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# Literature and Data Review of Dance Dissemination and Public Participation



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Canada  
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Cover image: *Le Continental XL*, choreography by Sylvain Émard, a Sylvain Émard Danse and Festival TransAmériques co-production, co-presented by Quartier des spectacles. 200 amateur dancers took part in this line dancing extravaganza. Photo: Robert Etcheverry 2011.

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# Dance



Stats

2.5 million

Canadians watched the season premiere of *Dancing with the Stars* on CTV on March 23, 2011

15%

of Canadians attended a dance performance in 2011 (Value of Presenting Study)

1.2 million

attendees at 2,400 dance performances in 2010 (Statistics Canada, Performing Arts Survey)

347,994

attendees at ballet market home box office performances in 2008-09 (Meyers Norris Penny Study)

248,600

attendees at 764 dance performances in Quebec in 2010 (l'Observatoire de la culture et des communications du Québec)

43%

of Ontarians dance socially at least once a month (Ontario Arts Engagement Study, Ontario Arts Council)

25%

of Ontarians attend dance performances by professional dancers at least once a year (Ontario Arts Engagement Study, Ontario Arts Council)

4,465

volunteers worked 80,443 hours at 83 professional dance companies in 2011-12 (CADAC -Canadian Arts Data)

35%

of Canadian children aged 3 and 7 take weekly lessons or instruction in dance, gymnastics or martial arts (National Longitudinal Survey, Hill Strategies)

16 million

adults in the United States went to ballet or other dance performances in 2008 (National Endowment for the Arts)

7%

of adults in the U.S.A went to a ballet or other dance performance in 2008. This percentage has decreased since 2002 (National Endowment for the Arts)

## EXECUTIVE SUMMARY

The purpose of this paper is to provide a systematic review and synthesis of findings from existing literature and data sources regarding trends in dance dissemination, participation and engagement. The project includes a review of 11 public surveys and 8 data sources used to capture information about the Canadian public's involvement in dance whether receptive or participatory - as spectators, practitioners, volunteers or in other capacities.

The various reports and data summarized in this paper present varying trends in dance participation among Canadians. Although some reports and data show a levelling off or decline in attendance at professional dance performances, other sources suggest the number of Canadians interested in dance, whether it be dancing themselves or watching dance on television, is increasing. This is especially telling of children aged four to seven who have increasingly participated in organized physical activities (dance, gymnastics and martial arts) over the past 10 years. Also, according to Statistics Canada, overall performing arts attendance increased by 2.2% between 2008 and 2010.

It is also interesting to note that in some cases the number of performances decreased yet audiences and box office revenues did not. The Value of Presenting: *Survey of the General Public* data reveals that Canadians living in the west have higher attendance rates than those living in the east (27% vs. 15%). This is contrary to data from CADAC which shows higher attendance in Eastern Canada (Quebec and Ontario). These contrasts could be due to the nature of the two data sources: the Value of Presenting Survey reports on the perspective of the consumer/attendee while CADAC reports on figures supplied by dance companies receiving operating grants from public funders.

Dance attendance in Canada is relatively low (15% of the population attending a performance in 2011) compared to the other performing arts disciplines (theatre 44% and popular music 42%). This is also true in the United States, with only 7% of the population attending dance compared to musical plays (16.3%) and classical music (9.3%). Similar to Canada, dance was attended by 16% of Australians in 2009. Notably, France has maintained an 8% attendance rate at dance performances between 1997 and 2008 while participation in amateur dance increased slightly to 8%.

Between 2002 and 2008, the United States saw a decline in attendance at ballet (3.9% to 2.9%) and other dance forms (6.3% to 5.2%). This is the same for Australia which has seen a fluctuation in attendance since 2005. Attendance still remains slightly higher in 2011 than 2005. England saw slight decreases in attendance in all dance forms between 2005-06 and 2006-07. Consequently, it is important to consider that the economic downturn in 2007 likely had an impact on dance organizations leading to a decline in attendance and participation.

Quebec has the most detailed provincial statistics on dance involvement. These show varying attendance figures in recent years with the most recent reporting a 10.7% decrease. In Ontario, a high number of Ontarians are attending dance performances (25%) and dancing socially (43%). Regional data is often hard to obtain, especially from surveys which tend to group regions and provinces together such as the Atlantic or the Prairies. Detailed dance-specific data is not currently available for the other provinces and territories except from information available through CADAC.

## 1.0 Introduction

### 1.1 Overview - Canada Dance Mapping Study

The purpose of the [Canada Dance Mapping Study](#) is to provide a comprehensive profile of the breadth and depth of dance activity in Canada. It will have a wide reach, mapping Canadians who actively participate in dance within some sort of structure (dance class, company, festival, therapy, etc.) whether as a professional or non-professional.

The launch of the Canada Dance Mapping Study was the result of many months of discussions with the Canada Council, provincial and territorial funders, and the professional dance sector. This study is commissioned and funded by the Canada Council for the Arts with an additional financial contribution from the Ontario Arts Council. Both councils' research and dance program offices are providing additional staff resources in support of this study.

Dance in Canada is changing. Dance today is influenced by social, generational, linguistic, cultural and demographic changes in the nation. Dance makers are transforming their artistic practice to create and perform their work on stages, in the streets, and using new technologies. The Internet and popular media are major vehicles of dissemination. The art form's relationship to its audience is more and more mediated through new formats. More people are dancing, more youth are drawn into dance through popular culture and more dancing interconnects with the educational, social and health care sectors. It is time to investigate dance in its multifaceted influences on the lives of Canadians.

### 1.2 Canada Council for the Arts Public Engagement Strategies

The Canada Council is currently engaged in developing strategies to advance its agenda related to public engagement in the arts for implementation over the remaining 3 years of the current Strategic Plan.<sup>1</sup> Public engagement is identified as a cross-cutting theme in the 2011-2016 Strategic and Corporate Plan, it states:

The Council will respond to the growing priority of public engagement in the arts. It will take a more active role in advancing a public conversation on the expressive needs and aspirations of the citizenry at large, and by broadening its messaging to make clearer how the Council's work in the professional arts sector benefits all Canadians. While staying true to its ongoing focus on professional arts practice, it will highlight the contribution that art and artists make to everyday life, and how its mandate relates to enhancing public engagement in Canada's cultural life. In the process it will find direct and indirect ways to help artists and arts organizations deepen and expand their engagement with audiences.<sup>2</sup>

The Canada Council has adopted a broad and inclusive definition of public engagement in the arts: "actively engaging more people in the artistic life of society notably through attendance, observation, curation, active participation, co-creation, learning, cultural mediation and creative self-expression." This definition goes beyond the programs and services the Canada Council currently funds to capture and validate the full range of ways in which people can have enriching artistic experiences, including online participation.

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<sup>1</sup> For more information on the Canada Council's reflections on public engagement please read the discussion paper "[Public Engagement in the Arts](#)," October 2012.

<sup>2</sup> Canada Council for the Arts, 2010

The Canada Council has the capacity to influence the future of public engagement in the arts, assisting Canadians in living artistically full lives. Through the artists and arts organizations it supports, its national perspective and its ability to connect key people and players, the Council can bring both resources and expertise to ensure that the arts remain central to Canadian society and identity. The Canada Dance Mapping Study and this paper will help inform the Canada Council's work on public engagement in the dance milieu.

As part of its work on public engagement, the Canada Council will be focusing on improved research. The Canada Dance Mapping project will be used to establish more appropriate and effective avenues to map a more inclusive understanding of arts practice. The collection of information and data will be reframed through the definition of public engagement as the Canada Council finds way to more effectively use content it already has and improve the capture of emergent and innovative practices.

### **1.3 Purpose of the Literature and Data Review**

The purpose of this paper is to provide a systematic review and synthesis of findings from existing literature and data sources regarding trends in dance dissemination, participation and engagement. The project includes a review of data sources and methodologies used to capture information about the Canadian public's involvement in dance whether receptive or participatory - as spectators, practitioners, volunteers or in other capacities.

This paper looks at all aspects of dance including professional, community and social dance in a wide variety of genres which often differ in each report. In the Canada Dance Mapping Study's Dance Inventory Project, a database of membership-based dance organizations across Canada (professional, recreational, competitive, participatory, educational, etc.), researcher Lys Stevens identified over 90 dance genres being practiced in Canada.

The appendices list additional data and resources on dance participation in Canada that flag public interest and involvement in the dance and performing arts milieus. Although these reports do not contain up-to-date dance-specific data they do outline a variety of genres and activities through which Canadians are engaging in dance.<sup>3</sup>

### **1.4 Definitions**

Dance is enjoyed by people from all walks of life: as audience members in theatres, at home in front of the television or computer; as participants in dance schools, fitness centre classes or video games; and while out at entertainment venues, enjoying life with friends. This said, measurement systems for arts participation have primarily focused on attendance-based data or box office sales/revenue. As a result, informal and participatory forms of engagement have often been excluded.

This paper addresses both audience-based and participatory, or personal practice, activities. These activities vary from receptive audience involvement including attendance at performances and educational programs as well as participatory involvement such as taking dance classes and volunteering for a dance organization. Participation in the arts can be done on a multitude of levels, as illustrated by Alan Brown in the following definitions and diagram on audience involvement, which are used to guide the framework of this paper:

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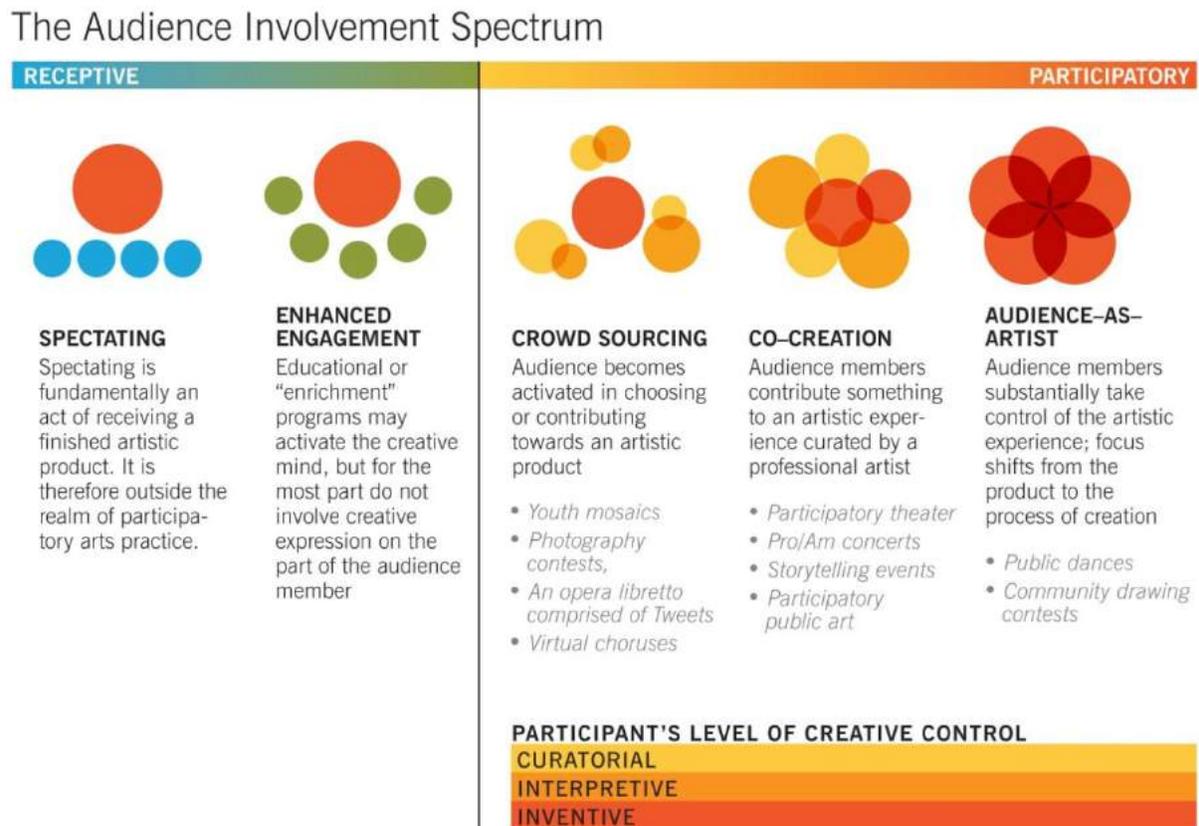
<sup>3</sup> Further resources can be found on the Canada Council's Canada Dance Mapping Study page: [http://www.canadacouncil.ca/publications\\_e/rk129585022256244678.htm](http://www.canadacouncil.ca/publications_e/rk129585022256244678.htm)

*Arts Engagement:* Engagement is often used within the field to describe enrichment or educational activities intended to enhance or deepen audience experiences (e.g., post-performance discussions).

*Arts Learning or Arts Education:* The boundary between participatory arts practice and arts learning (i.e., acquisition of artistic skills) is blurry. In a sense, all arts learning (e.g., taking a sculpture class) is participatory arts practice, but the reverse is not true.

*Audience:* Traditionally, the term “audience” is associated with observational or receptive participation (i.e., spectating or consuming an arts program, either live or recorded). In the realm of participatory practice, however, the line between artist and audience is less distinct. At times, audience members become active participants, and sometimes toggle between these two roles at the same event, such as a street dance at which participants both dance and watch others dance.<sup>4</sup>

Figure 1: Wolf Brown’s Audience Involvement Spectrum:



Source: Wolf Brown. “[Getting In On the Act: How arts groups are creating opportunities for active participation](#),” for the James Irvine Foundation, October 2011.

<sup>4</sup> Wolf Brown. “[Getting In On the Act: How arts groups are creating opportunities for active participation](#),” for the James Irvine Foundation, October 2011.

## 1.5 Methodology

This paper presents in an organized format existing literature and data on dance dissemination, attendance and participation. Alan Brown's terminology and definitions on audience involvement (receptive vs. participatory) are used as a framework for this paper. Participation is either based on attendance and box office sales/revenue or survey findings where the respondent reports on his or her activity. It is important to note that the methodology of each report differs. Therefore, the reader is encouraged to read all footnotes.

For several of the surveys and data sources the number of dance organizations that responded varies greatly – something that is important to consider in interpreting findings. Furthermore, as it is not always the same organizations that respond to some surveys each year, there is most likely a variation which would affect the results/data gathered.

As the performing arts (dance, music and theatre) are often grouped together in reports and data sources, these resources are listed in appendices and are not covered in detail here. Sources dated before 2006 will not be included, unless there is a significant gap in the available literature.

This literature and data review describes, summarizes, evaluates, clarifies and/or integrates the content of resources. The Canada Council has made no attempt to reconcile or compare conflicting findings from the data in the reports which have been presented as-is. The only new primary research presented in this paper is an analysis of data taken from CADAC (Canadian Arts Data / Données sur les arts au Canada).<sup>5</sup>

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<sup>5</sup> CADAC is a web-based integrated financial and statistical system for Canadian arts organizations applying for operating funding which allows the Canada Council and other public funders to collect and share common financial and statistical data.

## 2.0 Dance Dissemination Literature

Dance-specific literature detailing the extent to which Canadians are participating in or watching performances is limited. Few studies of performing arts attendance provide analyses of dance audiences. Similarly, studies on arts participation do not always isolate dance activities. This section details the reports that identify dance activity, first nationally then regionally, with a separate section on youth participation.

While there are no Canadian studies on the influence and use of technology on dance audiences there are several statistics that report on interest in dance via television. Watching dance is so popular in Canada that a record 2.5 million Canadians (7% of the population) watched the season premiere of *Dancing With The Stars* on CTV<sup>6</sup> on March 23, 2011, while in 2009, 2.35 million viewers (7 % of Canadians) tuned in to the finale of *So You Think You Can Dance Canada*.<sup>7</sup>

### 2.1 National Dance Dissemination Literature

**EKOS. “[Survey of the General Public - The Value of Presenting: A Study of Arts Presentation in Canada](#),” March 2012, for Strategic Moves and CAPACOA.**

This public survey was conducted online and by telephone and asked respondents what activities they have taken part in *during the past 12 months*, as well as if they had *ever* attended a professional performing arts performance. The dance-specific findings in the survey include receptive audience involvement (attendance) as well as the respondent’s perceived importance of attending dance performances. The survey also contains data on other performing arts attendance such as theatre and popular music which both saw higher attendance rates than dance, 44% and 42% respectively.

Report methodology:

- This survey of 1,031 Canadian adults was designed as a hybrid survey (including both an online and telephone component) with the sample drawn randomly from Probit, EKOS’ online-hybrid panel of the general public. Most survey respondents (85%) completed the self-administered survey online. The remaining 15% completed the survey by telephone. The overall margin of error was 3.1%.
- Questions explored Canadians’ habits and attitudes with respect to the performing arts and their leisure activities during the past 12 months (not for paid work or studies).

Dance statistics:

- 15% of Canadians attended a dance performance in 2011.
- Residents of the prairies (Saskatchewan and Manitoba) are more likely than Canadians elsewhere to have attended a dance performance - 27% of residents attended in 2011 compared to 15% of Canadians. This is followed by British Columbia (20% of residents) and Alberta (16% of residents).
- Attending professional dance performances is regarded by almost half of all Canadians (46%) as at least moderately important, and just over one in five consider dance to be important or very important to them.<sup>8</sup>

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<sup>6</sup> CTV. “[Up 12%, \*Dancing With The Stars\* Premieres With Record-Breaking Audience of 2.5 Million Viewers](#),” March 22, 2011.

<sup>7</sup> [Newswire](#), October 26, 2009.

<sup>8</sup> The question asked was “How important would you say that attending professional dance performances is to you personally?” thus respondents included attendees as well as non-attendees.

- On the other hand, 53% of respondents who were dance performance attendees view the opportunity to attend live professional dance performances as highly important to them, while 35% feel it is moderately important to them.
- Those more likely to say that attending professional dance performances is important to their lives are more apt to be women, residents of Saskatchewan or Manitoba, and interestingly, those who have lower incomes (under \$40,000).
- Participating in the performing arts is at least moderately important to the majority of Canadians (62%), who take part in the performing arts in ways such as playing a musical instrument, taking dance lessons or performing in a play.

**Petri, Inga. [“Dance – The Evolution of Canadians’ Attendance: Supplementary Analysis,”](#) March 2012.**

The surveys compared in this report differ greatly; the General Social Survey (GSS) gathers data on a wide variety of social trends in order to monitor changes in the living conditions and well-being of Canadians over time whereas the Value of Presenting Survey of the General Public focuses solely on arts presentation. Dance-specific data from the GSS is available for the 1992 and 1998 editions of the survey as dance as a stand-alone category was later collapsed into other categories that feature a variety of performing arts. In terms of audience involvement, the report focuses on receptive audience participation (attendance).

Report methodology:

- Data are taken from the EKOS Survey of the General Public (see report methodology on page four).

Dance statistics:

- Younger Canadians embrace the performing arts including dance, giving fertile ground for building attendance over time.
- Education shows a similar trend towards higher education as all of the arts activities examined. However, income is not a distinguishing characteristic for dance, which is in line with all demographic and behavioural categories where there are a higher proportion of younger audiences. In terms of the importance ascribed to attending, those in lower income brackets report it being more important to them than those in higher income brackets.
- Dance attenders tend to attend other performing arts, too, with very few (less than 8%) reporting only attending dance in the last year, i.e. dance attenders are somewhat less exclusive to dance than, for instance, theatre and music attenders are to those art forms.
- Availability of performances is key, resulting in a higher proportion of people living in/near an urban centre/larger communities reporting attendance; even as both groups place equal levels of importance on being able to attend professional dance performances. (Note: about 2/3 of Canadians today live in Ontario, Quebec and Atlantic Canada so that actual attendance by people living in these provinces likely is higher in absolute numbers.)
- Availability may also to some degree explain the east-west differential: Western Canadian provinces report higher attendance at dance, and most other performing arts examined, than central and eastern Canadian provinces. Alberta is the exception with dance attendance similar to the national average.

## 2.2 Internal Canada Council for the Arts Reports/Studies (National)

**Meyers Norris Penny (MNP). “Phase 1 – Large Ballet Companies in Major Markets,” June 2010, commissioned by the Canada Council for the Arts.**

This study focuses on box office and paid or free attendance data from five large professional Canadian ballet companies. It also includes data on touring, number of performances and the capacity rates of the venues. The data focuses on receptive audience involvement (attendance). The impact of increased average ticket prices is significant as it indicates that the growth in box office revenue has been driven by price, not by increased attendance. Between 2004-05 and 2008-09, ballet companies in this survey saw a decrease in the number of home performances while the total number of tickets they sold increased. This report is available in English only through the Canada Council’s [Reference and Documentation Centre](#).

Report methodology:

- The report provides an analysis of the market for five large-scale ballet companies over the five-year period between 2004-05 and 2008-09. The companies were Ballet British Columbia, the Alberta Ballet, the Royal Winnipeg Ballet, the National Ballet of Canada and Les Grands Ballets Canadiens.
- The study was conducted from January to April 2010.

Ballet statistics:

- Paid attendance fluctuated somewhat during the period of this study with the lowest attendance in 2004-05 (279,835) and the highest in 2005-06 (340,938). Paid attendance in home markets for 2008-09 was 306,441.
- Despite an overall decrease in the number of home box office performances, the total number of tickets sold was higher in 2008-09 compared to 2004-05 but lower than the number of tickets sold in 2005-06. Overall, the number of tickets sold ranged from 279,885 in 2004-05 to 340,938 in 2005-06 and was 306,441 in 2008-09. The total attendance at ballet home box office performances ranged from 337,803 in 2004-05 to a high of 406,326 in 2005-06 and was 347,994 in 2008-09.
- Overall, the number of people attending performances for free ranged from 41,553 in 2008-09 (9% of the total attendance) to 65,388 in 2005-06 (16% of total attendance).<sup>9</sup>
- Overall, national and international touring attendance ranged from 126,188 in 2004-05 to 150,265 in 2007-08 and was 140,328 in 2008-09. Overall attendance increased in 2008-09 compared to 2004-05 despite an overall decrease in the number of touring performances.
- According to the Statistics Canada report on the performing arts industry in 2008, dance companies experienced a 13.1% decrease in the number of performances and a 9.6% decrease in total attendance between 2006 and 2008. This compares with the ballet market study findings which found a 5.8% decrease in the number of performances and 3.6% decrease in total attendance.

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<sup>9</sup> Free tickets can include those given to sponsors, artist’s friends and family, agents, presenters, as part of an exchange program/incentive. Furthermore, some performances are intended to be free of charge.

**Meyers Norris Penny (MNP). “Phase 2 – Small to Mid-Sized Ballet Companies Performing in Smaller Venues,” June 2011, commissioned by the Canada Council for the Arts.**

This study focuses on box office and paid or free attendance data from five small to mid-size professional Canadian ballet companies. It also includes data on touring, number of performances and the capacity rates of venues. The data focuses on receptive audience involvement (attendance). Smaller ballet companies saw a decrease in both total number of performances and attendance at these performances. This report is available in English only through the Canada Council’s [Reference and Documentation Centre](#).

Report methodology:

- MNP conducted a study of the market for five small to mid-sized ballet companies in Canada as selected by Canada Council over a five year period (2004-05 to 2008-09). The study was conducted from December 2010 to April 2011. The five companies were the Atlantic Ballet, Ballet Jorgen, Ballet Kelowna, Ballet Victoria and ProArteDanza Performance.
- All financial information was obtained from the ballet company financial statements and all of the performance activity and related revenues data was obtained from ballet company Canada Council grant applications as well as from the ballet companies themselves.

Ballet-specific statistics:

- Paid attendance for box office performances fluctuated somewhat during the period of this study with the lowest attendance in 2006-07 (9,330) and the highest in 2005-06 (12,784).
- The total number of performances decreased overall from 176 in 2004-05 to 167 in 2008-09. Overall, guaranteed fee performances accounted for 62% to 72% of performances. The total attendance for small to mid-sized companies decreased from 66,468 in 2004-05 to 62,645 in 2008-09.
- The number of performances for schools and colleges was 43 in 2004-05, 4 in 2005-06, 30 in 2006-07, 35 in 2007-08 and 9 in 2008-09.
- Overall, performance attendance increased from 66,500 in 2004-05 to 75,000 in 2006-07 and then decreased to 62,600 in 2008-09. The drop in attendance from 2006-07 mirrors the drop in the number of performances. The attendance capacity rate (total attendance/number of tickets available) ranged from 62% in 2007-08 to 72% in 2008-09.

**Research and Evaluation Section. “Canada Council, International Dance Touring Program – Report on Outcomes 2008-09,” September 2011.**

This report looks at the impact of Canada Council funding through the *Dance Touring – International (Pilot Program)* awarded in 2008-09. The report captures as much detail as was available from the artists and arts organizations in final reports, including both receptive audience involvement and participatory involvement with average and median numbers of spectators per performance as well as public engagement activities held such as talk-back sessions and master classes. The dance organizations supported through the program are professional. This report is available in English and French through the Canada Council’s [Reference and Documentation Centre](#).

Report methodology:

- The report analyzes the Canada Council’s funding to dance companies through the *Dance Touring – International (Pilot Program)* in 2008-09 and the activities that took place.

- Statistical and financial data were collected from the final reports submitted by the arts organizations who received a grant through the program in 2008-09. Final reports include the financial information including budget, revenues and expenses, as well as tour itineraries, narratives from the activity, impact reports and media clippings.
- Attendance figures are often estimated or approximate as the box office and admissions are sometimes organized by presenters who do not always provide final attendance figures to the performing artists. Furthermore, the attendance size may fluctuate during a given performance in certain venues such as an open air stage, which makes it difficult to estimate attendance. Therefore, these figures are based on limited available data and should be used with caution.

Dance data:

- In 2008-09, the Canada Council for the Arts awarded 23 grants to 18 organizations totaling \$524,200 through the *Dance Touring – International (Pilot Program)*. The 23 tours undertaken by grant recipients occurred within the timeframe of August 2008 and August 2009.
- The 23 tours supported in 2008-09 travelled to 112 communities in 23 countries where they gave 307 performances. The three countries that received the greatest number of tours were Germany (nine tours), France (five tours), and the United States of America (four tours), representing about 33% of all countries' respective tours. Within these three countries, the organizations toured to 15 communities in Germany, 23 communities in France and 15 communities in the United States of America.
- The five main venues at which these organizations performed were theatres (102 performances), open air stages (50 performances), cultural centres (30 performances), museums (23 performances), and concert halls (5 performances), representing about 68% of all performances. These organizations also performed in other venues, including shopping centres, a dance hall and an embassy.

### 2.3 Regional Reports/Studies

Quebec:

[l'Observatoire de la culture et des communications du Québec. "La fréquentation des arts de la scène au Québec en 2011," September 2012.](#)

These statistics focus solely on receptive audience involvement with data on attendance and box office revenues. This said, the report contains comparisons with other performing arts as well as breakdowns between genres including contemporary and folkloric dance (both professional and non-professional). The number of dance performances remained relatively stable between 2007 and 2010 while attendance decreased (10.7%).

Report methodology:

- This report analyses the data in the *Enquête sur la fréquentation des spectacles au Québec* conducted by the Observatoire de la culture et des communications du Québec (OCCQ). It presents the 2011 results broken down according to genre and origin of performance, and delineates the trends that have taken shape since the beginning of the survey in 2004. An analysis of the top 25 most-attended performances and attendance in different zones of the census metropolitan area (CMA) of Montréal concludes the report.

Dance statistics:

- The number of dance performances per year stayed relatively the same between 2007 and 2010 (764) while attendance decreased during the same period, from 278,502 to 248,600.

- Since 2007, the average percentage of spectators receiving complimentary tickets fluctuates at around 12%. The percentage of spectators using complimentary tickets varies according to discipline and genre of performance: it is 6% for Anglophone singers, and 19% for contemporary dance.
- Dance performances saw 56.8% of tickets sold while 10.8% of tickets were complimentary leaving 32.4% not distributed.
- Between 2010 and 2011, box office revenue for dance grew (+ 15%).
- In the discipline, contemporary dance and folk dance saw a strong increase in box office revenue (+ 27% and + 22%).

**Institut de la statistique Québec. “[Principal statistics for dance production organizations funded by the Conseil des arts et des lettres du Québec, Québec, 2006-2007 to 2010-2011](#),” December 2012.**

These statistics include data reported to CALQ by professional dance organizations that received funding including attendance (receptive audience involvement) at their performances. In 2006-07 there were 26 organizations funded by CALQ which increased to 34 organizations in 2010-11.

- Between 2006-07 and 2010-11 the number of performances shown annually by dance organizations funded by CALQ increased from 859 to 891. In the same time period, the number of attendees decreased from 353,555 to 342,860.

**Ministère de la Culture, des Communications et de la Condition féminine. “[Enquête sur les pratiques culturelles au Québec: Les pratiques culturelles selon la génération des baby-boomers et des jeunes de 25 à 34 ans de 1979 à 2009](#),” août 2012.**

These statistics focus solely on receptive audience involvement in Quebec with attendance at dance performances. The report tracks dance attendance of the baby boomer generation (people who were 55-64 years old in 2009) longitudinally at 10-year intervals; 1979, 1989, 1999 and 2009, referred to as ‘group A’. Secondly, the report compares dance attendance of people in four age groups (25-34, 35-44, 45-54 and 55-64 years old), in the same four years (1979, 1989, 1999 and 2009), referred to as ‘group B’.

Report methodology:

- The report is based on an opinion survey conducted by telephone in which respondents were asked about their cultural habits in the 12 months preceding the report.
- The most recent data collection was in spring 2009 with a sampling of 6878 respondents age 15 and up, which is the largest sampling to date. The size of samplings (variable from one survey to the next) was weighted taking into account regional populations to reflect the make-up of the population by gender, age and language spoken at home.

Dance statistics:

Evolution of cultural outings for baby boomers (group A)

- For dance, attendance for people between 55-64 was slightly greater in 2009 than in 1979, while attendance for people between 25-34 has remained about the same for the past 30 years.
- The percentage of the population that stated they attended dance performances presents a very light variation among baby boomers from 1979 (17.7%) to 2009 (19.2 %).

Evolution of cultural outings for age 25-34 and age 55-64 (group B)

- Attendance at dance performances for age 25-34 has remained stable (17.7% in 1979 and 17.9 % in 2009).

- We see an increase in attendance at dance performances for age 55-64 from 1979 to 2009 (13.1% in 1979 to 19.2% in 2009), and the rate oscillates around 15% from 1979 to 2009.
- After 1999, ages 55-64 are more numerous in attendance at dance performances than age 25-34.

**Poirier, Christian. “[La Participation Culturelle Des Jeunes À Montréal](#),” September 2012, prepared for Culture Montréal.**

The primary objective of this study is get a better grasp and understanding of the diverse facets of participation in the arts and culture among youth, in terms of creation, consumption/attendance, dissemination/sharing, and the evolution (and mutations) of cultural practices over the course of individual development . This public opinion report contains both receptive audience involvement and participatory involvement findings alongside motivational factors.

Report methodology:

- The principal methodological strategy of this study was discussions that were conducted in either semi-directed individual sessions or discussion groups. The other methodological approach was a complete review of the literature.
- 37 individual interviews were conducted and four discussion groups made up of nine, four, five and three individuals respectively. A total of 58 young people were interviewed between March and May 2012.
- Five principal criteria were selected for the study’s sampling: the global diversity of practices within the sampling, youth from 12 to 34 years old, territorial diversity of Montreal Island, consideration of linguistic and ethno-cultural dimensions, and genre.
- The data was broken down into the following age categories: 12-17, 18-24 and 25-34 years old.

Dance findings:

- Attendance at dance performances concerns young girls exclusively, half of them active as dancers.
- Dance is practiced primarily by girls in all age categories.
- Unlike theatre or improv, dance is rarely linked to adult supervision; it is more a non-organized activity practiced everywhere, often in the bedroom and on the spur of the moment. Added to this majority are a few more serious dancers who devote a lot of time and energy to the activity.
- Dance is one of the most popular activities in the group of adolescents, practiced by almost all the young girls. For them it is a way of getting together for fun, laughter and to burn off energy, or a pastime for parties and events.

**Ontario:**

**[Wolf Brown. “Ontario Arts Engagement Study: Results from a 2011 Province-wide Study of the Arts Engagement Patterns of Ontario Adults,” September 2011, commissioned by the Ontario Arts Council.](#)**

This report, based on a survey, includes both receptive audience involvement (attendance at professional dance performances) and participatory involvement (dancing socially, taking lessons, and performing). Further to this, the report contains demographic data, frequency and level of importance or “salience” scores. The report shows that a high percentage of Ontarians are attending dance performances (25%) and dancing socially (43%).

Report methodology:

- The seven categories included in the definition of ‘Dance Activities’ are: watch TV shows about dance or dance competitions; make up your own dance steps; dance socially at night clubs, parties or community dances; take dance lessons; perform dances as part of a group; attend dance performances by student or community dancers; attend performances by professional dancers or companies.
- Data collection was completed by Ipsos Reid in May and June of 2011. A total of 1,594 telephone interviews were completed, including a general population sample of 1,300 and booster samples of certain sub-populations of interest, including visible minorities, Aboriginal people and Francophones.

Dance statistics:

- Roughly 43% of Ontarians ‘dance socially’ ‘at least once a month,’ while about 25% ‘attend dance performances by professional dancers’ ‘at least once a year’.
- The frequency of dance activities is dominated by ‘watching TV shows about dance or dance competitions,’ with one-third of all respondents doing this activity ‘at least once a month’ and 17% doing it ‘at least once a week.’ It is impossible to ignore the influence of television shows like “So You Think You Can Dance,” and “Dancing with the Stars” on the public’s perception and interest in dance. Also, popular movies like *Black Swan*, *Step Up to the Street* and others play a role in bringing dance into the mainstream.
- Ontarians who ‘take dance lessons’ ‘at least once a year’ reported an average frequency of 6 attendances (annually) at performances by professional dancers, compared to 2 attendances for those who do not ‘take dance lessons.’
- Similarly, Ontarians who ‘perform dances as part of a group’ are four times more likely to attend professional dance concerts.
- The relationship is weaker but still positive for those who ‘dance socially at night clubs, parties or community events.’ Ontarians who dance socially are about 60% more likely than those who do not dance socially to attend professional dance.

## 2.4 Youth and Children’s Participation in Dance

**Hill Strategies.** [“Young children’s participation in the arts and reading outside of school in 2008: A first look at data from the National Longitudinal Survey of Children and Youth,”](#) November 2011.

It is important to note that in this report dance is grouped together with “other organized physical activities” and is mentioned alongside gymnastics and martial arts. This is the only national Canadian survey that focuses on youth participation and references dance. Further to this, the report focuses on participatory involvement through classes. The number of four to seven year olds taking lessons in dance, gymnastics or martial arts increased significantly between 1998 and 2008 (28.9%).

Report methodology:

- This report provides a first look into a data source that has, to date, not been extensively used by the Canadian arts community: the National Longitudinal Survey of Children and Youth (NLSCY). While the arts are not the main focus of the NLSCY, an analysis of the few arts and reading-related questions in the survey may begin to fill in some gaps regarding this important topic area.

- In the case of dance, the artistic activity of dancing is combined with “other organized physical activities” such as gymnastics and martial arts. The survey asked the “person most knowledgeable” in the household (usually a parent) to report on the activities of the child during the 12 months prior to the survey. For the ages covered in this report (three to seven year olds), the number of survey respondents was 10,309.

Dance/gymnastics/martial arts statistics:

- Among all children between three and seven years old, 35% take weekly lessons or instruction in dance, gymnastics or martial arts (or “other organized physical activities”). In contrast, about two-thirds (64%) “almost never” take lessons or instruction in dance, gymnastics or martial arts. Only 1% of children of all age groups take lessons or instruction in dance, gymnastics or martial arts “about once a month”.
- There has been a substantial increase in the number of four to seven year olds taking lessons in dance, gymnastics or martial arts at least weekly, from 27% in 1998 to 38% in 2008.
- Many children between three and seven years of age who take dance, gymnastics or martial arts lessons at least weekly also take lessons in music, art or other non sport activities at least weekly.

### 3.0 Review of Dance Data Sources

#### Statistics Canada, [Performing Arts Survey](#), 2006, 2008, 2010

This data source is focused on receptive audience involvement – attendance at professional dance performances and the number of performances in each year. Data from previous years is also available for comparison.

#### Summary:

According to the results of Statistics Canada's Performing Arts Survey, the number of professional dance performances decreased from 2,800 in 2006 to 2,400 in 2010. Attendance also decreased from 1.4 million to 1.2 million from 2006 to 2010 respectively. In comparison, theatre companies gave 33,588 performances and had almost 8 million attendees in 2010 while 5,493 musical performances attracted just over 2.9 million audience members.

#### Report methodology:

- This annual sample survey collects data required to produce economic statistics for the Performing Arts industry in Canada. Data collected from businesses are aggregated with information from other sources to produce official estimates of national and provincial economic production for this industry.

#### Breakdown of dance statistics:

Statistics Canada. "[Performing Arts 2010](#)," March 2012.

- The financial statistics for not-for-profit professional dance organizations were suppressed to protect confidentiality. Total dance attendance (including for profit and not for profit) was 1.2 million at 2,400 performances, for an average of 486 attendees per performance.

Statistics Canada. "[Performing Arts 2008](#)," June 2010.

- The financial statistics for non-profit professional dance organizations were suppressed to protect confidentiality. Total dance attendance (including for profit and not for profit) was 1.3 million at 2,400 performances, for an average of 541 attendees per performance.

Statistics Canada. "[Performing Arts 2006](#)," December 2008.

- Professional dance organizations accounted for 1.4 million in attendance and 2,800 performances, for an average of 521 attendees per performance.

## CADAC (Canadian Arts Data / Données sur les arts au Canada)<sup>10</sup>

Data from CADAC not only includes receptive audience involvement such as number of performances and attendance but also contains participatory data including volunteering and community arts projects. Appendix III contains a breakdown and more detailed tables on CADAC data. All dance companies reporting in CADAC are professional no-for-profit dance companies.

CADAC methodology:

- Dance organizations applying for operating funding from one of the CADAC partners<sup>11</sup> are the only respondents, these statistics do not include data from all dance organizations in Canada.
- The CADAC data in Appendix III is in three categories: dance companies, presenters and festivals, and service organizations and training/professional development organizations and it is important to note that some overlap occurs between dance companies and the presenters.
- Attendance figures also include both national and international touring activities.
- As Quebec is not a partner there is a gap in data from this province. This said, the Canada Council for the Arts funds Quebec-based dance organizations, therefore, the data does include some statistics from Quebec. The majority of Quebec dance companies that receive Canada Council operating grants also receive operating grants through the Conseil des arts et des lettres du Québec (CALQ).
- CADAC data is as of February 28, 2013.

CADAC data on dance organizations:

- Between 2008-09 and 2011-12, 81-95 professional dance companies reported in CADAC that the attendance at performances decreased 14.2% from 1.3 million to 1.1 million while the number of performances produced increased from 2,382 to 2,624 (10.2%).
- In addition, 98 community arts activities organized by these dance companies attracted 15,192 participants in 2011-12.<sup>12</sup> The number of activities and participants fluctuated greatly over the past three years, see Appendix III.
- The number of arts education and learning activities organized by these dance companies increased between 2008-09 and 2011-12 (4,126 to 6,906) alongside the number of participants (333,983 to 526,496).<sup>13</sup>
- The number of volunteers at dance companies increased steadily between 2008-09 and 2011-12 (3,208 to 4,465 or 39.2%) while the estimated number of hours worked increased 30.3%.
- In comparison, dance presenters and festivals reporting in CADAC saw a decrease in the number of performances produced and an increase in the audiences they attracted. Service organizations and training/professional development organizations reported slight increases in the number of performances and audiences.

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<sup>10</sup> CADAC is a web-based integrated financial and statistical system for Canadian arts organizations applying for operating funding which allows the Canada Council and other public funders to collect and share common financial and statistical data. See Appendix III for more detailed tables on CADAC data.

<sup>11</sup> CADAC partners include provincial, territorial and municipal arts funders. They are the British Columbia Arts Council, the City of Vancouver, the Alberta Foundation for the Arts, the Saskatchewan Arts Board, the Manitoba Arts Council, the Ontario Arts Council, the Toronto Arts Council, the City of Toronto Culture Division, the City of Mississauga – Culture Division, the City of Greater Sudbury, the New Brunswick Arts Development Branch / Department of Tourism, Heritage and Culture and the Canada Council for the Arts

<sup>12</sup> Community arts practice involves professional artists and community members in a creative collaborative process.

<sup>13</sup> Arts education and learning activities includes artists talks, Q&A's, pre and post-performance talks, facility tours, training workshops, activities designed for children, arts training for teachers, professional training programs and personal development activities for artists.

## 4.0 International Dance Attendance and Dissemination

These reports provide an indication of dance attendance and participation trends in different countries. It is important not to generalize about Canadian trends based on international research. Nevertheless global trends provide useful comparisons.

### United States of America:

**National Endowment for the Arts. [“2008 Survey of Public Participation in the Arts”](#) and [“Arts Participation 2008 Highlights from a National Survey,”](#) November 2009.**

This report focuses predominantly on receptive audience involvement (spectating), both at live events and watching recorded or broadcast dance performances. There is demographic information about those who are more likely to watch dance. Similar to the Canadian Value of Presenting Survey of the General Public, this is a national survey focused on the arts. There has been an overall decrease in the number of American adults attending dance performances between 2002 and 2008. It is important to note that “adults” in this survey includes those 18 and above, unlike the Canadian survey which includes those 18 and under. This survey includes both professional and non-professional dance.

### Report methodology:

- The 2008 Survey of Public Participation in the Arts (SPPA) marks the sixth National Endowment for the Arts (NEA) survey of arts participation in the past 26 years, updating results from 2002. Undertaken by the U.S. Bureau of the Census, the 2008 SPPA collected arts participation data and other information from more than 18,000 adults (18 and above) across the United States.

### Dance Statistics:

- About 16 million American adults (7%) went to a ballet or other dance performance in 2008. Between 2002 and 2008 the percentage attending ballet performances decreased from 3.9% to 2.9% respectively while the percentage at other dance performances (i.e. modern, folk and tap) decreased from 6.3% to 5.2%.
- In 2008, the percentage of American adults attending dance (7%) was low compared to other performing arts disciplines; 16.3% of American adults attended a musical play, 9.4% attended a non-musical play, 9.3% attended a classical music performance and 7.8% attended a jazz performance.
- About 8% of adults (18 million) reported watching a recorded or broadcasted dance performance in 2008.
- 2% of U.S. adults performed dance or participated in a dance performance in 2008.
- Compared with other performing arts, ballet was overwhelmingly attended by women (nearly two in three attenders in 2008). Similarly, women were more likely than men to watch ballet or other forms of dance through media.
- Individuals with higher levels of education and higher household incomes represented the majority of the dance audience. More than half of ballet and other dance performance attenders had college or graduate degrees, and almost one quarter of attenders had household incomes of \$150,000 or more.
- The core audience for ballet was older in 2008 than in 2002. In 2002, adults 35 to 54 years of age were most likely to attend a ballet performance. In 2008, adults in the 65-74 year age range were the most likely age group to attend a ballet performance.
- Older adults (age 65 and older) were more likely than younger adults to have watched a recorded or broadcasted dance performance.

**National Endowment for the Arts. [“Audience 2.0: How Technology Influences Arts Participation,”](#)**

Report methodology:

- This report is based on the NEA’s 2008 Survey of Public Participation in the Arts, which asked more than 18,000 adults their opinion about their participation in various arts activities over a one-year period.

Dance Statistics:

- In 2008, 7.9% of the U.S. adult population participated in dance activities through electronic or digital media.

**England:**

**Arts Council England. [“Joining up the dots: Dance agencies – thoughts on future direction,”](#)  
April 2010.**

This survey not only collected data about professional dance but more generally engagement in culture, leisure and sport. Both receptive audience involvement and participatory involvement are reported over a 12-month period. Dance participation in England is also lower than other art forms, with 7% of the population attending at least one dance event in 2005-06.

Report methodology:

- Attendance data for the report was taken from *Taking Part*, a population survey that collects data about engagement and nonengagement in culture, leisure and sport. The data identified attendance and frequency of attendance at arts events over a 12-month period
- Dance participation was analysed in two categories, ballet and other dance (excluding dance for fitness).

Dance statistics:

- Organizations in the Arts Council’s regularly funded portfolio of dance organizations have increased engagement and participation by around 80% from 2004 to 2008, but audiences are still low compared to some other artforms.
- A comparison of the 2005-06 and 2006-07 data showed that there were statistically significant year-on-year increases in participation in two arts activities, the largest of which was dance (excluding ballet and dance for fitness) where participation increased to 9.2% of the adult population.
- Interestingly, *Taking Part* found that there is an overlap between audiences for the different types of dance. Around a third of those who had attended contemporary dance had also attended ballet in the past 12 months.
- In 2005-06, 7% of English adults had attended at least one type of dance event (ballet, contemporary, African/Asian or other dance) in the past 12 months, while 9% have participated in at least one dance activity.
- The *Taking Part* survey found that attendance at dance events has decreased slightly over the two-year period. 3.9% of the population attended ballet in 2005-06 and this declined to 3.5% in 2006-07. Contemporary dance attracted 2.2%, declining to 2% of the adult population.

## Australia:

### Live Performance Australia (LPA). [“Ticket Attendance and Revenue Survey 2011 Report,”](#) August 2012.

This survey focuses on receptive audience involvement as it counts ticket revenues and sales at professional and non-professional dance performances. It is important to note that the coverage of the survey excludes events in some regional venues, free performances, and also schools’ performances of the companies surveyed. Further to this, small to medium companies are underrepresented alongside festivals because of separate ticketing systems. According to the survey, attendance at dance performances in Australia varied significantly between 2007 and 2011, decreasing from 1.5 million to 947,846.

#### Report methodology:

- This is the 8th annual Survey presented by LPA. Since 2004, the Survey has established itself as the predominant source of reliable industry statistics for the Australian Live Entertainment Industry, and represents the most comprehensive available survey of ticket sales.
- For the survey, Ernst & Young compiled data from ticketing companies, self-ticketing venues and the Australia Council for the Arts (collectively referred to in this study as the “Survey participants”).
- Gross revenue comprised revenue sourced from paid tickets only (i.e. it excludes sponsorships); while the attendance data provided and applied in the analysis included both paid and non-paid tickets.
- The Ballet and Dance category includes: traditional forms, folk dance, ballroom, liturgical dance, ballet, breakdancing, ethnic dance, Latin dance, modern dance and tap.

#### Dance statistics:

- The Ballet and Dance category experienced a slight increase in gross revenue, but a decrease in ticket attendances in 2011. Gross revenue increased by 2.9% from \$57.51 million in 2010 to \$59.16 million in 2011, while total attendances decreased by 7.4% over the same period.
- The increase in revenues is in part due to the variation in the type and size of productions staged from year to year (i.e. international companies versus local productions).
- The average ticket price increased 10.9%, from \$64.86 to \$71.93.
- Over the past five years, attendance has varied between 1.4 million in 2007 and 934,533 in 2008. In 2011 it decreased to 947,846.

### Instinct and reason. [“More than bums on seats: Australian participation in the arts,”](#) 2010, prepared for the Australia Council for the Arts.

This survey collected both receptive and participatory audience involvement in dance. In many instances, dance and theatre statistics have been combined, for these findings please consult the report. Compared to attending music (47%), theatre (26%) and visual arts and crafts (27%) events, attendance at dance events was fairly low (16%).

#### Report methodology:

- The study consisted of a phased approach beginning with a literature review, followed by 12 focus group discussions and 15 stakeholder interviews with arts marketers and entrepreneurs. A specifically designed survey was then administered to 3,000 Australians aged 15 years and older using Computer Aided Telephone Interviewing.

- The fieldwork was conducted between 17 October and 6 November 2009. The average interview length was 16 minutes and the response rate was 33.8% with a success ratio of approximately 1:3. That is, for every three households contacted, one survey was completed.

#### Dance findings:

- Dance was attended by 16% of Australians, with most going to ballet or classical dance (10%), followed by social dance like ballroom or street (5%) and contemporary (5%).
- Receptive dance participation was more common than creative participation as 21% compared to 16% of Australians.
- Social dance (like ballroom or street dance) was a highly affinitive activity, appealing to those who saw the arts as a chance to bond with others.
- Attendance frequency was highest for social dance at an average of 11 occasions per year, followed by contemporary dance at 10 occasions, and ballet or classical dance at four occasions per year.
- Indigenous dance performances were attended by 8% of the total sample. New South Wales and Queensland had higher levels of attendance at Indigenous dance events than Victoria and South Australia.

#### France:

##### **Service de la coordination des politiques culturelles et de l'innovation. "[Cultural Practices, 1973-2008 Generational forces and social inertia](#)," December 2011.**

This report is a retrospective analysis of the five editions of France's Cultural Practices survey. Conducted since the early 1970s the survey highlights major trends in the evolution of cultural practices, such as the huge increase in listening to music and the increasing prevalence of screen-based culture, the fall in reading of printed matter, the boom in amateur artistic practices and increased attendance of cultural establishments. The survey was conducted with adults in France over the age of 15 and included questions about receptive audience involvement and participatory involvement.

#### Report methodology:

- Survey of a representative sampling of the French population over the age of 15, stratified by region and category of population cluster, quota sampling with gender and age of the respondent as variables along with the socio-professional category of the head of the household, interview conducted face to face in the home of the respondent.
- Sampling size was 2000 individuals in 1973, 3000 in 1981, 5000 in 1989, 4353 in 1997 and 5000 in 2008.
- The questionnaires from the five editions of the survey and the complete results sorted by gender, age, socio-professional category of head of household and place of residence are available at [www.pratiquesculturelles.culture.gouv.fr](http://www.pratiquesculturelles.culture.gouv.fr)

#### Dance statistics:

- In 2008, 8% of the population of France over the age of 15 are practicing amateur dance through an organization or with friends. This has increased from 7% in 1997.
- The percentage of the French population attending a dance performance in the past 12 months remained the same between 1997 and 2008 at 8%.
- The age group that most frequently attends dance performances in France are between 15-24 years of age (14%) whereas those aged 60 plus are the least likely to attend (5%).

## **Appendix I – Overall Performing Arts Resources (dance, music and theatre combined)**

Hill Strategies. “[Provincial Profiles of Arts, Culture and Heritage Activities in 2010](#),” March 2012.

Hill Strategies. “[Factors in Canadians’ Arts Attendance in 2010](#),” September 2012.

Hill Strategies. “[Patterns in Performing Arts Spending in Canada in 2008](#),” February 2011.

Phoenix Strategic Perspectives. “[Final Report - The Arts and Heritage in Canada: Access and Availability 2007](#),” March 2007, prepared for the Department of Canadian Heritage.

## Appendix II – List of Additional Resources

Business for the Arts. “[Performing Arts Organizations Survey](#),” 2008-2010.

Although Business for the Arts has discontinued its annual surveys, past reports and data are available for purchase on their website.

Phoenix Strategies Perspectives. “[Arts and heritage in Canada: Access and Availability Survey 2012](#),” November 2012, prepared for the Department of Canadian Heritage.

MDR Burgess Consultants. “[Mapping of Dance in Canada – Literature Review](#),” March 2012.

Poirier Communications. “[Findings from the Survey with Aboriginal Dance Groups and Artists in Canada](#),” May 2003.

Motion Live Entertainment & Saada STYLO. “[The Northside Research Project - Profiling Hip Hop Artistry In Canada](#),” November 2006.

Canadian Dance Assembly. “National Training Subsidy Program Research Report: Towards an Action Plan,” October 2012.

The McCreary Centre Society. “[Moving in the Right Direction: Physical activity among BC youth - A report of the 2008 British Columbia Adolescent Health Survey](#),” 2011.

Ontario Arts Council (OAC). “[Why I dance...Pourquoi je danse...](#)” produced for OAC by filmmaker Gloria Ui Young Kim, April 2012.

Christian Poirier. “[La Participation Culturelle des Jeunes à Montréal](#),” recherche réalisée pour Culture Montréal, septembre 2012.

## Appendix III – CADAC data

CADAC is a web-based integrated financial and statistical system for Canadian arts organizations applying for operating funding which allows the Canada Council and other public funders to collect and share common financial and statistical data. This data is limited in that dance organizations (professional dance companies, presenters, festivals, service organizations and training/professional development organizations) receiving operating funding are the only respondents, it does not include data from all dance organizations in Canada. Data is as of February 28, 2013.

### Dance Companies

Description   (CADAC line number)	Performances				Attendance/Hours			
	2008-09	2009-10	2010-11	2011-12	2008-09	2009-10	2010-11	2011-12
<b>Number of organizations reporting in CADAC</b>	<b>81</b>	<b>91</b>	<b>98</b>	<b>95</b>	<b>81</b>	<b>91</b>	<b>98</b>	<b>95</b>
Total number of public performances (1140)   Total attendance (1545)	2,382	2,298	2,624	2,928	1,330,407	875,338	1,111,624	1,140,887
Total number of community arts activities <sup>14</sup> (1420)   Total attendance (1700)	213	102	98	98	1,503	4,557	28,737	15,192
Total number of arts education & learning activities <sup>15</sup> (2155)   Total attendance (2160)	4,126	4,811	5,472	6,906	333,983	364,368	420,218	526,496
Total number of volunteers (2425)   Estimated number of hours worked (2430)	3,217	3,922	4,141	4,465	61,749	65,325	74,432	80,443

<sup>14</sup> Community arts practice involves professional artists and community members in a creative collaborative process.

<sup>15</sup> Arts education & learning activities includes artists talks, Q&A's, pre and post-performance talks, facility tours, training workshops, activities designed for children, arts training for teachers, professional training programs and personal development activities for artists.

## Dance Companies – Regional Breakdown

2011-12 Dance Companies Description (CADAC line no.)	Province / Region					Total
	QC <sup>16</sup>	ON	AB	BC	Other	
<b>Number of organizations reporting in CADAC</b>	<b>28</b>	<b>33</b>	<b>7</b>	<b>17</b>	<b>10</b>	<b>95</b>
Total number of public performances (1140)	1,012	1,056	193	439	228	2,928
Total attendance (1545)	324,943	409,612	199,949	85,524	120,859	1,140,887
Total number of community arts activities (1420)	4	9	13	43	29	98
Total attendance (1700)	8,500	4,315	820	857	700	15,192
Total number of arts education & learning activities (2155)	2,090	3,154	720	679	263	5,472
Total attendance (2160)	43,769	380,471	65,935	28,786	7,535	526,496
Total number of volunteers (2425)	443	1,536	1,331	471	684	4,465
Estimated number of hours worked (2430)	4,203	39,103	18,851	9,762	8,524	80,443

## Dance Presenters & Festivals

Description   (CADAC line number)	Performances				Attendance/Hours			
	2008-09	2009-10	2010-11	2011-12	2008-09	2009-10	2010-11	2011-12
<b>Number of organizations reporting in CADAC</b>	<b>13</b>	<b>14</b>	<b>14</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>14</b>	<b>12</b>
Total number of public performances (1140)   Total attendance (1545)	192	232	209	173	28,977	69,818	74,173	72,093
Total number of community arts activities (1420)   Total attendance (1700)	4	5	4	5	0	300	500	728
Total number of arts education & learning activities (2155)   Total attendance (2160)	256	222	182	275	9,908	7,521	8,054	8,710
Total number of volunteers (2425)   Estimated number of hours worked (2430)	596	702	924	1,010	7,090	19,566	24,942	32,264

<sup>16</sup> As Quebec is not a partner there is a gap in data from this province. This said, the Canada Council for the Arts funds Quebec-based dance organizations, therefore, the data does include some statistics from Quebec.

**Dance service organizations & training/professional development organizations**

Description   (CADAC line number)	Performances				Attendance/Hours			
	2008-09	2009-10	2010-11	2011-12	2008-09	2009-10	2010-11	2011-12
<b>Number of organizations reporting in CADAC</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>21</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>21</b>
Total number of public performances (1140)   Total attendance (1545)	467	597	476	495	124,396	140,097	116,637	174,339
Total number of community arts activities (1420)   Total attendance (1700)	108	13	128	142	18,905	155	24,834	25,390
Total number of arts education & learning activities (2155)   Total attendance (2160)	11,494	12,231	12,139	12,335	112,781	129,560	149,416	108,588
Total number of volunteers (2425)   Estimated number of hours worked (2430)	1,328	1,378	1,450	1,421	96,180	97,992	50,054	47,515