additions to Repertory	3	4	2	3	3	2	4	1	0	0	1	0	0

Table 5 shows the number of new pieces Alvin Ailey American Dance Theater added to its repertory, from 2003-2015; before 2010 the average number of new pieces created was three. However, in 2010 and until 2015 – the data for 2016 is not yet released – the number of new pieces significantly declined; the average now is no new pieces. To better contextualize these numbers, **Table 6** focuses on 2007-2015 in particular. I chose to closer examine these nine years, for the recession would potentially most affect these years. The year before the economic recession, the number of additions remains at the company’s average of three pieces – all of which are not only new creations, but also with new choreographers and new musical scores. These are noteworthy characteristics because typically setting an entirely new piece and taking a risk on a novice choreographer is extremely costly for companies. Additionally, in 2007 since only one private donor was noted as providing funding for the piece, the company was predominantly able to use its regular grant money. However, in 2008 the number of additions decreased to two and even though both these pieces were new, one was choreographed by an existing company member and the other was mainly privately funded – both ways to offset the cost of a new work. Despite the large increase to four new additions in 2009, all were either privately funded by individual donors or endowments or created in a way to save money. Specifically, in both *Dancing Spirit and Among Us (Private Spaces: Public Places)*, Artistic Director of Alvin Ailey Judith Jamison choreographed or inspired the pieces, rather than the company reaching out to a new choreographer. Furthermore, private donors or endowments

Table 6. Alvin Ailey Case Study

Year	# of New Additions to Repertory	Name/Description of Piece	Type of Funding
2007	3	<ol style="list-style-type: none"> 1) <i>Firebird</i>: Maurice Bejart's famous ballet 2) <i>The Groove to Nobody's Business</i>: emerging choreographer Camille Brown creates new piece with original score 3) <i>Unfold</i>: Artistic Director Robert Battle creates new piece 	<ol style="list-style-type: none"> 1) Private funding not stated 2) Private funding not stated 3) Support from 1 private donor
2008	2	<ol style="list-style-type: none"> 1) <i>Festa Barocca</i>: Italian choreographer Mauro Bigonzetti creates new piece for Ailey for first time 2) <i>Go In Grace</i>: company member Hope Boykin choreographs 	<ol style="list-style-type: none"> 1) Predominantly supported by The Fred Eychaner New Works Endowment Fund and private donors, partly funded by NY State Council on the Arts 2) Private funding not stated
2009	4	<ol style="list-style-type: none"> 1) <i>Uptown</i>: new ballet exploring Harlem Renaissance era 2) <i>Dancing Spirit</i>: tribute to Judith Jamison 3) <i>Among Us (Private Space: Public Places)</i>: Judith Jamison choreographs 	<ol style="list-style-type: none"> 1) Supported by Ailey New Works Fund or individual donors 2) Donations received from Dr. Crawford Parker and Kansas City Friends of Alvin Ailey 3) Funding Not stated, artwork and designs by Judith Jamison
2010	1	<i>Anointed</i> : former company member Chris Huggins sets piece	Support mainly from Fred Eychaner New Works Endowment Fund, partly NY State Council on Arts funds
2011	0		
2012	0		
2013	1	<i>Four Corners</i> : Ronald K. Brown choreographs as 5 th piece for Ailey, only 11 dancers, music based upon friend's song <i>Lamentations</i>	Private funding not stated
2014	0		
2015	0		

supported both *Uptown* and *Dancing Spirit*, and Judith Jamison designed the costumes and set, all of which decreases performance costs. Then, a dramatic decline occurs from 2010 to 2015; the company adds only one new piece to its repertory or none – atypical from its prior higher average. Even in 2010 and 2013 when the company added a new piece, either private funding supported it or the number of dancers in the piece decreased. Cory Greenberg raises the question:

“Does setting works already in your repertory mean you are setting works that are not necessarily by new choreographers and is expression being limited in that choreographers

are not getting the opportunity to create new works that may have political expression because the funding is such that you can't add those to the repertory?"

Taking these observations in sum highlights the fact that limited funding forced Alvin Ailey to look elsewhere, i.e. private or individual donors, for substantial funds to support its repertory or else the company was unable to produce new works. In light of alternate financial means, the pieces remain true to the core of Alvin Ailey – “taking the dancer into places they did not think they could journey to and taking the audiences with them, regardless race, religion, etc.” (Ailey, Film). Because Alvin Ailey grew up in a time of extreme racism, through his choreography, he sought to express the beauty, elegance, and intelligence of African Americans. In general, the underlying theme of his pieces were celebrating human beings. Similarly, over the past nine years, despite fewer new works or other financial resources, each new piece preserves Ailey’s goals – possesses a specific purpose or idea to celebrate human beings, such as the Renaissance Harlem era in *Uptown* or *Go in Grace* that emphasizes the African proverb “it takes a village to raise a child,” or maintains meaningful inspiration, such as a poem in *Four Corners*.

Where it was unable to compensate limited governmental funding through private funding, the company sought creative ways to increase its capital. In June 2008, it debuted on *So You Think You Can Dance*. This appearance tremendously increased its ticket sales, and since as previously mentioned, Ailey derives two-thirds its income from ticket sales, this atypical act raised its revenue. Additionally, in November 2008, Barbie presented the first Alvin Ailey American Dance Theater Barbie Doll, which brought a cash influx into the company, by enhancing marketing that ultimately improved ticket sales. Both these acts further exemplify how the company created alternative means of cash inflow, in order to preserve its long-standing and reputable quality of expression. Analyzing Ailey’s repertory over the past decade highlights its dedication to maintain its ability to use dance as a tool to convey political messages. Despite

unconventional means, such as designing its own costumes or enlisting a company member as a choreographer, Ailey's pieces continue to inspire important political ideologies. Ultimately, even amid limited funding, this case study reveals the feasibility of sustaining the role of dance as a tool of political thought, although potentially through different means.

CONCLUSION

Due to the funding constraints of the 2008 economic recession, my financial statistics show a decline in funding appropriations to professional dance companies. My interviews and an in-depth case study convey the restrictions companies faced from limited budget, altering company's management and performance practices; these changes ultimately shifted the role of dance in this new economic landscape. Taken in sum, my data reveals that companies are dedicated to preserving their artistic integrity and expression; to do so in this limited economic environment, companies either substitute quantity of funding for artistic extravagance or substitute artistic extravagance for quantity of funding. In other words, companies seek alternative artistic means with limited funding – re-launch old pieces, design own costumes or use choreographers from within the company – or find alternative financial means to maintain the artistic extravagance – seek private donors or endowments to be able to set a new piece, buy new costumes or hire a new choreographer. Nonetheless, despite harmful effects from these budget constraints that changed choreographic inspirations, professional dance companies continue to use dance as means to convey political messages.

Principle Findings

There are two main findings I would like to address:

1. Because most dance companies operate from an initial place of scarcity, the dance community has always struggled with a lack of resources. To compensate for limited funds, companies seek

simpler and less expensive performance means. In particular, Carolina Ballet performed a piece called *The Planets*, which was a small investment; the company partnered with local artists, who made their own beautiful sculptures that hung from the stage. Despite not as elaborate costumes, this piece still was an artistic collaboration, two choreographers working together, to create an aesthetically pleasing piece. In addition to Carolina Ballet, Kara Medoff Barnett explains that ABT's dependence upon management to streamline sets or costumes "almost matches the tenacity on the artistic side as far as how we all have to come together to achieve these really bold ambitions." Therefore, with their limited funding, companies seek alternative artistic means, in order to preserve the role of dance as a catalyst for political thought.

2. Since federal funding is limited, if companies solely rely on federal or state funding, they must get in line with every other company seeking funding from a scarce bank. As a result, as emphasized in my interviews, companies typically have more control over pursuing private funding to preserve artistry. As seen in Ailey's numerous individual donors, private funding encompasses most of the current support. As Woods Valdés claims, "most of us probably do more arts and education than we actually care to do unless that's your mission as an artist," i.e. fundraising and reaching out to individual donors. For example, Carolina Ballet fundraised half a million dollars to perform a new *Macbeth* because large pieces like *Macbeth* or *Nutcracker* cannot be worked into an annual budget; to maintain the integrity of these extravagant new pieces, companies must fundraise, over and above general operating. Therefore, partnerships now make a big difference, in terms of how dancers and choreographers partner themselves with other entities who have resources. These notions highlight that companies seek alternative financial means, predominantly individual donors or private funding sources, to preserve its quality of expression to employ dance as a catalyst of political thought.

Limitations

The subjectivity of dance and other shifts in today's political and social landscapes are limitations of this study. First, dance is a form of free expression, so is open for interpretation; a piece that one person may view as an inspiring political message, another may feel lacks sufficient political thought. To account for this variability, I interviewed many members of the dance community, each with diverse backgrounds, to ensure a comprehensive scope. Second, the past decade consists of immense political and social shifts, such as the election of Barack Obama or the legalization of gay marriage, as well as technological advancements. Such alterations could have impacted the role of dance as means to portray political messages, either in addition to or instead of the 2008 economic recession. However, I incorporated both these effects in my data analysis, by assessing them in relation to the financial constraints. Therefore, since I accounted for dance's subjectivity and other potential political and social changes in my research, their relative impact is not a significant limitation.

Policy Implications

Whereas students once dedicated time in school to dance, schools now greatly reduced or eliminated dance due to lack of resources, influencing the role of dance in people's lives. It is a tragedy of today that arts education programs are diminishing across the board in the United States because of the changing priorities of the government and education system – even in cities such as New York, San Francisco, and Los Angeles that are known as art capitals. If families and students wish for arts to be a part of their lives, they now must have resources for private instruction. Thus, over time these budget cuts may spark an elitist access to dance, in that only children of privileged families would have access, through private lessons. This fine art dance training, where families must send their children to studios threatens the “social” aspect of dance

– the notion that dance is accessible to everyone, such as kids dancing at parties. This gap may be where we start to see a separation of those who have resources to pay and those who do not. This ironic potential development can prove detrimental to the dance community. In a supposed free and accessible art form, these limited resources increase barriers to entry that over time could eradicate dance forever. Thus, funders, governmental agencies, including the NEA, and policymakers must be cognizant of future grants or initiative programs to preserve dance.

Further Research

Other shifts in our current global landscape could be researched further. As briefly mentioned above, specific political shifts, such as electing the first Black President or the first woman Presidential candidate, and social debates, including legalization of gay marriage, police brutality or worldwide terrorism, could have significant implications regarding the role of dance as means to convey political messages. Whereas the budget constraints from the 2008 financial recession may hinder the ability of companies to use dance as a catalyst of political thought, will these current events inspire new choreographic decisions? Companies or choreographers employing such motivation behind their pieces may bring public awareness to prevalent issues. Moreover, it is worthwhile to investigate the effects of technological advancements, as well, considering the dominance of technology around the world today. Analyzing these all changes, in not only companies in the United States as this study focused on, but also companies abroad, would be very interesting and useful to policymakers and the dance community in preserving the function of dance as a political tool.

My research on the effects of budget constraints on the role of dance as a tool to portray political messages is only the first step in a multifaceted analysis of the power of dance. As

social, political, and economic landscapes evolve, it is important that research continues on the ability of professional dance companies to employ dance as a powerful political mechanism.

In light of threats from the 2008 economic recession, the joy of physicality, touch and breathing hard will keep dance alive, for these intangible expressions are irrevocable. Despite budget cuts, people will always find a way to dance as evidenced through my quantitative and qualitative data. The power of dance as a catalyst of political thought will not change, for dance is already and will forever be a part of our everyday lives.

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APPENDICES*Appendix A. NEA Funding Appropriations History – see in attached Tables Document*

Year	Appropriation Amount
1966	\$2,898,308
1967	\$8,475,692
1968	\$7,774,291
1969	\$8,456,875
1970	\$9,055,000
1971	\$16,420,000
1972	\$31,480,000
1973	\$40,857,000
1974	\$64,025,000
1975	\$80,142,000
1976	\$87,455,000
1977	\$99,872,000
1978	\$123,850,000
1979	\$149,585,000
1980	\$154,795,000
1981	\$158,795,000
1982	\$143,456,000
1983	\$143,875,000
1984	\$162,223,000
1985	\$163,660,000
1986	\$158,822,240
1987	\$165,281,000
1988	\$167,731,000
1989	\$169,090,000
1990	\$171,255,000
1991	\$174,080,737
1992	\$175,954,680
1993	\$174,459,382
1994	\$170,228,000
1995	\$162,311,000
1996	\$99,470,000
1997	\$99,494,000
1998	\$98,000,000
1999	\$97,066,000
2000	\$97,627,600
2001	\$104,769,000
2002	\$115,220,000
2003	\$115,731,000
2004	\$120,971,000
2005	\$121,263,000
2006	\$124,406,353
2007	\$124,561,844

2008	\$144,706,800
2009	\$155,000,000
2010	\$167,500,000
2011	\$154,690,000
2012	\$146,020,992
2013	\$138,383,218
2014	\$146,021,000
2015	\$146,021,000
2016	\$147,949,000

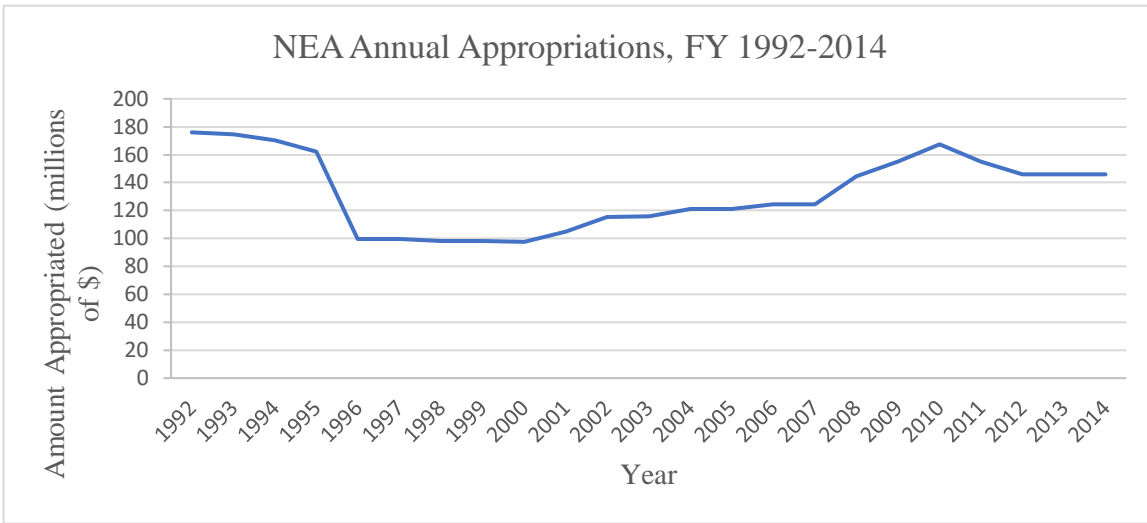
Appendix B. 2013 NEA Grants to Large Dance Companies

Dance Company	Funding Allocation Amount
Alvin Ailey American Dance Theater	\$80,000
American Ballet Theater	\$70,000
Ballet West	\$30,000
Carolina Ballet	\$10,000
Complexions Dance Company	\$10,000
Houston Ballet	\$50,000
Joffrey Ballet	\$20,000
Miami City Ballet	\$40,000
New York City Ballet	\$80,000
Paul Taylor Dance Company	\$75,000
San Francisco Ballet	\$75,000
Tulsa Ballet	\$10,000
Total Number of Grants Awarded	115
Total Amount Allocated	\$2,795,000

Appendix C. 2014 NEA Grants to Large Dance Companies

Dance Company	Funding Allocation Amount
Alvin Ailey American Dance Theater	\$80,000
American Ballet Theater	\$70,000
Ballet West	\$30,000
Carolina Ballet	\$10,000
Complexions Dance Company	\$10,000
Houston Ballet	\$50,000
Joffrey Ballet	\$20,000
Miami City Ballet	\$40,000
New York City Ballet	\$80,000
Paul Taylor Dance Company	\$75,000
San Francisco Ballet	\$75,000
Tulsa Ballet	\$10,000
Total Number of Grants Awarded	104
Total Amount Allocated	\$2,640,000

Appendix D. NEA Annual Appropriations, FY 1992-2014 (Full Chart)



Appendix E. NEA Funding Appropriations History

