

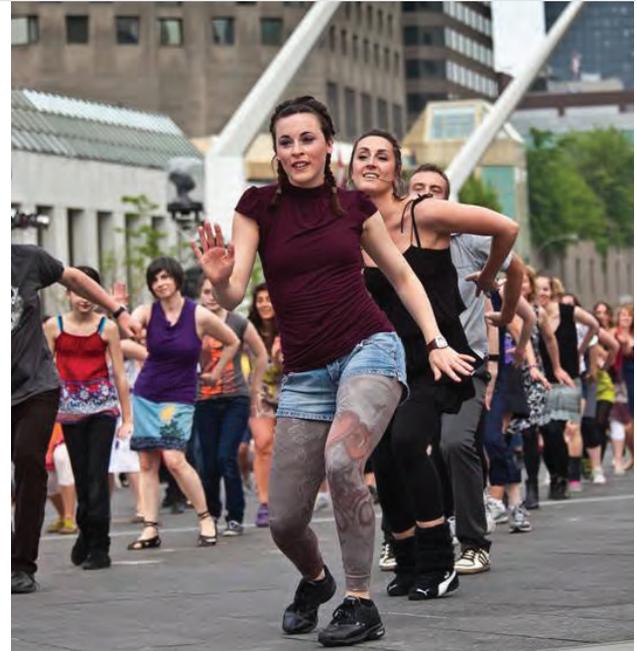


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LITERATURE REVIEW



Bringing the arts to life
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Canada
Dance
Mapping
Study



50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
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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.

Table of Contents

TABLE OF CONTENTS	2
INTRODUCTION	4
1. PREAMBLE	4
2. APPROACH AND METHODOLOGY	4
A. OVERVIEW OF FINDINGS	7
B. POLITICAL: NO OVERARCHING POLICY	14
1. PREAMBLE	14
2. FEDERAL GOVERNMENT POLICY IN THE ARTS	14
3. POLICY AT THE PROVINCIAL LEVEL	18
4. POLICY AT THE MUNICIPAL LEVEL.....	19
5. POLICY ISSUES AND CONCERNS: THE VOICE OF THE PROFESSIONAL DANCE SECTOR	19
C. THE ECONOMY: HEALTH OF PROFESSIONAL DANCE AND CONTRIBUTION TO THE CREATIVE ECONOMY	21
1. PREAMBLE	21
2. DANCE AND THE CREATIVE ECONOMY: TOWARDS A COMPLETE PICTURE.....	21
3. THE ECONOMIC IMPACT OF THE PROFESSIONAL DANCE SECTOR: EMPLOYMENT, SALARIES AND REVENUES	23
4. MEASURING THE ECONOMIC HEALTH OF THE DANCE SECTOR: PUBLIC FUNDING.....	25
5. PRIVATE AND EARNED REVENUES	28
D. ECOLOGY: MEASURING HEALTH AND SUSTAINABILITY	33
1. PREAMBLE	33
2. NEED FOR CHANGES TO STRIVE FOR A HEALTHY ECOSYSTEM	33
3. KEY CHARACTERISTICS OF THE ECOLOGY OF THE PROFESSIONAL DANCE SECTOR.....	34
4. LINKS IN THE CONTINUUM OF PROFESSIONAL DANCE.....	38
5. KEY ISSUES REGARDING THE DANCE WORKFORCE	45
6. AUDIENCES FOR DANCE IN CANADA	47
E. SOCIAL: MEASURING THE BENEFITS OF DANCE FOR ALL CANADIANS	49
1. PREAMBLE	49
2. THE SOCIAL ROLE OF DANCE IN CANADIAN COMMUNITIES	49
3. THE BENEFITS OF CANADIANS LEARNING HOW TO DANCE	52
4. THE ROLE OF DANCE IN OTHER SECTORS	58
F. TECHNOLOGY: ENHANCING CREATIVITY, PROMOTION AND AUDIENCES	60
1. PREAMBLE	60
2. A CHALLENGING NEW ENVIRONMENT FOR DANCE CREATION, DISSEMINATION AND PROMOTION...	60
3. USE OF TECHNOLOGY IS INTEGRAL TO DANCE CREATION	60
4. USE OF TECHNOLOGIES IN ENHANCING MARKETING, PROMOTION AND DISSEMINATION	64

5. PRESERVING DANCE HERITAGE THROUGH TECHNOLOGIES	66
6. VIEWS OF THE DANCE COMMUNITY: THE PIVOTAL ROLE OF TECHNOLOGIES.....	67
<u>G. ARTISTIC EXPRESSION: CREATIVE RENEWAL AND INNOVATION</u>	<u>69</u>
1. PREAMBLE	69
2. CANADIAN ARTISTIC EXPRESSION ON THE WORLD STAGE	69
3. A DIVERSE RANGE OF DANCE ACTIVITY IS BEING FUNDED ACROSS THE COUNTRY	70
4. FACTORS THAT ARE SEEN TO BE INFLUENCING ARTISTIC EXPRESSION.....	71
<u>BIBLIOGRAPHY</u>	<u>73</u>
<u>ANNEX 1: THE STRUCTURE OF PROFESSIONAL AND NON-PROFESSIONAL DANCE</u>	<u>85</u>
<u>ANNEX 2: LIST OF ACRONYMS.....</u>	<u>87</u>

“Dance is one of the ways in which a society communicates with itself and with other societies.”

- Shirley McKechnie, “From Grand Changeament to Grand Narratives”¹

Introduction

1. Preamble

The Canada Council for the Arts (CC) in partnership with the Ontario Arts Council (OAC) (with the support of public arts funders, dance service organizations, professional dance makers and companies) commissioned MDR-Burgess Consultants to undertake the first phase of a more comprehensive study on dance in Canada. The purpose of this study is to review the current literature on dance to be followed by a report identifying the current gaps in the literature and a research plan addressing these for consideration by the CC and OAC. Phase 2 will be aimed at addressing the research gaps identified through the literature review.

2. Approach and Methodology

2.1. Goals of the Study

The purpose of the overall study is to map the presence of dance in Canada – including a better understanding of the full scope of dance activity in all regions of the country.

The goals are four-fold:

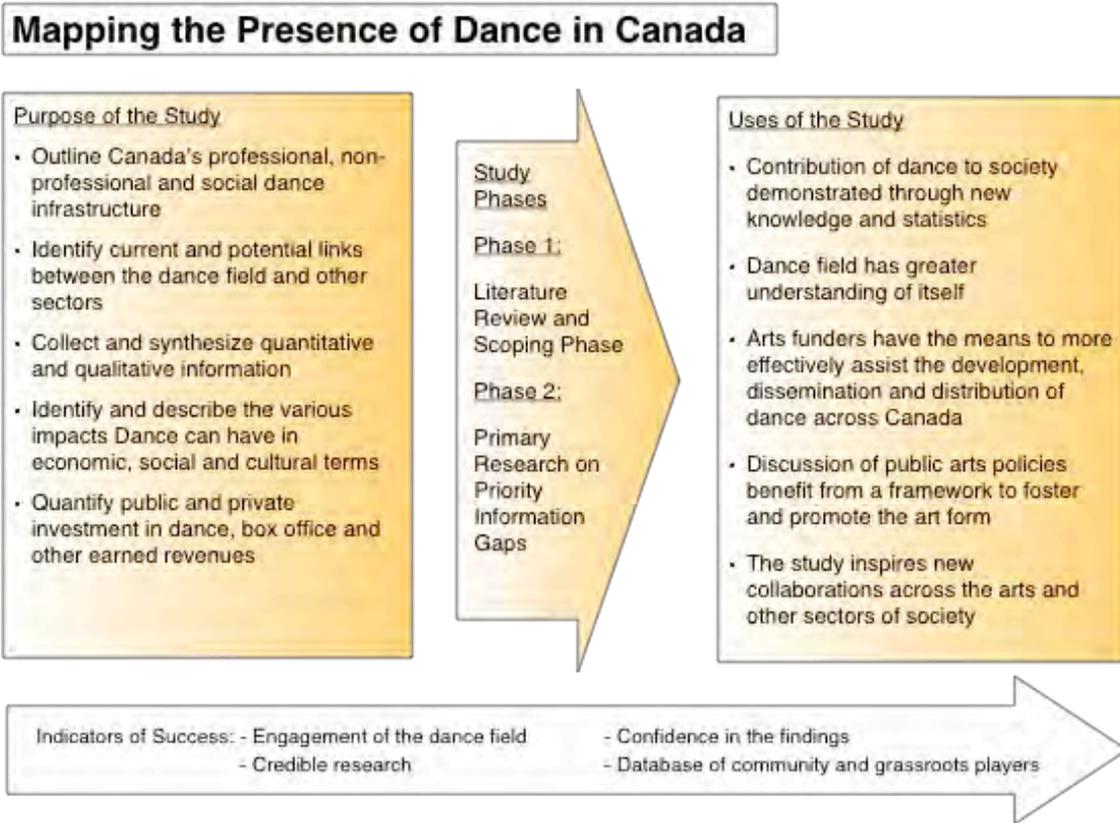
1. Outline the full spectrum of dance in Canada, including Canada’s professional, non-professional and social dance infrastructure, identification and analysis of its component parts (for example, learning, training, creation, production, performing and distribution systems) and the links or lack thereof between and across these components;
2. Identify current and potential links between the dance field or its components and other sectors, for example, cultural industries, health, education;
3. Collect and synthesize quantitative and qualitative information to identify and quantify and describe the various impacts that dance can have in economic, social and cultural terms including the types and level of public engagement with dance;
4. Quantify public and private investment in dance as well as box office and other earned sources of revenue.

The mapping undertaken is three-dimensional – quantifying and illustrating the richness and diversity of dance and locating dance in relation to our spaces, places, regions and land. Our proposed approach and methodology took into account these goals and the ultimate outcomes that the CC wishes to accomplish in both Phase 1 and Phase 2 of the study. Figure 1 provides a

¹ Originally published in *Dance Rebooted: Initializing the Grid Conference Proceedings*, July 1, 2004.

visual depiction of goals of the overall study, the phases to be undertaken, the uses of the study and the ultimate indicators of success.

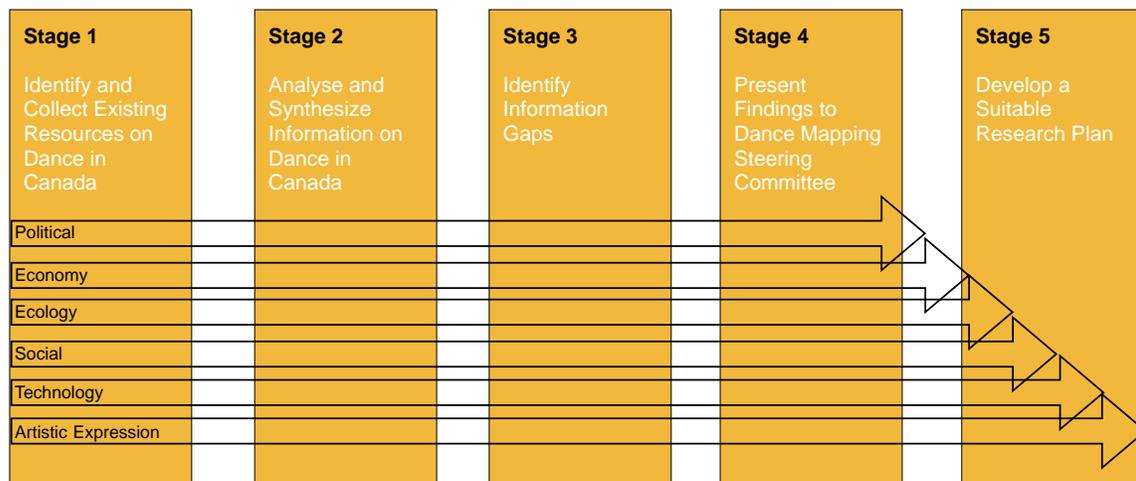
Figure 1: Goals of the Study



2.2. Six Themes

The six key themes identified by the CC guided the mapping of the literature of this study. Figure 2 contains the six themes and the various stages of mapping that this study undertook.

Figure 2: Six Themes of the Study



The CC provided the consultants with a detailed and comprehensive bibliography of sources, which the consultants used for this report. To these documents, the consultants added documents relevant to dance and technology, and consulted the website of the Society for Canadian Dance Studies (SCDS) for academic publications of interest to the study. A detailed bibliography is included at the end of this report.

Our review of the literature included qualitative and quantitative sources. International sources of literature informed our analysis of gaps in Canadian literature and provided a basis on which to develop a proposed research plan.

3. Structure of this Report

Section A provides an overview of the dance field in Canada drawing from the results of the mapping of the literature on each of the six themes identified by the CC;

Sections B through G present detailed portraits on dance according to the six themes: political, economy, ecology, social, technology and artistic expression.

Together, these sections provide a comprehensive view of the existing literature on dance in Canada today.

"As long as people have inhabited the land we now call Canada, there has also been dance."

- Max Wyman with Michael Crabb²

A. Overview of Findings

1. Preamble

This report presents a view of dance in all its contexts -- politically, economically, ecologically, technologically, socially and artistically.

Our picture of dance in Canada is limited by a lack of literature and documentation that captures the full scope and breadth of dance particularly non-professional dance. However, there are compelling examples that illustrate that Canadians are engaging with dance socially. The extent to which Canadians are participating in or watching dance performances is also not well documented.

2. Cultural Policy and Dance

The policy context within which Canadian dance operates is a blend of involvement by all levels of government.

Dance is funded by the Department of Canadian Heritage (DCH), the CC, provincial arts agencies, municipal agencies and Aboriginal jurisdictions. DCH, through the programs of the Arts Policy Branch, is an important contributor of funding to the dance field, supporting professional training institutions, festivals and series presentations, infrastructure projects, and funding to not-for-profit arts organizations for projects and programming. A comprehensive picture on funding from all these players and their priorities is however lacking.

At the time of writing this report, federal government cultural policy orientations include sustainability, access by Canadians to Canadian artistic expression, audience development and community engagement. Government studies show that its support has been beneficial. There is evidence that this funding support has had a leveraging effect in attracting other sources of funding and that it has had concrete benefits in helping a number of dance companies and presenters expand audiences, build partnerships and reach out to communities.

An important development in the delivery of programs for dance at DCH, the CC and OAC in the last decade was the introduction of programs aimed at remedying the historical lack of access to programs by culturally diverse artists.

Government priorities at the time of writing this report include copyright legislation, the impact of technologies, and streamlining of funding support. The extent to which these priorities will impact on the dance field is not clear.

The CC as an instrument of government policy supports the professional not-for-profit dance sector in a way that is complementary but distinct from support provided by DCH. Where it is DCH's role to set national cultural policy, the CC delivers programs aligned to public policy, such as DCH's Results Based Accountability Framework.

² <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0002120>

At the provincial level, the arts are generally seen to play an important role in building vibrant communities and enhancing quality of life, and offering opportunities to deepen appreciation of diversity and heritages. All of the provinces and Nunavut have commissioned studies to measure the economic and social impact of the arts and culture on the overall economy in their respective provinces.

Most provinces consider that the role of the arts in the new economy is critical to maintaining a strong sense of identity in an increasingly globalized world. Public investment in the arts is seen to be an important economic and cultural lever.

Arts education is considered a way to expose arts to children and youth, broadening their understanding of the world and strengthening their capacity for creativity and innovation.

There is also increasing emphasis being placed by these funders on the importance of foreign markets for artists and arts organizations as well as professional development and training.

The professional dance sector has called for increased funding for the sector as a whole, reinstatement of support to international touring, which contributes to the sustainability of the sector and increased investment in order to help it make the transition to digital technologies.³

While it is said that First Nations governments (Band Councils) fund dance in Canada, including powwow and regional dance forms within the community, evidence to this effect was not present in the literature surveyed.

3. Economy: The Economic Contribution of Dance

Although there is evidence of the economic importance of the arts to the economy, there are no specific studies that provide an analysis of the contribution of the dance field to the creative and general economy.

Some indicators that are being used to measure economic impact of arts and cultural industries include the value of domestic and foreign revenues, international trade balances, direct benefits measured by domestic operating expenses, the number of jobs created, and indirect and induced benefits associated with these. In measuring the economic impact of the dance field, evidence exists with respect to only a few indicators: employment, salaries and revenues for professional dance. These data, coupled with further research, could be used to as a basis to develop a more complete analysis of the economic impact of the professional dance sector.

The professional dance sector is characterized by very low wages and primarily contract work or self-employment. Over half of all dancers are self-employed. This has the effect of limiting the overall economic impact that the professional sector could have, particularly from the re-spending of salaries in the general economy.

The professional dance sector has lower revenues overall than other performing arts disciplines.

Economic trends show a professional dance sector that has experienced decreases in public funding support, particularly in recent years despite employment being created and the overall benefits to the creative economy. The lack of growth in public funding to the professional dance sector effectively amounts to a funding decline as a result of the doubling in the number of companies funded and inflation. The impacts of this include less new repertoire, less rehearsal

³ As mentioned on the previous page, equity policies were introduced at DCH, the CC and the OAC.

time, lower production values, and a reduction in touring activity. In organizational terms, the situation has resulted in a lack of stability.

Data published by the Observatoire de la culture et des communications du Québec (OCCQ) and the Conseil des arts et lettres du Québec (CALQ) provides evidence of increased activity as a result of strong provincial funding to the professional dance sector. Funding to dance producers has increased, making provincial funding in Quebec the most important source of production grants for dance companies in Quebec. While other provinces, notably Ontario, also provide comparable resources to support dance in a wide variety of genres and forms, there is a lack of comparable data. Overall, there is a lack of published data on trends in funding by provinces other than Quebec.

There is more complete data on larger organizations than smaller ones.

Trends also show that while there have been increases in funding from earned and private sector revenues to the non-profit professional dance sector, these are more easily accessed by larger dance organizations.

The growth of the dance economy is very much tied to its ability to generate interest and business domestically while increasing its competitiveness in foreign markets. However, revenues from dance presentation in Canada are reportedly limited because of the small number of specialized presenters and dedicated venues across the country. Touring income abroad is also said to have fallen significantly, which has been attributed to the cancelling of two federal programs to support international touring – Trade Routes and ProMart.

Canadian professional dance companies were successful in increasing revenues through increased ticket prices in the years before 2008. However, according to a number of reports the economic recession forced many organizations to scale back on their activities.

These economic trends are being said to point to the relative instability and uncertainty for the professional dance sector, which makes it a challenge for dance companies to plan ahead, maintain quality, and attract and retain talented staff.

4. Ecology: Measuring Health and Sustainability

A brief prepared by the Canadian Dance Assembly (CDA) and the Regroupement québécois de la danse (RQD) estimates that there are over 100 professional companies nationally. The CC website notes that many emerging and 'micro' companies are missing from existing estimates. These may be companies representing new dance styles and expressing diverse and Aboriginal cultures (which are estimated to number over 150).

There are an estimated 7,330 professional dancers across the country. Visible minority dancers make up 12% of all dancers. Aboriginal dancers represent 1.2% of all dancers. It is estimated that between half and three quarters of dancers are self-employed. The vast majority of dancers are women.

On average, dancers achieve eight years of professional training before undertaking their careers. Over 60% attended a professional dance training school. One third have a dance-related university education. Professional development is ongoing throughout the careers of dance professionals and dance artists continue to train for many hours a day beyond their initial training.

The most recent surveys available at the time of writing identified 21 specialized professional dance presenters across the country and 14 institutions (including post-secondary institutions) in Canada that provide core training for dance. The majority of these institutions are located in the major urban centres in Ontario and Quebec, and supported by the National Arts Training Contribution Program and other public funding agencies. In 2009, half were providing training in non-European dance forms. At the same time, it has been reported that the professional dance sector's job market is underdeveloped.

Among the touring networks discussed in the literature, *La danse sur les routes de Québec*, Ontario Dances and *Made in BC: Dance on Tour*, are said to facilitate regional touring through relationship building between presenters and artists. Dance Ontario facilitates regional touring by providing a database of potential audiences to presenters interested in developing new markets. The Canadian network of dance presenters, Candance, supports the commissioning and touring projects of dance artists and offers centralized tour facilitation. Réseau Ontario coordinates touring of francophone performers in Ontario, in conjunction with presenters and school boards. The Ontario Presenting Network is another provincial network, while Canadian Arts Presenters Association (CAPACOA) and the Conférence internationale des arts de la scène (CINARS) are national networks that support the distribution of dance.

A survey of Canadian Aboriginal traditional and contemporary dance groups and artists in 2003 found that powwows are the primary host or organizer of Aboriginal dance performances. As mentioned in the survey report, "Openings and ceremonial events, festivals, and celebratory events such as powwows, Aboriginal Day and Treaty Days are among the most important engagements identified by Aboriginal dance groups for their work. Other presenting opportunities include schools, festivals, and engagements in multi-purpose theatres or halls."

The professional dance sector also benefits from a number of cluster management service providers. The most prominent of these are Diagramme (Montreal), Dance Umbrella of Ontario (DUO) (Toronto), and Eponymous and New Works (Vancouver).

The literature shows that the infrastructure broadly defined to include physical facilities, personnel and systems supporting the professional practice of dance in Canada is the least developed of all the performing arts. Significant investment is required in order to bring the professional dance sector to the level of development of other performing arts in Canada.

As described in the literature, there are challenges at each stage in the structure of dance. (See Annex 1 for an illustration of the structure of dance.)

For example, it has been reported that there is a direct correlation between the time put into the creative process and the end result. Adequately funded research and creation leads to greater success in domestic and foreign markets. It is further reported though that extending funding to a greater number of artists and dance companies for research and creation encourages a greater diversity of expression and supports the creative renewal of the professional sector through the development of new works and new talent.

Another challenge noted as being faced by producers is the high cost of production and touring, and the low fees that Canadian presenters are able to pay, which do not adequately cover production costs. Dance production has expanded more rapidly than presenting opportunities, creating challenges particularly for young companies to get their works to market. Emerging companies sometimes choose to present their own works, taking on considerable financial risk and a heavy workload.

Professional dance is reportedly hampered by a lack of infrastructure and funding to support its presentation. The opportunities to present and tour professional dance in Canada are limited by the small number of presenters and venue.

With respect to careers in dance, it has been noted that “making it possible for dance organizations to have access to labour that is qualified to work in different management functions, as well as in the use of digital technologies, will broaden the range of opportunities for careers in dance, improve the living conditions and conditions of practice of artists.

Similarly, it has been put forward that in order to encourage on-the-job training and career reorientation among a large, well-educated and specialized dance labour force, greater flexibility will be required in employment integration and support programs, as well as in financial incentives for intergenerational transfers of knowledge and know-how.

One estimate puts Canadian audiences for dance at 1.8 million Canadians although with changes in the make-up of Canadian society due to profound demographic changes, it is very likely that audiences for Aboriginal, diverse or culturally specific dance are not adequately captured in the existing literature, or that they represent opportunities for future growth.

A need has also been expressed to map the role of the non-professional dance sector in order to understand the links between this sector and the professional dance sector.

5. Social: Measuring the Benefits of Dance for Canadians

There appear to be many avenues for Canadians to engage with dance socially. Provincial organizations exist across the country that promote the many opportunities to take dance lessons, attend dance presentations, compete in dance competitions, or learn more about dance. However, beyond these organizations' websites, there is a lack of literature on the subject.

The extent to which Canadians are participating in or watching dance performances is also not well documented. Few studies of performing arts attendance provide analyses of dance audiences. Similarly, studies on arts participation are not isolating dance activities.

There is no denying the popularity of dance in television shows and in dance films, of which there has been a recent resurgence. However, the extent to which Canadians participate in dance socially, or in other professional contexts such as health, is not well documented. The exception is Aboriginal dance, for which one report exists, suggesting a large number of dance groups and great uptake by powwows and in the schools.

Dance in Aboriginal contexts is described as a form of celebration while also serving important spiritual or sacred purposes. Many contemporary dances can be traced to earlier social practices, as may be shared, for example, through powwows. Their mandates extend to preserving Aboriginal culture and educating young people. There is a recognition of the link between dance and community and that dance has “cultural functions and meanings.”

The literature is clear on the beneficial link between arts education and intellectual, personal and social development. Educators, funders and dance professionals alike agree on the many benefits that arts education can bring. Dance education has evolved in Canadian schools and often involves the professional dance community in bringing dance to the classroom. In spite of progress, dance is not being taught to the same extent as other arts such as music and theatre. There is a need being expressed to do more to ensure that arts education includes dance. Studies on the benefits of arts education often do not include dance.

6. Technology: Enhancing Creativity, Promotion and Audiences

It is clear that new digital technologies have had an enormous impact on dance in Canada. With the support of the National Film Board, and various funders, a generation of dance filmmakers and choreographers has emerged, interested in developing choreographies specifically for the camera. Among Quebec artists, dance artists are the most likely to be integrating video and animation tools into the creation of their works.

Dance on screen extends from new developments in stereoscopic (3D) dance films, to dance creations for video cell phones and to live simulcasts of major productions in movie theatres.

In addition, Canadian dance artists are recognized pioneers in the development and integration of interactive computer applications to dance making. Research and development labs in major Canadian universities are supporting the work of dance artists developing new applications with motion capture technologies and dance notation software.

Dance has also enjoyed a resurgence of popularity in mainstream media. New dance competitions on television are encouraging new forms of engagement with dance on the part of the public, while the Internet provides 24/7 access to dance videos from around the world.

A new generation of Canadian dance artists are reaching out to Canadian audiences through the promotional opportunities afforded by the Internet, through MySpace, Facebook, YouTube and other web-based platforms.

In addition, numerous initiatives exist to preserve and share Canada's rich dance heritage electronically.

At the same time, the dance community is facing new opportunities and new challenges as it seeks to mobilize these tools to greater advantage. The Internet affords obvious opportunities to promote and disseminate works, but greater resources are needed to train dance professionals to realize the potential of new communications platforms. Greater access to technologies and training is also needed for creators to continue to develop their sophisticated use of creative applications and to be competitive on the world stage. The globalization of the dance economy requires Canadian dance professionals to be at the cutting edge of the creative possibilities and dissemination opportunities afforded by new technological innovations. Budget constraints may be a barrier to the use of digital technologies for some.

7. Artistic Expression: Fostering Excellence, Creative Renewal and Innovation

Canadian dance enjoys a reputation for excellence at home and abroad for its innovative dance creations.

There is a wide range of dance practices being publicly funded by the CC and provincial arts agencies, which reflect the diversity of artistic expression in dance today.

However, there is a reportedly lack of resources to sustain innovation for the benefit of Canadian and international audiences.

To develop and hone the artistic expression of artists requires opportunities for risk-taking and creative renewal. Time to reflect and create, and adequate resources to experiment, are said to be key to enabling new dance expression to flourish. To this end, creative residencies have been identified as essential to support the artistic development of dance makers' creative visions through opportunities for research and development, skills development, and access to

technical expertise and resources. Critical discourse is recognized as supporting engaged and informed reflection on the art of dance, encouraging sophisticated engagement with the art form on the part of dance makers and their audiences.

Foreign markets for dance are very competitive and to continue to succeed, Canadian dance artists are said to require access to resources to allow them to research and develop innovative new works on par with creations being developed abroad.

Opportunities for touring and cultural exchanges are seen to provide artists with valuable exposure to new ideas and influences.

The integration of technology into dance is seen as central for artists to break new ground in artistic creation.

“Cultural policy is the expression of a government’s willingness to adopt and implement a set of coherent principles, objectives and means to protect and foster its country’s cultural expression. The arts are the very foundation of this expression.”

- *The Arts and Cultural Policy*, October 15, 1999

B. Political: No Overarching Policy

1. Preamble

The political or policy context in which the publicly-funded dance sector operates is defined by arts policy at all levels of government. “Policy” here is taken to mean the sum of initiatives created by legislation, regulations, program support and tax measures. DCH supports the arts, including dance, directly through funding programs, guides policy research, overseas legislative issues concerning the *Status of the Artist Act* and works with the CC to realize its legislative mandate.

Our review identifies current policy orientations and goals defined by governments as they relate to the arts (including dance), their actions and priorities. Our review extends to include the response of the dance community to these actions and priorities.

2. Federal Government Policy in the Arts

2.1 Policy Orientation in Government Funding Programs

Federal government policy supports the creation, production, distribution, consumption, and preservation of the arts. According to the DCH Report on Plans and Priorities,⁴ the government has two strategic objectives it wishes to achieve in support of the arts: 1) Canadian artistic expressions and cultural content are created and accessible at home and abroad; and 2) Canadians share, express and appreciate their Canadian identity.

DCH, through the programs of the Arts Policy Branch, is an important contributor of funding to the dance field, supporting professional training institutions, festivals and series presentations, infrastructure projects, and funding to not-for-profit arts organizations for projects and programming.⁵ In terms of levels of funding to the dance field from these programs, there is a lack of available published information. However, there is evidence of stable funding to these DCH programs overall since 2006, as noted in the Canadian Conference of the Arts (CCA) Bulletin 17/11.⁶

⁴ *Canadian Heritage 2011-2012 Report on Plans and Priorities*, Government of Canada (s-sct.gc.ca/rpp/2011-2012/inst/pch/pch-eng.pdf)

⁵ As such DCH manages the following programs of relevance to the dance sector: *Canada Arts Presentation Fund*, which supports arts presenters; *Canada Arts Training Fund*, which supports training institutions in the arts; *Canada Cultural Spaces Fund*, which provides support for physical infrastructure; *Building Communities through Arts and Heritage*, which supports artists working in their communities; and *Canada Cultural Investment Fund*, which supports capacity development, notably through matching grants on endowment fundraising.

⁶ “As reflected in all of the CCA’s budget analyses since 2006, over this period, stable funding has been a general trend, even despite significant cuts which have had documented impacts on parts of the sector.” In “Federal Election 2011: Public Cultural Investments under Canada’s 40th Parliament,” *Canadian Conference of the Arts Bulletin 17/11*, April 20, 2011.

In 2010, DCH provided \$125 million of support to the arts sector compared to \$318.6 million to the cultural industries and \$44.5 million to the heritage sector.⁷ Funding to the arts represented 34.7% of all funding. While the professional dance sector receives funding from these various programs, there is no breakdown on the amount that is dedicated to the dance sector.

One study, which developed its own data on the basis of decision announcements published by DCH, noted an important decrease in funding accorded to Quebec-based dance companies in 2008-2009. The study found that while DCH significantly increased its funding to Quebec dance organizations between 2004-2005 and 2007-2008 from \$510,000 to \$5.7 million, that funding decreased by \$2.5 million in 2008-2009, the most significant decrease in funding recorded. The largest decrease in funding to Quebec dance organizations occurred in the *Canada Cultural Spaces Fund*.⁸

Generally, the policy orientations of government funding to the arts supports 1) Excellence and diversity in creativity; 2) Connecting people and the arts; and 3) Sustaining the arts sector.⁹

In 2001, DCH introduced a *Framework for the Arts* which identified sustainability as a key policy orientation: "Hand-in-hand with a vision for creativity and access goes the need to keep the arts sector sound and stable... organizations must have the management capacity, outreach capability, financial stability and community roots to sustain the creation and access functions..."¹⁰

In the same year, DCH increased funding to culturally diverse and Aboriginal arts organization through its *National Arts Training Contribution Program*, opening the door to a greater number of organizations gaining access to these resources. By 2006 the number of Aboriginal art training institutions receiving funding increased to nine, from one in 2000. In the same period, the number of funded art training institutions providing training in non-European art forms increased from none to nine. European-based training institutions increased from 16 to 21.¹¹

An evaluation conducted by DCH in 2008 of the *Canadian Arts and Heritage Sustainability Program* recommended that there be increased funding of the CC for arts organizations to enhance organizational effectiveness and development initiatives and funding.¹²

An evaluation of the *Canada Arts Presentation Fund* found that the program had had a leveraging effect by attracting municipal and provincial/territorial support. It was also noted that in Canada, as in other countries, government subsidization of the professional arts performance is considered a justified public good with the federal presence ensuring promotion of a national perspective.

⁷ *Report on Plan and Priorities 2010-2011*, Department of Canadian Heritage, page 7.

⁸ Marc Belleau et Johanne Turbide, *L'évolution du financement public de la danse de 2004 à 2008*, HEC Montréal, April, 2011. For this study, the authors used decision announcements published on the government of Canada website and had the dance recipients identified by dance experts in order to develop tables on the funding being allocated to dance organizations in Quebec.

⁹ The programs that support the arts (which include dance) include: 1) *Canada Arts Training Fund* (formerly National Arts Training Contribution Program); *Canada Arts Presentation Fund* (formerly Arts Presentation Canada); and 3) *Canada Cultural Spaces Fund* (formerly Cultural Spaces Canada)

¹⁰ *Evaluation of Canadian Arts and Heritage Sustainability Program*, Evaluation Services Directorate, Department of Canadian Heritage, May 2009, page 19

¹¹ Summative Evaluation of the National Arts Training Contribution Program, Department of Canadian Heritage, May, 2007

¹² *Evaluation of Canadian Arts and Heritage Sustainability Program*, Evaluation Services Directorate, Department of Canadian Heritage, May 2009

2.2 Examples of Success Stories in Presentation and Audience Development¹³

An evaluation conducted by DCH of the *Arts Presentation Canada* program profiled eight success stories as a direct result of funding support from the program, including two presenters in dance.

The evaluation noted that funding provided through the *Arts Presentation Canada* program assisted a number of dance companies and presenters expand audiences, build partnerships and reach out to communities.

For example, les Productions LOMA (creators of the *Danse Danse* series) received funding in the amount of \$300,000 over four years which helped it “expand its activities to build the general public’s appreciation for this art form.”

“Made in BC: Dance on Tour”, which received \$75,000 over two years, extended the life of one production; provided presenters with the tools to connect to their audience with a presentation; enhanced appreciation of contemporary dance (and by proxy, contemporary art practice) for audiences in the regions served; and provided access to dance across the province.

Funding provided to the Vancouver East Cultural Centre (VECC), in the amount of \$878,000 over seven years sustained “this socially and artistically innovative presenter.” Among the areas that were singled out as important in the evaluation was that the VECC partnered formally with other presenters, for instance co-producing with Vancouver’s annual PuSh Festival, collaborating with producers and promoters and allowing contemporary dance to appear more frequently in the city. These initiatives were considered critical to developing an audience.

The Yukon Arts Centre, which received \$460,000 over five years supported the presentation of new types of performance and of performers from outside the territory. The study noted that the Yukon Arts Centre had enormous effect as a strong presenter in a small community, because of its strong curatorial vision and coalition-building strategy.

2.3 The Role of the Canada Council: Support of Artistic Creation, Production and Dissemination

The CC as an instrument of government policy supports the not-for-profit dance sector in a way that is complementary but distinct from DCH. Where it is DCH’s role to set national cultural policy, the CC delivers programs aligned to public policy, such as DCH’s Results Based Accountability Framework.

In its strategic plan, *Strengthening Connections 2011-2016*,¹⁴ the CC identifies the five directions that guide its work including support to individual professional artists, strengthening the capacity of arts organizations to underpin artistic practices, promoting equity as a priority, fostering partnerships and strengthening the Council’s own organizational development to provide strong support to the arts sector.

In addition to these five strategic directions, the CC’s plan also identifies three “cross-cutting” environmental trends that impact and influence its support to the arts. These include the

¹³ These examples are taken from *Summative Evaluation of the Arts Presentation Canada Program*, Department of Canadian Heritage, 2008

¹⁴ *Strengthening Connections 2011-2016*, Canada Council for the Arts, September 2011

growing importance of public engagement to the arts, the vital role played by synergy in the sector and the impact of new technologies on how art is created and experienced.¹⁵

The CC awards grants for the creation, production and dissemination of works to dance organizations. The operating activities of professional organizations, artists' travel and professional development, tours and festivals are also funded, as are a host of related events and initiatives.

It should be noted that with a view to increasing equitable access to its programs, the CC revised its definition of professionalism in 1990 to include artists with specialized training (not necessarily obtained in academic institutions); recognized by their peers (working in the same artistic tradition); having a history of public presentation (not necessarily in CC sanctioned venues); and that are committed to devote more time to their artistic practice if this could be financially feasible.²⁷

In its Strategic Plan, the CC states that approximately \$18 million dollars a year are being spent by it on support to the not-for-profit dance sector. In March 2011, the CC, in collaboration with the OAC, launched "Dance Conversations" bringing together dance practitioners from across the country and setting the stage for the undertaking of a landmark study to map dance in Canada.

2.4. Current Federal Government Priorities.¹⁶

The federal government's economic plan, *The Next Phase of Canada's Economic Action Plan: A Low Tax Plan for Jobs and Growth*,¹⁷ frames the overall future priorities for the government which will impact on the arts including the professional dance sector.

Three key priorities are identified, which may impact the arts and the professional dance sector specifically, including new copyright legislation, a National Digital Economy Strategy and a Strategic and Operating Review of Government Spending.

The extent to which copyright legislation will impact on the dance field has not been documented nor has the impact of digital technologies.

The federal government's consultation paper on a National Digital Economy Strategy does not make specific mention of dance but references the importance of the arts and cultural sectors to the creative industries in that this sector generates \$46 billion to Canada's GDP or 3% of Canada's GDP and directly employs approximately 662,000 or 3.9% of national employment.¹⁸ The consultation paper also refers to the CC as an important national institution, but does not reference the arts sector specifically nor dance.

The goal of the Strategic and Operating Review of government spending is to reduce government spending by \$8 billion by 2015. The extent to which this will impact specifically on the arts or dance is not clear.¹⁹

¹⁵ IBID

¹⁶ "Throne Speech and the Federal Budget: It's Almost Business as Usual," *CCA Bulletin 21/11*, Canadian Conference of the Arts, June 7, 2011

¹⁷ *The Next Phase of Canada's Economic Action Plan: A Low Tax Plan for Jobs and Growth*, Government of Canada, Tabled in the House of Commons By the Honourable James M. Flaherty, P.C., M.P. Minister of Finance June 6, 2011

¹⁸ *Improving Canada's Digital Advantage: Strategies for Sustainable Prosperity: Consultation Paper on a Digital Economy Strategy for Canada*, Industry Canada, 2010, page 25

¹⁹ Departments and agencies have been asked to draw up scenarios for cuts of 5 per cent and 10 per cent in operating expenses.

3. Policy at the Provincial Level

3.1. Policy Priorities

The Canadian Public Arts Funders (CPAF) network brings together thirteen provincial arts and territorial councils and the CC with a mandate to foster and support the arts in Canada through cooperation and collaboration of the federal, provincial and territorial arts councils and equivalent public arts funders.

CPAF aims to foster and support the arts by increasing networking and partnership opportunities, sharing information and best practices, and commissioning research. The combined budget of the fourteen CPAF members is approximately \$430 million.

In 2010 CPAF convened a professional development meeting on dance, for which a background study on the presentation of dance was commissioned.²⁰

A review of the mandates and strategic plans of these arts councils reveals that generally, their focus is on supporting professional artists in all the disciplines including dance. In addition, provincial arts councils support public awareness and participation and community involvement and education. The arts are seen to play an important role in building vibrant communities and enhancing quality of life; and offering opportunities to deepen appreciation of diversity and heritages.

All provinces and Nunavut have commissioned studies to measure the economic and social impact of the arts on the overall economy and on their respective provinces. Most provinces consider that the role of the arts in the new economy is critical to maintaining a strong sense of identity in an increasingly globalized world. Public investment in the arts is seen as an important economic and cultural lever. Two reports published in Ontario are aimed at growing the economic potential of the province's creative industries: *Ontario's Entertainment and Creative Cluster: A Framework for Growth*, and *Ontario in the Creative Age*.²¹

Arts education is considered a way to expose arts to children and youth broadening their understanding of the world and strengthening their capacity for creativity and innovation.

There is also increasing emphasis being placed by these agencies on the importance of foreign markets for artists and arts organizations as well as professional development and training.

Among some noteworthy provincial initiatives is one by the CALQ which at the time of writing this report is presently developing a strategy for the use of digital technologies by artists and arts organizations in that province. To this end, the Quebec government established in 2011 a new program aimed at encouraging the use of digital technologies in the arts. At an annual budget of \$500 000, the program will offer artists, writers, and cultural organizations opportunities including those from the professional dance sector to develop new networks and access to expertise in digital technology.

²⁰ *Preliminary analysis of the presentation of dance*, prepared by ArtExpert for CPAF, July 5, 2010

²¹ *Ontario's Entertainment and Creative Cluster: A Framework for Growth*, Ministry of Tourism and Culture, Province of Ontario, 2010; Roger Martin and Richard Florida, *Ontario in the Creative Age* produced by the Martin Prosperity Institute, 2009

In 2006, the OAC created the Access and Career Development Program to, “support Ontario’s Aboriginal arts professionals and arts professionals of colour who face systemic barriers in the pursuit of their artistic careers.”²²

4. Policy at the Municipal Level

Municipalities are playing a growing role in the development of the arts in Canada, which includes dance. The Creative City Network of Canada (CCNC), which represents municipalities across Canada, has 115 members at the time of writing this report.

Increasingly, the arts are being included in the planning of municipalities because of the economic impact of the arts. Many cities have developed actions plans for their respective arts and cultural sectors. A number of themes that emerge from a review of a number of these plans include economic development, social inclusiveness and community building.

For these municipalities, culture and the arts renew and revitalize communities, build identity, strengthen bonds, improve quality of life on all socioeconomic levels, and engage children and youth in education.

Culture and the arts are seen to play a catalyzing role for positive change, potentially engaging all ages and communities and acting as the economic engine that drives municipalities toward growth and prosperity.

There is a gap in the literature with respect to policy in Aboriginal dance.

5. Policy Issues and Concerns: The Voice of the Professional Dance Sector

5.1. Increased Funding for the Professional Dance Sector

In a joint submission by the CDA and the RQD to the CC in 2008, the point was made that the dance sector is under-resourced compared to other disciplines. The submission then notes that the infrastructure supporting the professional practice of dance in Canada is the least developed of all the performing arts sector; that the dance sector must tour to reach foreign audiences to survive and finally that there is a low level of dance literacy in Canada.

In a brief to the Standing Committee on Finance in 2009, the CDA recommended to the government that it invest in Canadian creativity and Canadian communities by increasing the base budget of the CC by an additional \$30 million per year in each of the next four years, bringing the Council’s funding base to \$300 million per annum by 2015. The Assembly also recommended that the government invest \$25 million in strategic foreign market access and development initiatives.

Professional dance is being described by the RQD as being “in survival mode,” with access to funding identified as a major issue.²³

5.2 Funding for Touring

Funding for international touring is identified as a key issue for professional dance.

²² Ontario Arts Council Website, cached page:

<http://webcache.googleusercontent.com/search?q=cache:s0ETjF7bQUkJ:www.arts.on.ca/Page428.aspx+launch,+access+and+career+development+program,+OAC&cd=3&hl=en&ct=clnk&gl=ca>

²³ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit., page 83

A study conducted by CINARS in 2010 evaluated the impact of the federal government's cancellation of two programs, PromArt – a \$4.7 million program of the Department of Foreign Affairs and International Trade Canada (DFAIT), and Trade Routes – a \$7 million program of DCH, as detrimental.

Until 2007-2008, these two programs assisted Canadian performing arts companies, including dance, in their touring projects abroad as well as in their development of foreign markets. The study found that there was a significant decrease in revenues (32%) for these companies from international touring. A significant number of companies (74%) were forced to reduce their international activities and other companies (34%) were forced to reduce their personnel. The study estimated that a total number of 175 tours and 1612 performances were cancelled with a resulting loss of revenue of \$15.8 million.

Recognizing the benefits of international visibility, provincial and territorial arts funders expanded investments to help artists and arts organizations from their own regions gain visibility on the global stage.

In 2007-2008, the CALQ allocated approximately \$4.3 million dollars in financial support for international projects by artists and arts organizations, and the British Columbia Arts Council allocated over \$100,000 to assist artists and arts organizations develop markets nationally and internationally.

In the same year (2008), the OAC launched a \$500,000 National and International Touring and Residencies Pilot Program and the Yukon Department of Tourism and Culture established a new \$100,000 Touring Artist Fund to enable artists to develop networks for touring and presenting their work internationally.

There is a gap in the literature regarding other provinces' support to touring.

For its part, the CC launched the Dance Touring – International (Pilot Program) in 2007-2008 to increase touring opportunities and visibility of Canadian dance internationally.

A study conducted by the Standing Committee on Canadian Heritage on the impact of the cancellation of the programs provided compelling examples of the serious impact that the cancellation of these programs has had on dance organizations.²⁴ For example, Ms. Lorraine Hébert, Executive Director of the Regroupement québécois de la danse noted that the impact on the Quebec dance sector was far-reaching:

....Federal government funding to support and foster international outreach activities by Quebec dance companies [have] kept dance alive in Quebec and Canada. The economics of dance requires exports, and domestic markets in Quebec and Canada are not large enough to ensure the survival of dance troupes. In concrete terms, the elimination of the Arts Promotion Program [meant] that companies [had] to invest more money from their operating funds. It then [had] to make agonizing choices between honoring a touring contract, which [meant] reducing the budget for its next production, and deciding to engage in no creative work whatsoever for the next two years. In the latter case, layoffs of employees and performers [were] inevitable.

²⁴ These examples were taken from the *Report on the Analysis of the Arts Programs That Were Cancelled in the Summer 2008*, Standing Committee on Canadian Heritage, 40th Parliament, Second Session, April, 2009

“A healthy professional dance community would mean people could make a living, and have the time, space and funding to create.”

- Regine Haensel²⁵

C. The Economy: Health of Professional Dance and Contribution to the Creative Economy

1. Preamble

In this section, we review the literature on the economic questions as they relate to the professional dance sector.

We begin with a discussion of the creative economy, which provides us with a basis on which to consider the economic impact of the professional dance sector. We then move to an analysis of the trends in the public funding as well as in private funding and earned revenues. This allows us to paint a picture of the economic health of professional dance.

Our review of the literature on funding for the not-for-profit professional dance sector includes published studies listed in the report’s bibliography as well as published federal and provincial sources of data. Throughout this chapter, economic data available through Statistics Canada’s annual survey of performing arts organizations is incorporated as relevant. In particular, detailed reports from the survey provided every two years form the basis for our analysis of trends between 2004 and 2008, the last year for which data are available.

In addition, the government of Quebec publishes detailed economic statistics on the not-for-profit professional dance sector through the OCCQ. These data are treated separately in the report, as they provide a useful point of comparison with national data. To the extent possible, similar reference periods are used.

To the extent that other provincial economic data are available regarding the professional dance sector, these were also included in our analysis.

There is a gap in the literature on the economic health and contribution of the wider field of dance.

2. Dance and the Creative Economy: Towards a Complete Picture

In recent years, governments have developed a new interest in measuring the economic contribution of the cultural sector as a whole. These studies provide evidence of the arts and creative industries’ strategic importance to the creation of wealth in the country, ahead of a number of other key industries. Seen from a public policy perspective, these analyses provide quantifiable evidence of the economic importance of creative occupations and creative businesses. While these studies do not provide an analysis of the economic impact of the dance sector per se, they do provide a general context through which to understand the contribution of the dance arts to the creative and general economy.

The most far reaching of the studies on the economic impact of the cultural sector was conducted by the Conference Board of Canada. This seminal study conducted in 2009 provided

²⁵ *A Review of Dance in Saskatchewan, Final Report*, Saskatchewan Arts Board and Dance Saskatchewan, 2009

evidence for the first time of the total and significant economic impact of the cultural sector on the Canadian economy.²⁶

"The real value added output (GDP) of the live performing arts domain in 2009 was estimated to be \$1.3 billion." Canadian consumer spending on live performing arts was \$1.4 billion in 2008.²⁷ Total federal government support for the live performing arts subsector was \$241 million for 2007-2008."²⁸

Also of note was the report's discussion of how new technologies are impacting on the cultural economy as a whole: first with respect to its role in transforming business models and increased participation of consumers in the creation of cultural "content"; and also with respect to technology's impact on the development of niche markets afforded by "long tail" economics, bringing innovations in the provision of cultural products and services.

The economic impact of the arts at a provincial level have also been studied. A report prepared by Statistics Canada in the same year²⁹ discusses the economic contribution of the culture sector as measured for each province, for the years 1996 to 2003. According to the study the culture sector, on average, accounted for 3.8% of national output and 4% of national employment. Ontario, Quebec and British Columbia accounted for over three quarters of total output and employment. Alberta had the largest growth in culture output, while Quebec had the greatest increases in cultural employment. Ontario led international trade in culture goods.

For its part, a recent study by the Board of Trade of Metropolitan Montreal published in 2009³⁰ concluded that the cultural sector is "a prime engine" of that city's economic development, contributing almost 97,000 jobs in 2008. The sector was seen to have contributed new jobs at a rate of 4.6% over a 10-year period, three times the average for the whole labour market. Indirect job creation was estimated at over 60,000, for a combined total of 157,708 direct and indirect jobs created, ahead of some other key industries. The cultural sector contributed \$7.8 billion directly to the Montreal economy (6% of GDP), while combined with indirect spin-offs, the total contribution was valued at \$12 billion.

Similarly, a study of the economic impact of the arts and cultural sector in Winnipeg also published in 2009 found that "the arts and creative industries are a major employer and a significant contributor to the city's economic output."³¹

These findings give credence to the prevailing optimism with respect to the potential of what has been dubbed "the creative economy" to generate wealth for the country.

²⁶ *Valuing Culture*, Conference Board of Canada, August, 2009

²⁷ "Patterns in Performing Arts Spending in Canada in 2008," *Arts Research Monitor*, February 2011, Vol 9, Issue no. 8, published by Hill Strategies Research

²⁸ *Cultural HR Study 2010: HR Trends and Issues Report*, Prepared by the Conference Board of Canada for the Cultural Human Resources Council, December, 2010, page 88

²⁹ *Economic Contribution of the Culture Sector to Canada's Provinces*, Culture Statistics Program, Statistics Canada, Catalogue no. 81-595-MIE — No. 037

³⁰ *Culture in Montreal: Economic Impacts and Private Funding*, Board of Trade of Metropolitan Montreal, November 2009

³¹ *Ticket to the Future - Phase 1: The Economic Impact of the Arts and Creative Industries in Winnipeg*, Winnipeg Arts Council, November 16, 2009

3. *The Economic Impact of the Professional Dance Sector: Employment, Salaries and Revenues*

The indicators that are being used to measure economic impact include the value of domestic and foreign revenues, international trade balances, as well as direct benefits measured by domestic operating expenses, the number of jobs created, and indirect and induced benefits associated with these. In measuring the economic impact of the professional dance sector, evidence exists with respect to only a few indicators: employment, salaries and revenues. These data, coupled with further research, could be used as a basis to develop a more complete analysis of the economic impact of the dance sector.

3.1. The Economic Value Chain of Dance

In considering the dance economy, it is important to consider the economic value chain, which shows the full range of economic activity that is being generated by the dance sector.³² Each element of the value chain represents a number of spheres of economic activity. Each of these generates economic expenditures and revenues, which drive the economy of dance and contribute to the larger Canadian economy in which dance operates.

The economic value chain of dance begins with the creation and production of dances for presentation to the public. Dancers are hired to enable the creation of new choreographies or the staging of existing works. Producers develop the business opportunities for bringing the work to the public. Companies and individuals engaged in dance creation and production are also often active in dance education, providing opportunities for professionals and the general public to obtain training in dance and providing additional sources of revenues.

Presentation is being undertaken by dance companies, by presenters specialized in offering dance programming and by presenters who bring a range of artistic disciplines to the public. Dance attracts audiences from all walks of life.

Communities outside Canada's major centres benefit from touring networks that bring the work of dance makers to various communities. Agents and tour bookers may also be involved in developing regional and national tours of dance companies to various communities. International touring is an important source of income for dance, exporting the best of Canadian dance for international audiences and providing Canada with an important source of cultural ambassadorship.

Finally, dance criticism and scholarship, as well as the work of dance archiving and preservation, assures the wider appreciation of dance.

3.2 The Dance Sector Has a High Level of Self-Employment

In 2008, dance companies surveyed by Statistics Canada spent a total of \$39.5 million on personnel costs.³³ By comparison, dance companies spent \$33.3 million on wages and salaries

³² The dance "ecology" captures a wider range of activity, from professional dance training to service organizations and advocacy, support services such as management and administration, and physical infrastructure such as studios and creative labs.

³³ Service bulletin Performing Arts 2008, Statistics Canada Catalogue no. 87F0003X, June 7, 2010, Table 12 on page 8. The companies surveyed are defined as, "An active statistical establishment is one production entity or the smallest grouping of production entities which produces as homogeneous a set of goods and/or services as possible; which does not cross provincial boundaries; and for which records provide data on the value of output together with the cost of principal intermediate inputs used and cost and quantity of labour resources used to produce the output." They do not include festivals, presenters and training organizations. The survey is based on a sampling methodology intended to "produce estimates for the whole industry."

in 2004 and \$40.5 million in 2006.³⁴ However, the number of full-time equivalent positions created for the professional dance sector is uncertain. Most employment in the dance sector is freelance (three-quarters of dancers say they work freelance, according to the 2006 Canadian census), with a small number of permanent management and artistic positions afforded by dance organizations.

The dance sector is characterized by a high level of self-employment. A profile of Canadian artists published in 2009 noted that there were 7,330 dancers in Canada in 2006, who made up 5% of the artistic workforce.³⁵ One study based on 2004 data found that about half of professional dancers consider themselves self-employed.³⁶

Furthermore, by all accounts, employment is precarious and wages are very low. This has the effect of limiting the overall economic impact that the sector could have, particularly from the re-spending of salaries in the general economy.

3.3 Revenues Generated by the Dance Sector

According to Statistics Canada, a sample of 55 not-for-profit dance companies surveyed generated total operating revenues of \$78.1 million in 2008, slightly down from \$78.3 million in 2004.³⁷ This compares to \$315.7 million for 221 theatre establishments, \$154.8 million for 107 musical groups and artists, \$85.1 million for 25 musical theatre organizations, and \$14.2 million for 17 other performing arts companies.

Dance companies surveyed realized a small surplus of 1.1% in 2008, after incurring operating expenses of \$77.2 million.³⁸

3.4 Larger Organizations are Benefitting from Increase in Revenues

Average revenues for individual dance organizations have been increasing, although a number of studies suggest that larger organizations continue to have significantly higher average revenues than smaller organizations. According to Statistics Canada, average revenues for individual organizations increased by 25% between 2006 and 2008, from \$1.134 million to \$1.420 million³⁹. A similar trend is evident in statistics available through the OCCQ, which shows that total revenues increased by 38% over the same period while average revenues increased from \$777,286 to \$942,149 or 21% between 2004 and 2008 for Quebec organizations funded by the CALQ.⁴⁰

³⁴ *Service bulletin Performing Arts 2008*, Statistics Canada Catalogue no. 87F0003X, June 7, 2010

³⁵ "A Statistical Profile of Artists in Canada, Based on the 2006 Census," *Statistical Insights on the Arts*, Vol. 7, No. 4, February 2009, Hill Strategies Research

³⁶ *A Profile of Professional Dancers in Canada*, Hill Strategies Research Inc., February 16, 2005, p. 4; The Canada Council website page last modified in 2004 notes that dancers are at least three times more likely than the overall labour force to be self-employed. http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm.

³⁷ Annual Survey of Service Industries: Performing Arts, Statistics Canada, 2004, 2006, and 2008

³⁸ *Service bulletin Performing Arts 2008*, Statistics Canada Catalogue no. 87F0003X, June 7, 2010, Table 12 on page 8.

³⁹ *Service bulletin Performing Arts 2008*, Statistics Canada Catalogue no. 87F0003X, June 7, 2010

⁴⁰ *Statistiques principales des organismes de production en danse, soutenus par le Conseil des arts et des lettres du Québec*, Québec, 2004-2005 à 2008-2009, Observatoire de la culture et des communications, Québec

There is a wide range of variability in average revenues. According to a document published by the CALQ,⁴¹ average revenues for dance organizations in the province were \$938,000 in 2004-2005. By contrast, the median operating revenue was \$335,183, suggesting a significant disparity between organizations.

Another survey of performing arts companies indicated an even higher average revenue of \$3.3 million. As the report notes, "the 216 performing arts companies [in the survey] represent 90% of the estimated \$617 million in operating revenues for the non-profit performing arts sector, based on Statistic Canada's Performing Arts Survey."⁴²

4. Measuring the Economic Health of the Dance Sector: Public Funding

Public funding has been identified as the single most important source of revenues for the not-for-profit dance sector. As such, it warrants special consideration for its role in the economic health of dance.

Our analysis on the trends in public sector funding for dance is based on data and literature available from Statistics Canada or with regard to the CC. There is a lack of published data available regarding the federal funding programs of DCH for dance. In some cases, it is possible to find information from secondary sources. Where possible, we include discussion of other Canadian provinces. There is extensive information available for Quebec.

Available data suggests that nationally, federal funding is the most important source of public resources for dance. However, in spite of some increases in resources, a number of reports suggest that federal funding has not kept pace with the growth in the number of artists over the past few decades, resulting in a net decrease in available funding to dance organizations.⁴³

Data on funding in Quebec is largely available and suggests that public sector funding in Quebec has increased significantly, and the number of organizations and volume of activity are also increasing. As a result, professional Quebec dance organizations rely more heavily on provincial funding than on federal funds.

4.1 Share of Public Funding to Dance has Decreased Since 2006

The share of public funds accessed by dance organizations was lower in 2008 as compared to 2006 and 2004, falling from an 18% share of public funds to 15%, as can be seen in Figure 3, below.⁴⁴ This may be accounted for by the smaller number of companies surveyed in 2008 as compared to previous years. By comparison, theatre companies accessed 41% of public resources, followed by musical groups and artists, who collectively accessed 31% of public funds. The dance sector ranked third at 15%. Average revenues of dance companies surveyed in 2008 also ranked third, behind the average revenues of musical theatre and opera companies, and musical groups and artists. The average amount of grant awards received by these organizations is not published.

⁴¹ Portrait du secteur de la danse professionnelle au Québec, Constats du CALQ Numéro 14 – Mars 2007, page 8.

⁴² "Finances of Performing Arts Organizations in 2006-07" in *Statistical Insights on the Arts*, Vol 7, No 2, Hill Strategies Research, November, 2008

⁴³ One study reports that the number of dancers and choreographers in the country grew by about 75% between 1991 and 2006: "Statistical Profile of Artists in Canada," *Statistical Insights on the Arts*, Vol 7, No. 4, February, 2009

⁴⁴ As reported by Statistics Canada, from all levels of government combined, for each sector in the performing arts. See *Annual Survey of Service Industries, Performing Arts*, 2004, 2006 and 2008.

Figure 3: Distribution of Public Sector Revenues by Discipline (Not-for-Profit Establishments) 2008, 2006, 2004 (in thousands of dollars)

	2008			2006			2004	
	Amount of public sector funding	% of Total	# organizations	Amount of public sector funding	% of Total	# organizations	Amount of public sector funding	% of Total
Theatre companies	\$66,758	41%	221	\$63,250	40%	227	\$65,937	42%
Musical groups and artists	\$49,870	31%	107	\$47,962	30%	110	\$43,401	28%
Dance companies	\$24,051	15%	55	\$28,124	18%	68	\$27,463	18%
Musical theatre and opera companies	\$17,379	11%	25	\$14,775	9%	36	\$14,257	9%
Other performing arts companies	\$3,381	2%	17	\$3,239	2%	13	\$5,381	3%

Source: *Annual Survey of Service Industries, Performing Arts*, 2004, 2006 and 2008, Statistics Canada. (Data on number of organizations unavailable for 2004.)

4.2 Federal Funding is Decreasing

As can be seen in Figure 4, federal grants, both in absolute value and as a proportion of total public funding for the professional dance sector, decreased between 2004 and 2008, from 50% (\$13.6 million) to 43% (\$10.4 million), respectively.⁴⁵ This may be accounted for by the smaller number of companies surveyed in 2008 as compared to previous years.

Figure 4: Analysis of Public Sector Revenues by Level of Government (thousands of dollars)

	2008	%	2006	%	2004	%
Revenues from federal sources	\$10,414	43%	\$12,353	44%	\$13,617	50%
Revenues from provincial/territorial sources	\$10,230	43%	\$11,834	42%	\$10,482	38%
Revenues from municipal sources	\$3,407	14%	\$3,937	14%	\$3,365	12%
Total revenues from public sources	\$24,051		\$28,124		\$27,463	

Source: *Annual Survey of Service Industries, Performing Arts*, 2004, 2006 and 2008, Statistics Canada.

Federal grants are said not to have kept pace with the rising operating costs of dance companies. As reported in the CC's *National Funding Overview*, funding to the CC's Dance Section, increased by less than 1% between 2006-2007 and 2010-2011.⁴⁶ Figure 5 shows that the proportional allocation of all grants funding awarded by the CC to the dance section increased from 12% to 13% in 2010-2011. This proportional increase however is accounted for by a decrease in the overall grants budget.

⁴⁵ A study conducted by the Board of Trade of Montreal similarly found that overall, dance organizations depend most heavily on federal sources of revenues. *L'art de s'investir en culture*, Board of Trade of Metropolitan Montreal, page 12

⁴⁶ *Canada Council for the Arts Funding to Artists and Arts Organizations 2010-2011: National Overview*, Canada Council for the Arts

Figure 5: Change in Funding to the Dance Section, Canada Council for the Arts, 2006-2007 to 2010-2011

CANADA COUNCIL ALLOCATION OF GRANTS FUNDING TO DANCE					
	2010-11	2009-10	2008-09	2007-08	2006-07
Dance funding	\$18,625,326	\$18,304,752	\$18,754,529	\$18,541,929	\$17,153,392
All grants programs	\$142,324,085	\$146,136,164	\$145,639,343	\$152,803,607	\$140,838,547
% of total	13%	13%	13%	12%	12%

Source: *National Overview: Canada Council for the Arts Funding to Artists and Arts Organizations 2010-2011*, Canada Council for the Arts

A previous report of the CC, commenting on a similar lack of growth in funding from the dance section between 1983 and 2004, noted that the lack of growth in funding to the dance sector effectively amounted to a funding decline.⁴⁷ In that period, the growth in the CC's budget for dance was outstripped by the increase in the number of dance companies supported. Factoring in inflation, real support fell from an average of 26% of total revenues of dance companies in 1983 to 14% in 2003.⁴⁸

The impacts of a decline in public funding are far reaching in that there is "less new repertoire, less rehearsal time, lower production values, and a reduction of 50% in touring activity... In organizational terms, the situation has resulted in a lack of stability."⁴⁹

While similar data is not available for federal arts funding programs managed by DCH, we note one 2011 study documented a significant decrease in funding to Quebec-based dance organizations. Funding went from \$5.7 million in 2007-2008 to \$3.2 million in 2008-2009, a decrease of \$2.5 million. The drop in funding was largely the result of decreased funding through the Cultural Spaces Canada Program.⁵⁰

4.3 Future Cuts to Federal Arts Programs

The CCA predicts that the economic recession's impacts will be felt for some time in cutbacks to federal funding programs. A 2011 publication by the CCA indicated that cuts would be ongoing as the federal government seeks to balance its Budget 2011 with expenditure reductions of \$17.6 billion over the next five years. As the document states, "This will require real spending cuts...Based on 2010-2011 budget figures, this could translate to investment cuts of at least \$175 million to arts, culture and heritage."⁵¹ It is not clear what impact this will have on the dance sector specifically.

⁴⁷ *A Synthesis of Recent Research Into Dance in Canada*, Prepared by Roy MacSkimming Consulting for the Canada Council for the Arts, for discussion with the Dance Advisory Committee. September, 2005, pages 7, 9 and 13

⁴⁸ IBID, page 6. Between 1982 and 2002, resources at the Canada Council for the Arts doubled to almost \$12 million, but the number of companies funded more than doubled, from 26 in 1983 to 57 in 2004.

⁴⁹ IBID, page 14

⁵⁰ Marc Belleau et Johanne Turbide, *L'évolution du financement public de la danse de 2004 à 2008*, HEC Montreal, April, 2011

⁵¹ Canadian Conference of the Arts 17/11, Op. Cit.

4.4 Example of Provincial Public Funding

The reverse trend is apparent in Quebec, where funding to dance producers increased by 21% between 2004-2005 and 2008-2009.⁵² Statistics published by the OCCQ indicate that operating activity and expenses are increasing for dance companies in that province. According to published reports, operating expenses of Quebec dance organizations have increased from \$22,419,009 in 2004-2005 to \$29,740,019 in 2008-2009, a 37% increase. The number of productions shows a corresponding increase, from 72 to 100, while the number of presentations increased from 676 to 1,064. During the same period, the number of dance organizations operating in the province increased from 29 to 33.⁵³

Quebec is the only province in Canada where provincial arts funding is more important than federal funding. In 2008-2009, the provincial government awarded the professional dance sector production grants totaling \$7,519,420, while federal government grants amounted to \$6,287,051 (or 42% of all grants). Dance producers also received \$1,187,150 in municipal grants in the same year (8%).⁵⁴

There is a lack of published data on trends in funding by other provinces. One report was published by the OAC, indicating that 37 dance organizations received funding of more than \$3.3 million from the province in 2006. The organizations funded included 20 dance companies, 8 dance presenters, 4 dance training organizations and 5 service and professional development organizations.⁵⁵

5. Private and Earned Revenues

While there is an absence of published financial data on funding, the literature is reporting a trend away from public funding in favor of earned and private sector revenues, which are more easily accessed by larger dance organizations.

While revenues may be up, the small number of specialized presenters (21) and dedicated venues (7)⁵⁶ across the country are limiting the potential for earned revenues. Increases in overall ticket sales, when they occur, are being attributed to increases in ticket prices, not increased audiences. Domestic subscriptions and ticket sales were increasing in the years before 2008. However, the economic recession forced many organizations to scale back on their activities and personnel.

Touring income has also fallen significantly, a fact that has been attributed to the cancelling of two key federal programs to support international touring – Trade Routes and Pro Mart.

These trends point to relative instability and uncertainty for the sector. As the Conference Board of Canada notes, “Reduced or changing revenue streams creates uncertainty and reduces live

⁵² Statistiques principales des organismes de production en danse, soutenus par le Conseil des arts et lettres du Québec, Québec 2004-2005 à 2008-2009, Observatoire de la culture et des communications, Québec.

http://www.stat.gouv.qc.ca/donstat/societe/culture_comnc/art_interpretation/danse/tot_danse_04_05_08_09.htm

⁵³ IBID

⁵⁴ Statistiques principales des organismes de production en danse, Op. Cit.

⁵⁵ For more information, see “Ontario’s Dance Sector,” Ontario Arts Profiles, Volume 10, No. 1, Ontario Arts Council, January, 2008

⁵⁶ The number of presenters and venues is identified in: *Environmental Scan of Contemporary Dance Presentation in Canada*, Prepared by Gagné, Leclerc Groupe Conseil for the Department of Canadian Heritage, Canada Council for the Arts and the Conseil des arts et lettres du Québec, 2005

performing arts employers' ability to plan ahead, maintain quality, and attract and retain talented staff."⁵⁷

5.1 Growing Reliance on Earned and Private Sector Revenues for Dance Organizations

According to Statistics Canada data, operating revenues for dance organizations across Canada are shifting away from public funding towards greater earned and private sector revenues. While total revenues are relatively stable, revenues from public sector sources have declined, and those from the sale of goods and services as well as from the private sector have increased over the same period. This can be seen in Figure 6, below. Revenues other than public represented 69% of all income sources in 2008, compared to 65% in 2004.

Figure 6: Total Revenues for Not-for-Profit Dance Companies by Source of Revenue (in thousands of dollars)*

	EARNED REVENUES: (SALES OF GOODS AND SERVICES)		PRIVATE SECTOR	TOTAL EARNED + PRIVATE	PUBLIC SECTOR	OTHER REVENUE	TOTAL REVENUE
	Performance revenue	Other sales					
2008	\$27,534	\$5,327	\$17,468	\$50,329	\$24,051	\$3,742	\$78,122
2006	\$26,900	\$4,434	\$15,429	\$46,763	\$28,124	\$2,210	\$77,097
2004	\$23,688	n/a	\$12,711	\$36,399	\$27,463	\$5,100	\$78,320

*Due to rounding components may not add up to total

Source: *Annual Survey of Service Industries: Performing Arts*, Statistics Canada, 2004, 2006 and 2008

5.2 Touring Income has Declined Significantly

As discussed in a paper developed by CAPACOA in a brief to the Standing Committee on Finance,⁵⁸ performing arts companies rely significantly on international touring opportunities. Information published on the CC website in 2004 indicated that international touring revenues represented approximately 20% of all revenues to dance companies.⁵⁹

As can be seen in Figure 7, between 2004 and 2008 income for dance companies from subscriptions increased by 60%, while single ticket sales grew by 52%, suggesting a growth in domestic market development. At the same time, touring income fell significantly in 2008, decreasing by 26% from \$ 9.1 million in 2006 to \$6.7 million in 2008. This drop can be explained by the abolition of two federal programs in 2008– Trade Routes and Prom Art.

⁵⁷ Cultural HR Study 2010: HR Trends and Issues Report, Op. Cit., page 90

⁵⁸ *Creating Prosperity: The Canadian Arts Sector and the Creative Economy*, Brief to the Standing Committee on Finance: Pre-budget consultations, Canadian Arts Presenting Association (CAPACOA), Fall, 2009

⁵⁹ http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

Figure 7: Sources of Performance Revenues 2008, 2006 and 2004 (in thousands of dollars)

	SUB- SCRIPTIONS	SINGLE TICKETS	CONTRACT PRODUCTION ⁶⁰	TOURING INCOME	TOTAL PERFORMANCE REVENUE
2008	\$6,403	\$12,606	\$1,826	\$6,699	\$27,534
2006	\$6,288	\$10,878	\$672	\$9,062	\$26,900
2004	\$4,003	\$8,295	\$2,042	\$9,061	\$23,688

Source: *Annual Survey of Service Industries, Performing Arts, 2004, 2006 and 2008*, Statistics Canada

As noted by the CCA, the abolition of these programs had a significant impact on the arts sector, as documented by the international performing arts organization CINARS.⁶¹

The survey of performing arts organizations conducted by CINARS at the end of 2008 demonstrated that touring revenues were increasing at the time of the program cuts. Following the program cuts, 47% of respondents said they would reduce their international touring activities, while 25% said they would reduce their personnel in future years. It was estimated that the cuts would result in a 32% decrease in federal and provincial funding coupled with a corresponding 32% drop in touring revenues. Overall, the study projected a total loss in touring revenues of \$15.8 million over three years.⁶²

The RQD's "Master Plan" points to increased competition in the international marketplace since 2004, calling for greater investment by governments in international presentation due to the importance of touring to the overall health of the sector.⁶³ As the plan states, touring provides greater opportunities to "extend the contracts of dancers and other professionals, and to pay higher fees to creative collaborators."⁶⁴ At the same time, the plan notes that, "the growth of the dance economy depends on the sector's ability to drum up more interest and business at home while increasing its competitiveness in foreign markets."⁶⁵

As a brief prepared by CAPACOA in 2009 states, "In order to compete in existing and emerging global markets, considerable support must be directed to artists, arts organizations, agents, arts managers, presenters and buyers for travel, touring, exhibitions and promotion in foreign markets."⁶⁶

In the same year, the CDA noted the importance of international touring, calling it a "vital component of a sound business strategy that ensures the investments made in the creation and production of Canadian works will leverage revenue returns through business development in foreign markets. "...Touring internationally provides added workweeks for artists and production staff, and leverages revenue returns through performance fees that are substantively higher in foreign markets than they are domestically."⁶⁷

⁶⁰ Refers to revenues flowing from production contracts, according to Statistics Canada staff.

⁶¹ Canadian Conference of the Arts, 17/11, Op. Cit.

⁶² Survey: The Impact of the Elimination of Federal Programs Promart and Trade Routes – Detailed Report, Conférence internationale des arts de la scènes (CINARS), October, 2010

⁶³ *Master Plan for Professional Dance in Quebec 2011 – 2021*, Op. Cit.

⁶⁴ *Master Plan for Professional Dance in Quebec 2011 – 2021*, Op. Cit., p.17

⁶⁵ IBID

⁶⁶ *Creating Prosperity: The Canadian Arts Sector and the Creative Economy*, Op. Cit.

⁶⁷ Brief to the Standing Committee on Canadian Heritage on the impact of the budget cuts to arts and culture programs, Canadian Dance Assembly, March 9, 2009, p. 2.

Net revenues from international touring of dance are not discussed. One 2010 study on domestic touring noted that, “the independently earned portion of revenues associated with presentation activities in Canada is extremely small and contributes very little to company budgets.”⁶⁸

5.3 Negative Impact of the 2008 Economic Recession on Revenues

A number of studies discuss a drop in revenues to performing arts organizations following the economic recession of 2008. Significantly, these decreases are discussed as coming from earned and private sector revenue streams, which make up a larger share of funding in all provinces except Quebec and a larger share of revenues to larger organizations, as seen above.

In a study prepared for the Culture Human Resources Council in 2009, the Conference Board of Canada estimated that the impact of the 2008 recession on the performing arts in 2009 would be a drop in revenues of 2.9% overall.⁶⁹ Consumer, business and advertiser spending were all estimated to be lower in 2009 while the greatest decrease was expected to be in private gifts and endowments. As the report states,

Weak economic conditions and deterioration in wealth ... are expected to erode this revenue source by nearly 16 per cent. This reduction will have the greatest impact on the performing arts and heritage categories of culture goods and services because of their relatively strong dependence on this revenue stream.⁷⁰

The study also estimated a decrease in provincial grants of 0.1%, and of 1.6% in municipal grants in 2009.

A survey of performing arts organizations in Quebec conducted by École des Hautes Études Commerciales de l'Université de Montréal (HEC) similarly projected that the economic recession of 2008 would negatively impact on earned and private sector revenues.⁷¹ This was expected to most significantly impact the largest organizations, those with operating budgets of over \$1 million.

A further series of surveys conducted by the Performing Arts Alliance (PAA) in 2010 also found that negative impacts of the recession were expected to be more common with large organizations, which tended to have a more lasting effect.⁷²

Of the 80 performing arts respondents to the survey conducted by the PAA⁷³, about a third of responding dance organizations were predicting deficits and just over two thirds were re-projecting their expenses, revenues or both to address new financial challenges. Amongst dance companies, corporate contributions were down and as a result of lower revenues, 25% of dance organizations were reducing staff and 44% were cutting back on their productions and programs, including tours. A factor in dance organizations' reported resilience compared to other performance arts sectors was the sharing of services with other organizations, as well as greater use of technology and social networking.

⁶⁸ Gagné Leclerc, 2005, op. cit. cited in *Preliminary analysis of the presentation of dance*, CPAF, July 5, 2010

⁶⁹ *The Effect of the Global Economic Recession on Canada's Creative Economy in 2009*, prepared by the Conference Board of Canada for the Cultural Human Resources Council, 2009

⁷⁰ IBID, page 13.

⁷¹ Courchesne, André and Johanne Turbide, *L'économie des arts en temps de crise*, HEC, November 2009

⁷² *Taking the Pulse II* and *Taking the Pulse III*, Performing Arts Alliance, January 21, 2010

⁷³ The number of dance organizations responding to the survey is not published.

These cutbacks have come on the heels of a period lacking significant growth, particularly outside Quebec. Previous studies had noted the slowed rate of growth in the not-for-profit dance sector as a result of stagnating revenues. A study conducted by Business for the Arts notes that between 1997 and 2007, total expenses of the 15 dance companies surveyed nationally were held to a 10% growth rate.⁷⁴

5.4 Lack of Investment in Dedicated Dance Spaces and Venues

While numerous studies have found that there is a lack of rehearsal and performance spaces across the country, there is little documentation on capital investments in dance spaces. There appears to be very limited investment in new spaces. A report published in 2008 indicated that no dance companies had reported any capital fundraising in the previous fiscal year (2006-2007).⁷⁵

⁷⁴ "Finances of Performing Arts Organizations in 2006-07", Op. Cit.

⁷⁵ IBID

“Each part of the ecosystem [must] come together “to create a garden of dance which has its own plantings and cycles.”

- Vasiliki Nihlas and Julie Dyson⁷⁶

D. Ecology: Measuring Health and Sustainability

1. Preamble

The ecology of Canada’s professional dance sector has been described as complex with activities ranging across a continuum. This continuum involves learning, training, creation, production, presentation, distribution, scholarship and dance media. It also involves the participation of a myriad of players such as choreographers, musicians, technicians, dancers, teachers, producers, presenters, art managers, dance critics and scholars and professional training institutions, universities, private dance schools, private and public funders, volunteers, patrons and audience members. Please see Annex 1 for a visual depiction of this structure.

It has been acknowledged that the health of the ecology depends on the health of each component. Each part of the ecosystem must come together “to create a garden of dance which has its own plantings and cycles.”⁷⁷ It is in the relationships, interconnections and interdependencies that the dance sector grows, evolves and thrives, its health determined in large part by the health of each constituent.

Our analysis begins with a review of the literature as it pertains to the overall health of the ecology and then moves to the components of the ecology which are seen by the professional dance community as in need of address.

Our examination of the literature shows that the prominent information on the ecology is exclusively on the professional dance sector. The study found no information on the non-professional sector in Canada.

2. Need for Changes to Strive for a Healthy Ecosystem

The Quebec professional dance sector’s “Master Plan”, developed by the RQD in collaboration with the Quebec professional dance community, references the complexities and richness of the dance ecology as a key feature. Among the complexities are the ways in which different elements of the ecosystem overlap with each other. For example, there are dance companies that are involved in training, production and presentation, and dancers who also work in related capacities such as teaching.

The literature conveys a need to make significant changes in order to strive towards a healthy sustainable ecosystem.

In a letter from the CDA to the CC in 2010, the Assembly stated that the “larger artistic ecology...encompasses the full range of artistic activity in Canada from training, development and creation, production, presentation, education and outreach, dissemination, and

⁷⁶ Vasiliki Nihlas and Julie Dyson, *Australian Dance Summits*, Australian Dance Council, 2001

⁷⁷ IBID

preservation, from professional to amateur, from CC funded activity to non-funded activity.”⁷⁸ The Assembly called on the Council to play an important role in making strategic links among the many stakeholders to improve the overall working environment for the arts sector.

Similarly, a study undertaken in 2005 found that “the dance community confronts a need to develop a holistic, balanced approach...to nurture the dance ecology to ensure the vibrancy of both the art form and the infrastructure that sustains it.”⁷⁹

The province of Quebec is a rich source of documentation on the issues facing the dance sector with respect to enhancing the overall health of the dance ecology. The RQD and funders in the province draw a comprehensive portrait of the dance ecology, from creation and production to presentation, touring, audience development, and training and employment conditions. These publications, while about Quebec, are representative of the kinds of issues being faced elsewhere in the country and, in the absence of documentation on other provinces, provide support for the discussion of a number of points below.

3. Key Characteristics of the Ecology of the Professional Dance Sector

A brief prepared by the CDA and the RQD estimates that there are over 100 professional companies nationally.⁸⁰ The CC website notes that many emerging and ‘micro’ companies are missing from existing estimates. These may be companies representing new dance styles and expressing diverse and Aboriginal cultures (which are estimated to number over 150).⁸¹

There were 21 specialized dance presenters across the country in a study published in 2005.⁸² There are also an estimated 7,330 professional dancers across the country.⁸³ Visible minority dancers make up 12% of all dancers. Aboriginal dancers represent 1.2% of all dancers. (Overall, Aboriginal artists make up 2.4% of all artists.⁸⁴) It is estimated that between half and three quarters of dancers are self-employed.⁸⁵ The vast majority of dancers are women.⁸⁶

Provincially, a large number of dance organizations are concentrated in Ontario and Quebec.⁸⁷ According to the OAC, there were 37 funded dance organizations in the province of Ontario in

⁷⁸ *Response from the Canadian Dance Assembly to the Canada Council for the Arts 2008-2011 strategic plan discussion paper, “Creating our Future”, Canadian Dance Assembly, Presented to the Canada Council for the Arts, June 17, 2007, page 8*

⁷⁹ *A Synthesis of Recent Research Into Dance in Canada, Op. Cit., page 2*

⁸⁰ Statistics Canada’s *Annual Performing Arts Survey 2008* estimated the number of dance establishments across the country at 55 in 2008.

⁸¹ http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

⁸² *To the Canada Council for the Arts : Joint Presentation from the Canadian Dance Assembly and the Regroupement québécois de la danse*, March 2006; *Environmental Scan of Contemporary Dance Presentation in Canada*, Prepared by Gagné, Leclerc Groupe Conseil for the Department of Canadian Heritage, Canada Council for the Arts and the Conseil des arts et lettres du Québec, 2005

⁸³ *A Profile of Professional Dancers in Canada*, Hill Strategies Research Inc., February 16, 2005

⁸⁴ Hill Strategies email to Canada Council for the Arts, based on 2006 census data

⁸⁵ *A Profile of Professional Dancers in Canada*, Op. Cit., “Statistical Profile of Artists in Canada,” *Statistical Insights on the Arts*, Vol 7, No. 4, Hill Strategies Research Inc., February 2009, notes that over half of dancers reported being self-employed. According to the 2006 Census, three-quarters of dancers say they work free-lance, according to the 2006 Canadian census.

⁸⁶ Estimates are that over 80% of professional dancers are women. “Statistical Profile of Artists in Canada,” Op. Cit; Landry, Pascale, et Johanne Turbide, HEC Montreal, *Profil des travailleurs culturels en danse*, October 28, 2008

⁸⁷ *Statistiques principales des organismes de production en danse*, Op. Cit.; “Ontario’s Dance Sector,” *Ontario Arts Profiles*, Op. Cit.

2006. Quebec had 33 funded dance producers in the province in 2008-2009.⁸⁸ A survey of Aboriginal dance groups indicates that the majority are located in BC, followed by Ontario and Quebec.⁸⁹

Fourteen institutions (including post-secondary institutions) in Canada are said to provide core training for dance. The majority of these institutions are located in the major urban centres in Ontario and Quebec, and supported by the National Arts Training Contribution Program. In 2009, half were providing training in non-European dance forms.⁹⁰

Among the touring networks, we note La danse sur les routes du Québec, Ontario Dances and Made in BC: Dance on Tour, which facilitate regional touring through relationship building between presenters and artists. Dance Ontario facilitates regional touring by providing a database of potential audiences to presenters interested in developing new markets (the Dance Ontario Audience Database). The Canadian network of dance presenters, Candance, supports the commissioning and touring projects of dance artists and offers centralized tour facilitation.⁹¹ Réseau Ontario coordinates touring of francophone performers in Ontario.⁹² The Ontario Presenting Network is another provincial network and CAPACOA and CINARS are national networks that support the distribution of dance.

A survey of Canadian Aboriginal dance groups and artists in 2003 found that powwows are the primary host or organizer of Aboriginal dance performances.⁹³ As mentioned in the survey report, "Openings and ceremonial events, festivals, and celebratory events such as powwows, Aboriginal Day and Treaty Days are among the most important engagements identified by Aboriginal dance groups for their work. Other presenting opportunities include schools, festivals, and engagements in multi-purpose theatres or halls."⁹⁴

Today, there are 14 dance festivals across the country.⁹⁵ For example, the Canada Dance Festival is a co-production with the National Arts Centre (NAC), which commissions new works, engages in audience development and brings contemporary dance to the general public every two years. The Vancouver International Dance Festival offers dance from the Pacific Rim to Vancouver audiences.⁹⁶

Support services in the dance field are uniquely adapted to the needs of the field. Umbrella or cluster management organizations have emerged as a creative solution to meet the management

⁸⁸ Statistiques principales des organismes de production en danse, Op. Cit.

⁸⁹ *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada*, Canada Council for the Arts, 2003, page 5

⁹⁰ *National Arts Training Contribution Program Study: Research with Employers of Performing Arts Graduates*, Department of Canadian Heritage, March 2009, Page 40

⁹¹ See also *Portrait du secteur de la danse professionnelle du Québec*, Op. Cit., for support provided by touring networks.

⁹² *The State of Cultural Policy Infrastructure: Policy and Issues Dialogue*, Centre of Expertise on Culture and Communities, Simon Fraser University, 2007

⁹³ *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada*, Op. Cit. It is not clear from the study if Metis and Inuit artists and dance groups were included in the definition of Aboriginal dance.

⁹⁴ *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada*, Op. Cit, page 36

⁹⁵ As noted on the Arts Alive Website of the National Arts Centre.

<http://artsalive.ca/en/dan/understand/seedance.asp#festivals>

⁹⁶ Vancouver International Dance Festival Website: <http://vidf.ca/>

and administrative needs of small companies. The most prominent of these are Diagramme (Montreal), DUO (Toronto), and Eponymous and New Works (Vancouver).⁹⁷

Dance service associations exist in most Canadian provinces to promote dance and provide a range of services to the dance community, such as information on training opportunities and audience development activities. These include the Canadian Alliance of Dance Artists (CADA) active in British Columbia and Ontario. CADA has developed a standard agreement for use by independent choreographers and dancers. The CDA is a national advocate for the dance sector, representing artists, teachers, researchers and writers. Ontario is also served by Dance Ontario, while the Quebec-based RQD is said to play an important role in dance, providing valuable research and publications such as the “Master Plan” in Quebec.⁹⁸ The RQD and CDA have worked together on shared issues.⁹⁹ Other provincial dance organizations include Dance Saskatchewan, Alberta Dance Alliance, Dance Manitoba, Dance Nova Scotia, and the newly formed Dance NL serving dance in Newfoundland and Labrador.

Three unions also serve Canadian dancers working in a number of contexts: Canadian Actors’ Equity Association, which represents dancers working in English theatre, opera and dance; Union des artistes, which represents dancers working in French across Canada; and the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), which represents dancers working in English-language media. The unions set standards and represent their members in collective bargaining negotiations.¹⁰⁰

Dance scholarship helps to advance understanding of the field, and promote dance within an academic setting. The SCDS is an academic, bilingual organization that encourages and promotes research and writing in Canadian dance studies and is a forum for researchers to discuss their work. The organization hosts a biennial Canadian Dance Studies conference, with papers on dance history, dance preservation, cultural identities and dance, new technologies and dance, and the place of women in dance.¹⁰¹

Dance scholarship is being developed through graduate programs at Canadian universities from Montreal to Vancouver.¹⁰² For example, York University’s Master of Fine Arts program centres around interdisciplinary research. In 2008-2009, York launched the first doctoral level degree program in dance in Canada, aimed at preparing scholars for careers in either academia or the cultural sector. On the other hand, The Université du Québec à Montréal’s Master of Fine Arts program combines performance studies with a research thesis that could include history and criticism of dance.¹⁰³

Canadian writers on dance help to promote the field of dance with the general public. Journals and trade magazines such as the *Dance Current*, *DFDanse*, and *Dance Canada Quarterly*

⁹⁷ *Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada*, Lascelle Wingate Management Services, September, 2007, p. 11

⁹⁸ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit.

⁹⁹ *The Art of Managing Your Career in Dance and Choreography*, Cultural Human Resources Council, 2007

¹⁰⁰ IBID. See also <https://uda.ca/UDA-la-culture-est-une-force-qu-est-ce-que-l-uda-853>;
<http://www.caea.com/EquityWeb/AboutEquity/Default.aspx>; <http://www.actra.ca/main/our-union/>.

¹⁰¹ <http://people.uleth.ca/~scds.secd/>

¹⁰² According to Artsalive.ca, the universities offering graduate courses in dance are Simon Fraser University, University of Calgary, University of Winnipeg, George Brown College, Ryerson University, York University, Concordia University and Université du Québec à Montréal.

¹⁰³ “Dance Research in Canada,” Iro Valaskakis Tembeck, Selma Odom and Norma Sue Fisher-Stitt, *Dance Research Journal*, Vol. 29, No.1 (Spring, 1997), pp. 107-110

Magazine serve the public and private sectors of dance with topical articles, performance revues and insights into dance personalities and their work.¹⁰⁴

An overview of the publications of the SCDS reveals that dance discourse spans historical and critical writing, publishing, debate, animation, collecting, archiving and promoting dance literacy.¹⁰⁵ It was noted in one study that the CC had never formulated a clear policy on the matter of dance discourse, though dance discourse is funded through the Support Services to the Dance Milieu Program.¹⁰⁶

Dance archives and preservation initiatives exist such as the Jean-Pierre Perrault Foundation and Dance Collection Danse (DCD). DCD works to preserve and disseminate Canadian theatrical dance history (dating back to the nineteenth century), with a program of collecting, preservation, publishing and education.¹⁰⁷ In addition, the Bibliothèque de la danse Vincent-Warren de l'École supérieure de ballet contemporain (ESBC) hosts the Chorème.ca website, dedicated to preserving and making accessible its archives on dance heritage.

Figure 8: Summary Table of Key Characteristics Reported About the Professional Dance Ecology

Dancers	<ul style="list-style-type: none"> ▪ Estimated 7,330 dancers across the country ▪ The vast majority of dancers are women. ▪ Visible minority dancers make up 12% of all dancers. ▪ Aboriginal dancers represent 1.2% of all dancers. ▪ From half to three quarters of all dancers estimated to be self-employed.
Dance Companies	<ul style="list-style-type: none"> ▪ Estimates vary from 100 to 250 dance companies. ▪ 37 companies in Ontario. ▪ 33 companies in Quebec. ▪ Majority of Aboriginal companies in British Columbia. ▪ Estimated 150 "micro" companies which may be expressing new Aboriginal and culturally diverse dance.
Specialized Presenters	<ul style="list-style-type: none"> ▪ 21 specialized presenters reported.
Cluster Management Services	<ul style="list-style-type: none"> ▪ 5 services reported in Vancouver, Toronto and Montreal.
Dance Festivals	<ul style="list-style-type: none"> ▪ 14 dance festivals reported
National and Provincial Service Organizations	<ul style="list-style-type: none"> ▪ Canadian Alliance of Dance Artists is a national organization, with chapters in British Columbia and Ontario ▪ 7 provincial organizations ▪ 3 professional labour unions representing dance artists ▪ Dancer Transition Resource Centre
Dance Discourse	<ul style="list-style-type: none"> ▪ Spans historical and critical writing, publishing, debate, animation, collecting, archiving and promoting dance literacy ▪ 1 academic body devoted to dance studies
Preservation	<ul style="list-style-type: none"> ▪ 2 reported dance archives and preservation initiatives

¹⁰⁴ <http://www.thedancecurrent.com/>; <http://www.dfdanse.com/>; <http://www.dancecanadaquarterly.com/>

¹⁰⁵ <http://people.uleth.ca/~scds.secd/English/mandate.html>. See also a recent publication on dance ethnologies in Canada: Ostashewsky, Marcia, Shrry Johnson and Kristin Harris Walsh, eds., *Dance in Canada: Contemporary Perspectives*, published by the Folklore Studies Association of Canada, January 30, 2008.

¹⁰⁶ Canada Council for the Arts, cited in *A Synthesis of Recent Research into Dance in Canada*, Op. Cit., page 16; <http://www.canadacouncil.ca/grants/dance/oi127223620015000000.htm>.

¹⁰⁷ <http://www.dcd.ca/index.html>.

The concentration of dance companies in British Columbia was not discussed in the literature surveyed.

4. Links in the Continuum of Professional Dance

4.1 Creating Dance Requires Investment

The creative chain in dance begins with research and creation, a unique and costly process requiring significant investments in human, material, technical and financial investments.¹⁰⁸ Artistic creation in dance involves choreographers working in specially equipped studios with the participation of dancers.¹⁰⁹ The research and creation process also reportedly requires time, involving research, creation, production and initial performances before an audience. As the “Master Plan” of the RQD states, “there is a direct correlation between the time put into each stage of the creative process and the end result [and] for most companies and choreographers, time is limited (often unreasonably so), and production budgets are tight.”¹¹⁰

A study conducted by The Dance Centre in British Columbia finds that more funding is needed to support creation in that province. For its part, the RQD has argued for the need to support emerging artists to help them realize their potential.¹¹¹

An area that dance artists describe as being effective are artist residencies.¹¹² The CC residency program has been pointed to as at least partially responsible for a growing trend in presenter-supported creation.¹¹³ In the process, long-lasting relationships are being developed between producers and presenters.

Adequately funded research and creation can lead to Canadian companies’ greater competitiveness in domestic and foreign markets.¹¹⁴ A study published by the CC in 2011 notes the crucial role played by touring to sustain research and creation. As the report states,

By going on tour, dance companies are able to perform a piece many more times than they would for their home audience alone, allowing them to improve upon their original work. As well, in reaching a wider audience, recipient companies foster their international reputation and generate interest in future works. With a future in mind, companies are able to continue the creation of works and maintain a company of dancers, as well as artistic, administrative and technical staff.¹¹⁵

There is a concern that the success of nationally and internationally acclaimed Quebec dance productions is not sustainable at current funding levels. Extending funding to a greater number of artists and dance companies for research and creation will encourage a diversity of expression

¹⁰⁸ Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada, Op. Cit.

¹⁰⁹ *La danse en peril (Suite)/Dance at Risk (Part 2)*, Document submitted to the Canada Council for the Arts by the Regroupement québécois de la danse, Dance Umbrella of Ontario and the Canadian Association of Professional Dance Organizations, September 2001

¹¹⁰ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit., page 39

¹¹¹ *Seconds états généraux de la danse professionnelle du Québec*, Regroupement québécois de la danse, June, 2009; *Master Plan for Professional dance in Quebec 2011-2021*, Op. Cit.

¹¹² Shannon Litzenberger, *Stuck in the Middle: A Story About Fourteen Independent Dance Creators in Toronto*, Prepared for Alliance of Independent Mid-Career Dance Creators, September 10, 2010

¹¹³ *Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada*, Op. Cit., page 12

¹¹⁴ *Master Plan for Professional dance in Quebec 2011-2021*, Op. Cit.

¹¹⁵ *Report on the Outcomes of the Dance Touring – International (Pilot Program) 2008-2009*, Canada Council for the Arts, February 2011, page18

and support the creative renewal of the sector through the development of new works and new talent.¹¹⁶

4.2 Production: High Costs, New Technologies and Audience Expectations

The role of producer can be played by dance companies, independent choreographers, dance producers, or other related entities in the sector.¹¹⁷

Among the challenges noted to be faced by producers is the high cost of production and touring, and the low fees that Canadian presenters are able to pay, which do not adequately cover production costs.¹¹⁸ Some presenters are co-producing with dance companies. Some support for this is being provided through presenter networks.

Lacking access to dance presenters, some emerging artists are reportedly producing their own works or presenting it in non-traditional venues.¹¹⁹

The advent of new technologies is being said to transform the possibilities of live performance, while at the same time putting new demands on dance companies to meet audience expectations, necessitating new training and access to resources.¹²⁰

Funding for creation and production is a challenge for all dance companies, but particularly so for smaller ones. Studies indicate that larger organizations are attracting a greater proportion of public and private sector funding.¹²¹ For example, a study conducted for the CC in 2004 indicated that six ballet companies absorb 52% of the CC's *Dance Creation/Production* program budget.¹²² Data available from the OCCQ similarly indicates that the largest dance organizations are attracting the largest share of public funding (74%). The smallest organizations, with total revenues of less than \$250,000, have the greatest dependence on public funds, which represent 92% of their revenues. By comparison, public funds represent 44% of total revenues for organizations with revenues of over \$500,000.¹²³

Due to their greater capacity, larger organizations are also more easily attracting private sector and earned revenues.¹²⁴ A 2011 study of the five large ballet companies in the country found that performance revenue made up the largest proportion of revenues, increasing from 34% of all revenues in 2004-2005 to 41% in 2008-2009. Private fundraising revenue also represented a

¹¹⁶ *Master Plan for Professional dance in Quebec 2011-2021*, Op. Cit.

¹¹⁷ Le secteur de la danse professionnelle au quebec: structuration, diagnostic, enjeux et pistes de solution, Prepared by DS 2007 for the Regroupement québécois de la danse, March, 2009

¹¹⁸ *Environmental Scan of Contemporary Dance Presentation in Canada*, Op. Cit. See also "Portrait du secteur de la danse professionnelle au Québec," *Constats du CALQ*, Op. Cit.

¹¹⁹ Etats généraux de la danse – Cahier du participant, April, 2009

¹²⁰ Cultural HR Study 2010: HR Trends and Issues Report, Op., Cit., page 91

¹²¹ In 2008-2009, organizations with budgets of less than \$250,000 attracted public funding in the amount of \$1,013,166, compared to \$2,821,167 for organizations with budgets up to \$500,000 and \$11,188,325 for organizations with budgets over \$500,000. See: *Mapping the Professional Field of Dance in Canada as supported by the Canada Council for the Arts, 1983-2003*, report by the Canada Council Dance Section, Fall, 2004, as cited in *A Synthesis of Recent Research Into Dance in Canada*, Op. Cit, p.7.; and *Statistiques principales des organismes de production en danse, soutenus par le Conseil des arts et des lettres du Québec selon la taille de leurs revenus, Québec, 2008-2009*, Observatoire de la culture et des communications, Québec

¹²² *A Synthesis of Recent Research Into Dance in Canada*, Op. Cit.

¹²³ *Statistiques principales des organismes de production en danse, soutenus par le Conseil des arts et des lettres du Québec selon la taille de leurs revenus, Québec, 2008-2009*, Observatoire de la culture et des communications, Québec

¹²⁴ "Portrait du secteur de la danse professionnelle au Québec," *Constats du CALQ*, Op. Cit.; *Culture in Montreal: Economic Impacts and Private Funding*, Op. Cit.

significant share of revenues at 24% in 2008-2009.¹²⁵ Individual donations made up 40% of fundraising revenues. This study also found that the large ballet companies had increased their earned revenues primarily through increased ticket prices, an option that may not be available to lesser-known dance companies.

Another study of performing arts organizations, which included 11 large Canadian dance companies, found that as a percentage of total revenues, private sector revenues increased significantly, from 21% of total revenues in 1996-1997 to 25% of all revenues in 2006-2007.¹²⁶ The rate of change in private sector revenues for these companies was greatest, growing at 43% over the period. Earned revenues increased at the rate of 16%, while government revenues grew by only 1%.

According to a study conducted by the Montreal Board of Trade in 2009,¹²⁷ there are two factors that most influence cultural organizations' ability to attract private sector funding: the size of the organization and the artistic discipline in which it works. In Montreal, organizations with budgets of more than \$500,000 are reported to attract a larger proportion of their revenues from private sector funding, though the disciplines of literature, dance and theatre are seen to be weaker than other disciplines in attracting private sector support. Only the very largest dance organizations in Montreal (those with revenues of \$5 million or more) attract a significantly greater share of private sector revenues.

The economic recession of 2008 had a negative impact on arts organizations' ability to attract private sector donations. One study conducted by researchers at HEC Montreal found that the total value of corporate donations to the dance sector decreased by 70% in 2008 compared to 2004.¹²⁸

4.3 Presentation and Audience Development: A Lack of Infrastructure and Funding

Presentation brings the art of dance to Canadian audiences, providing artists with the opportunity to put their works before the public, attracting revenues, bringing attention to Canadian talent, and raising the profile of dance with Canadian communities.

However, the professional dance sector is hampered by a lack of infrastructure and funding to support the presentation of dance. The opportunities to present and tour dance in Canada are limited by the small number of presenters and venues.¹²⁹

An environmental scan of dance presentation discusses three types of presenters in Canada: dance production companies, specialized presenters and multidisciplinary presenters. Each faces challenges with respect to the financial risks associated with dance presentation, particularly with dance that may be less familiar to audiences.¹³⁰

Presentation and touring revenues include two models: box office revenues and fees for performing. It was noted in one study of ballet companies that the preferred business model for

¹²⁵ Canadian Ballet Market Research Study Phase 1 – Large Ballet Companies in Major Markets, Canada Council for the Arts, 2011

¹²⁶ "Finances of Performing Arts Organizations in 2006-07" Op. Cit., p. 33

¹²⁷ Culture in Montreal: Economic Impacts and Private Funding, Op., Cit.

¹²⁸ Courchesne, André and Johanne Turbide, *L'économie des arts en temps de crise*, Op. Cit.

¹²⁹ See for example, Canadian Ballet Market Research Study Phase 1 – Large Ballet Companies in Major Markets, Op. Cit., p. 24; Environmental Scan of Contemporary Dance Presentation in Canada, Op. Cit.

¹³⁰ Environmental Scan of Contemporary Dance Presentation in Canada, Op. Cit.

mid- to large-sized ballet companies was guaranteed fees to perform, thereby avoiding the risks associated with collecting box-office sales.¹³¹

Twenty-one specialized dance presenters across the country are dedicated to promoting contemporary dance to Canadian audiences. Seven of these organizations manage their own venues. A number of multidisciplinary presenters are also presenting contemporary dance to Canadian audiences. The challenges faced by these organizations are similar: a shortage of suitable spaces to present dance, lack of resources to pay adequate fees, engage in co-productions or for marketing and audience development.

One study published in 2007 points to the need to set equitable presentation fees for dance as presentation revenues are low and on average, expenses exceed revenues.¹³² The study notes that contemporary dance tends to have low ticket prices and short presenting runs, while presenters have limited budgets for marketing and audience development.

A 2011 study of the ballet market in Canada commented on the importance of rebuilding trust between ballet companies and the venues and presenters in their markets.¹³³

In Canada, dance production has expanded more rapidly than presenting opportunities, creating challenges particularly for young companies to get their works to market.¹³⁴ Emerging companies sometimes choose to present their own works, taking on considerable financial risk and a heavy workload. In a 2010 study for the Alliance of Independent Mid-Career Dance Creators in Toronto, dance artists expressed the viewpoint that building good relationships with presenters is key to securing presentation opportunities and expanding their markets.¹³⁵ Commissioning works is seen as one way in which strong relationships are being built between producers and presenters and where services in kind are contributed.¹³⁶

A study in Quebec notes the absence of touring opportunities outside the major urban centres and that the use of domestic tour managers is declining. In some cases, specialized tour managers are being replaced by managers offering their services to more than one company.¹³⁷ Overall, the study notes a “glaring lack of data” on presentation activities.¹³⁸

A study conducted by the RQD states that, “Audience attendance is a development issue that affects all components of the value chain”. The CDA and RQD noted the low level of dance literacy in society at large, contributing to the challenges faced by the sector in developing its audience. A massive investment in education is needed to educate the general public about what dance can offer.¹³⁹ While dance mediation activities exist and are successful, they are too few to

¹³¹ Canadian Ballet Market Research Study Phase 1 – Large Ballet Companies in Major Markets, Op. Cit., page 20

¹³² Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada, Op. Cit., page 7

¹³³ Canadian Ballet Market Research Study Phase 1 – Large Ballet Companies in Major Markets, Op. Cit., page 4

¹³⁴ Stuck in the Middle, Op. Cit., p. 38; *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit., p. 62

¹³⁵ Stuck in the Middle, Op. Cit.

¹³⁶ Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada, Op. Cit., page 12

¹³⁷ IBID, page 11

¹³⁸ “Portrait du secteur de la danse professionnelle du Québec,” *Constats du CALQ*, Op. Cit.

¹³⁹ To the Canada Council for the Arts: Joint presentation from the Canadian Dance Assembly and the Regroupement québécois de la danse, Presented to the Canada Council for the Arts, Op. Cit.

have a significant impact.¹⁴⁰ One report notes the need to cultivate new works for young audiences.¹⁴¹

A study of mid-sized ballet companies in Canada noted that these companies serve an important function in bringing ballet to smaller, underserved markets, as much of their activity includes community outreach.¹⁴²

International touring has been an important source of revenue for Canadian dance companies. In a submission to the CC on its strategic plan, the CDA pointed out that support for foreign market success and development was a priority. The CDA noted that “reduced public investment in international touring has been of great concern to the dance sector since federal funding cuts were announced in 2008”.¹⁴³ A study conducted by The Dance Centre in British Columbia finds that the professional dance sector needs better facilities for presentation, creation and rehearsal, better infrastructure to take work to audiences in all parts of the province and better support for access to international touring and cultural exchange.¹⁴⁴

The RQD’s “Master Plan” states that dance companies have too few resources to fulfill their missions to build audiences. While cultural mediation is essential, dance companies often simply do not have the resources to engage in it.

The Internet affords new possibilities for reaching audiences. However, it also raises issues around fair compensation and copyright, particularly with respect to assuring fair terms of trade for creators and fair usage rules for audiences.¹⁴⁵

Another significant factor in audience development is the role played by dance festivals in bringing awareness of dance to the general public. As noted in the RQD’s “Master Plan”, the Festival de la nouvelle danse (FIND), from 1985 to 2003, was instrumental in making Montreal one of the dance capitals of the world, putting Quebec dance on the map and attracting “a devoted local following.”¹⁴⁶

4.4 Training: Identifying and Nurturing World-Class Talent

“Supporting arts training means identifying and nurturing world-class talent that will give Canada a competitive edge in an international creative economy. The Canadian Arts Coalition acknowledges the pivotal role played in this field by DCH through the *National Arts Training Contribution Program*.”¹⁴⁷ Adequate training is an issue across the country. While a study of dance employers found that they are most likely to hire dancers directly from professional training institutions,¹⁴⁸ these are concentrated in Ontario and Quebec.

¹⁴⁰ États généraux de la danse – Cahier du participant, Op. Cit., Pas de danse, pas de vie! And The Art (pronounced dehors) are two such activities.

¹⁴¹ États généraux de la danse – Cahier du participant, Op. Cit.

¹⁴² *Canadian Ballet Market Research Study Phase 2 – Small to Mid-Sized Companies Performing in Smaller Venues*, Canada Council for the Arts, 2011, page 4

¹⁴³ “Letter to Bob Sirman”, Canadian Dance Assembly, July 5, 2010.

¹⁴⁴ *A Case of Dance*, Developed by the Committee for Dance Advocacy, The Dance Centre, September 10, 2009, www.thedancecentre.ca

¹⁴⁵ *Cultural HR Study 2010: HR Trends and Issues Report*, Op. Cit., page 90

¹⁴⁶ *Master Plan for Professional Dance in Quebec, 2011-2021*, Op. Cit., page 13

¹⁴⁷ *Brief to the Standing Committee on Finance Pre-Budget Hearings*, Canadian Arts Coalition, 15 August, 2008

¹⁴⁸ *National Arts Training Contribution Program Study: Research with Employers of Performing Arts Graduates*, Department of Canadian Heritage, March 2009, Page 40

At the same time, it has been reported that the professional dance sector's job market is underdeveloped.¹⁴⁹ This is supported by findings noted elsewhere in this document regarding the high levels of self-employment amongst dancers.

A study conducted by the Saskatchewan Arts Board on the dance sector in Saskatchewan found that training is lacking in the province for those who wish to pursue a career in dance. More opportunities for training throughout the province are needed. Training for dance should continue to be a priority as additional opportunities are needed at all levels, including the post-secondary. Some suggestions are for a school of dance attached to a professional dance company, or a performing arts school.

A report in Quebec calls for a more coherent system of dance education in the province bridging leisure, preparatory and advanced training. Advanced initial training institutions require additional funding.¹⁵⁰ Training should include preparation for management, to address the shortage of specialized labour in management, market and audience development, communications and cultural mediation.¹⁵¹

Development of professionals in the use of digital technologies has also been identified as a need. A submission by the RQD on the national digital economy strategy consultation states that, "Making it possible for dance organizations to have access to labour that is qualified in different management functions, as well as in the use of digital technologies, will broaden the range of opportunities for careers in dance, [and] improve the living conditions and conditions of practice of artists and cultural workers."¹⁵² In order to encourage on-the-job training and career reorientation among a large, well-educated and specialized dance labour force, greater flexibility will be required in employment integration and support programs, as well as in financial incentives for intergenerational transfers of knowledge and know-how.

The study did not find any references to the Banff Centre for the Arts' Aboriginal Dance Training Program.

4.5 Lack of Performance and Rental Space

The need for additional investment in dance spaces has been well documented. A 2003 survey of key stakeholders in dance pointed to a lack of dedicated venues for dance as well as rehearsal studios for Canadian organizations.¹⁵³

Numerous studies note the lack of rehearsal and performance spaces across the country, which are critical to the development of new dance productions. A study conducted by the Saskatchewan Arts Board on the dance sector in Saskatchewan found that facilities are in short supply in many communities. As the study notes, "...relative to our sister disciplines in the performing arts, the dance sector is acutely aware of and impacted by the significant lack of existing infrastructure for dance across the country."¹⁵⁴

¹⁴⁹ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit., p.18

¹⁵⁰ *Cahier Maître, Grands Chantiers de la danse*, Regroupement québécois de la danse, September, 2008

¹⁵¹ *For Sustainable Cultural Prosperity: Government of Canada Consultation on Canada's Digital Economy*, Regroupement québécois de la danse, July 9th, 2010, p.4

¹⁵² *For Sustainable Cultural Prosperity: Government of Canada Consultation on Canada's Digital Economy*, Regroupement québécois de la danse, July 9, 2010

¹⁵³ Canada Council for the Arts, as cited in *A Synthesis of Recent Research Into Dance in Canada*, Op. Cit., p.

25

¹⁵⁴ Response from the Canadian Dance Assembly to the Canada Council for the Arts 2008-2011 strategic plan discussion paper, "Creating our Future", Op. Cit., page 4

In some Canadian cities, cash-strapped dance organizations have been priced out of their local real-estate market. A report published in 2001 identified the rising real estate costs in the city of Toronto as having a negative impact on the availability of spaces to support the city's dance community.¹⁵⁵

The importance of dedicated dance studios was indicated by Dance Advisory Committee, which stated that, "Studio space is more than a workspace, it is also common ground for artists to collaborate, conduct research, experiment, and present to the public. It can also raise the public visibility of the discipline."¹⁵⁶

For its part, the CC has expressed the need for better documentation of existing and needed dance facilities.¹⁵⁷

The capacity to show dance works in venues appropriate for dance presentation has a direct bearing on the potential of dance organizations to earn revenues. Only seven of the 21 specialized dance presenters across the country control their own venues, which range in capacity from 75 to 260 seats. Three of these venues are located in Montreal.¹⁵⁸

The CDA and RQD attribute the lack of infrastructure to the relative youth of the discipline. In this regard the lack of specialized spaces for creation and presentation are seen to be part of a larger problem of underdevelopment of the discipline. As a brief presented by both organizations states, "...the infrastructure supporting the professional practice of dance in Canada is the least developed of all the performing arts – an historic reality with serious implications for what is needed to support professional careers in the field."¹⁵⁹ Significant investment is required in this strategic area in order to bring the dance sector to the level of development of other performing arts in Canada.

A study conducted on disability arts found that people with disabilities face significant barriers to participation in the arts generally including dance as patrons and professionals. Patrons with disabilities may be turned away when facilities lack the necessary design features to make them accessible. Arts venues and facilities are often not adapted to the needs of professional artists with disabilities, making it difficult for them to work without additional and costly assistance.¹⁶⁰

The study did not find published literature on traditional Aboriginal dance structures in communities, for example, long houses, big houses, or lodges.

4.6 Support Services

A study of alternative management models points to cluster management as one model amongst others that can provide smaller organizations with essential management services that may

¹⁵⁵ La danse en peril/Dance at risk, Op. Cit., page 1

¹⁵⁶ Minutes of the Canada Council Dance Advisory Committee in response to the "Mapping the Field" document, November 13-14, 2004, as cited in *A Synthesis of Recent Research Into Dance in Canada*, Op. Cit

¹⁵⁷ Canada Council for the Arts, as cited in *A Synthesis of Recent Research Into Dance in Canada*, Op. Cit.

¹⁵⁸ Environmental Scan of Contemporary Dance Presentation in Canada, Op. Cit.; See also Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada, Op. Cit.

¹⁵⁹ To the Canada Council: Joint Presentation from the Canadian Dance Assembly and the Regroupement québécois de la danse, presented to The Canada Council for the Arts, Op. Cit., page 2

¹⁶⁰ Maria De Rosa and Marilyn Burgess, Official Language Minority and Disability Arts: Future Directions for Consideration by the Canada Council, April 16, 2010

otherwise be out of reach financially. In some cases, these organizations are also playing the role of agent.¹⁶¹

Given the unique career arc of dancers (who typically retire earlier than other artists¹⁶²), the Dancer Transition Resource Centre (DTRC) provides services to assist professional dancers in transition to other careers in the arts. For example, senior artists can play a critical role in mentoring younger dancers and choreographers as well as in teaching existing works. Two studies note the valuable contribution made by the DTRC in assisting senior artists in transitioning to the next stage in their career.¹⁶³

5. Key Issues Regarding the Dance Workforce

5.1 A Highly Trained Workforce

On average, professional dancers complete eight years of professional training before undertaking their careers.¹⁶⁴ Over 60% attended a professional dance training school. One third have a dance-related university education.¹⁶⁵

Professional development is ongoing throughout the careers of dance professionals.¹⁶⁶ Professional dance artists continue to train for many hours a day beyond their initial training.

5.2 Low Earnings and Lack of Job Security

In spite of significant training, by all estimates, the average earnings of professional dancers are very low.¹⁶⁷ According to 2006 Canadian census data, professional dancers overall earned only \$13,167, with median earnings of only \$8,340.¹⁶⁸ Dancers with an average of nine years' experience earn approximately \$18,000 per year from dance-related sources. However, their median income is only \$11,000, indicating that most earn much less than \$18,000.¹⁶⁹

¹⁶¹ Study on Standards for Professional Presentation Fees Paid to Dance Companies in Canada, Op. Cit., page 11

¹⁶² Regine Haensel, *A Review of Dance in Saskatchewan, Final Report*, Saskatchewan Arts Board and Dance Saskatchewan, 2009, page 11; The Canada Council website also notes that dancers tend to be younger than the general workforce, due to the physical demands of the profession.
(http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm)

¹⁶³ *Legacy, Transition, Succession: Supporting the Past and Future of Canada's Arts Organizations*, Prepared by Roy MacSkimming with Francine d'Entremont for the Canada Council for the Arts, March 2005, page 18, Actualisation de la situation des interpretes en danse, Regroupement québécois de la danse, September 2011; *Étude sur les besoins des interprètes en danse en transition de carrière, Rapport Final*, Prepared by Le Groupe DBSF for the Regroupement québécois de la danse, May 2004. This study lays out a larger agenda for the Dancer Transition Resource Centre based on a study of needs undertaken in Quebec.

¹⁶⁴ *A Profile of Professional Dancers in Canada*, survey compiled by Hill Strategies Research Inc. for the Dancer Transition Resource Centre, February 16, 2005, as reported in *A Synthesis of Recent Research Into Dance in Canada*, Op. Cit., page 4

¹⁶⁵ The proportion is higher in Quebec: *Actualisation de la situation des interpretes en danse*, Regroupement québécois de la danse, September 2011

¹⁶⁶ *Le secteur de la danse professionnelle au Québec: structuration, diagnostic, enjeux et pistes de solution*, Op. Cit.

¹⁶⁷ According to a profile of canadian artists, a total of 1,470 dancers work in arts, entertainment and recreation, compared to 5,795 who work in educational services ("Statistical Profile of Artists in Canada," Op. Cit.) *Portrait du secteur de la danse professionnelle au Québec*, Op. Cit. and *Master Plan for Professional Dance in Quebec 2011 – 2021*, Op. Cit.

¹⁶⁸ "Statistical Profile of Artists in Canada," Op. Cit.

¹⁶⁹ *A Profile of Professional Dancers in Canada*, Op. Cit., A study conducted in Quebec similarly found a prevalence of low wages: *Actualisation de la situation des interpretes en danse*, Op. Cit.

Women, who make up the vast majority of dancers, earn 27% less on average than their male counterparts.¹⁷⁰ Though the average age of professional dancers is 31, only 20% of professional dancers have children.

According to the 2006 Canadian Census, 12% of professional dancers are culturally diverse and 1.2% are Aboriginal.¹⁷¹ With the exception of women, data do not exist on salaries of equity-seeking groups in dance. In general, Census data indicates that visible minority artists earned 11% less on average than other artists, while Aboriginal artists earned 28% less on average than other artists. Similarly, artists with disabilities have lower average earnings than other artists.¹⁷²

A study from Saskatchewan noted that dancers, choreographers, and instructors need to be paid adequately and consistently. A profile of Canadian artists indicated that dancers experienced a 20% drop in earnings between 2000 and 2005.¹⁷³ One of the challenges is the difficulty in finding permanent employment in the sector.

One report from Quebec found that almost all dance professionals working in creation, production or dissemination within organizations did so on either a temporary or intermittent basis in 2003-2004 and that only one third of management positions were permanent.¹⁷⁴ Four years later, it was estimated that 60% of management positions were permanent in Quebec dance organizations, a significant improvement, but that these were earning an average salary of \$31,337.¹⁷⁵ According to one study, low wages are also challenging the sector in attracting and retaining experienced management.¹⁷⁶

Dancers and choreographers typically seek additional work, sometimes in other areas, in order to support themselves adequately. To complement their earnings, data indicates that most dancers also work in educational settings.¹⁷⁷ A study in Quebec noted that most teaching positions in dance were also contractual or temporary.¹⁷⁸

¹⁷⁰ According to the 2006 Census, women make up 86% of all professional dancers in Canada. "A statistical Profile of Artists in Canada," Op. Cit., page. 12. See also *Culture in Montreal*, Op. Cit, Page 5

¹⁷¹ Hill Strategies email to Canada Council for the Arts, based on 2006 Census data.

¹⁷² IBID

¹⁷³ "Statistical Profile of Artists in Canada," Op. Cit. The same study also found that choreographers were among a group of artists – producers, directors, choreographers and related artists – who saw a 9% drop in earnings in the same period. As the Master Plan for Professional Dance in Quebec 2011-2021 (Op. Cit.) notes, choreographers typically work in small dance companies, with very low revenues. Data available from Statistics Canada group the earnings of choreographers together with producers, directors and other related occupations. Accordingly, they are estimated to earn annual salaries of \$43,776, while their median earnings were \$37,000, the greatest amongst the arts labour force. This is not consistent with a view of choreographers as heading up small dance companies and suggests the data are skewed towards other occupations. Data relating to self-employed artists may be more accurate.

¹⁷⁴ "L'emploi et la rémunération dans les organismes artistiques en 2003-2004," *Constats du CALQ*, Number 11, March 2006, page 7

¹⁷⁵ "Portrait du secteur de la danse au Québec," Op. Cit., page 15

¹⁷⁶ Pascale Landry, et Johanne Turbide, HEC Montreal, Profil des travailleurs culturels en danse, October 28, 2008; See also National Compensation Study – 2009 Update for Management and Administration in Not for Profit Arts Organizations, Prepared by Deloitte and Touche for the Cultural Human Resources Council, March, 2009

¹⁷⁷ *Statistical Profile of Artists in Canada*, Op. Cit. According to a profile of Canadian artists, a total of 1,470 dancers work in arts, entertainment and recreation, compared to 5,795 who work in educational services; "Portrait du secteur de la danse au Québec," Op. Cit.

¹⁷⁸ Portrait de l'enseignement de la danse au Québec, Op. Cit., page iii

According to data going back to 2004, about half of all dancers are freelancers.¹⁷⁹ As budgets for rehearsal time have gone down, freelance dancers have been forced to take on more contracts, where opportunities permit.¹⁸⁰ Taking on too much work can put dancers at greater risk of injury, further jeopardizing their ability to earn a living at their craft.

A national compensation study of management positions in the arts notes the ongoing challenge of offering competitive salaries across the arts, leading to challenges in retaining managers.¹⁸¹

5.3 Risk of Injury is High

Professional dance has been likened to sports and circus arts, in that dancers must train intensively and be at their physical peak to perform. As such they require access to specialized services to prevent or treat physical injuries, which they must typically pay for themselves. The risk of injury increases due to a lack of suitable facilities and the need to take on extra work to make ends meet.¹⁸²

5.4 Career Transition

As noted above, professional dancers tend to retire much earlier than other artists and as a result, need to consider alternative careers. There is therefore a greater need for retirement planning,¹⁸³ as well as to develop senior dancers to take on cultural management positions in the sector. Some exposure during dance training as well as specialized coaching for artists transitioning to management have been suggested to assist dancers with making the transition to management careers.¹⁸⁴

5.5 Succession Planning

There is a need for succession planning in dance organizations. Creator-driven organizations have been found to be particularly vulnerable to leadership changes. A study commissioned by the CC recommended that organizations receiving public funds be encouraged to develop succession plans and that resources be developed to assist organizations in doing so.¹⁸⁵

6. Audiences for Dance in Canada

A number of studies exist measuring audiences for the performing arts. These studies do not, for the most part, isolate audiences for dance. One study released in 2003 estimated Canadian audiences for dance to have been 1.8 million Canadians in 1998, or 7.4% of Canadians, as

¹⁷⁹ *A Profile of Professional Dancers in Canada*, Hill Strategies Research Inc., February 16, 2005, p. 4; The Canada Council website page last modified in 2004 notes that dancers are at least three times more likely than the overall labour force to be self-employed.

http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm.

¹⁸⁰ One report produced by the Regroupement québécois de la danse paints a picture of the emotional toll this situation exacts from dancers. *Chantier interprètes 2007: Rapport de réflexion de danseurs de création contemporaine*, Regroupement québécois de la danse, page 7. See also *Actualisation de la situation des interprètes en danse*, Op. Cit.

¹⁸¹ National Compensation Study – 2009 Update for Management and Administration in Not for Profit Arts Organizations, Op. Cit.

¹⁸² Master Plan for Professional Dance in Quebec 2011-2021, Op. Cit.

¹⁸³ Cultural HR Study: Trends and Issues, Op. Cit., page 99

¹⁸⁴ For Sustainable Cultural Prosperity: Government of Canada Consultation on Canada's Digital Economy, Regroupement québécois de la danse, July 9th, 2010, page 4

¹⁸⁵ Legacy, Transition, Succession: Supporting the Past and Future of Canada's Arts Organizations, Op. Cit.

compared to 5% in 1992.¹⁸⁶ As the CC website notes, dance was one of the few cultural activities to record growth in audiences over that period.¹⁸⁷

In addition, the composition of Canadian society is changing, due to profound demographic changes. Canadian society is increasingly diverse as the growth in the number of visible minority Canadians and Aboriginal peoples outpaces growth amongst the population of European descent. The proportion of visible minority populations of Toronto and Vancouver are expected to exceed 50% in the coming decade. In addition, Canadian society is increasingly urban, and it is aging.¹⁸⁸

A number of older studies have looked at who attends performing arts events, and it is generally thought that the likelihood of attending increases with income and education.¹⁸⁹ One study found that the likelihood of attending dance events was highest for people between the ages of 45 and 54, and that all audiences over the age of 45 accounted for half of all paid admissions.¹⁹⁰

It is likely that audiences for Aboriginal, multi-cultural or culturally specific dance are not adequately captured in the existing literature.

¹⁸⁶ Performing Arts Attendance in Canada and the Provinces, Hill Strategies Research Inc, January 2003

¹⁸⁷ http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

¹⁸⁸ Statistics Canada, 2001 and 2006 Canadian Census; Statistics Canada's population projections. Sources: *Looking Forward: S&T for the 21st Century*, National Research Council, Canada, 2005; Census <http://www12.statcan.ca/english/census01/products/analytic/companion/abor/canada.cfm> Statistics Canada 2001 Census; Statistics Canada, *The Daily*, Wednesday, April 2, 2008, "2006 Census: Ethnic origin, visible minorities, place of work and mode of transportation." <http://www.statcan.gc.ca/daily-quotidien/080402/d1080402a-eng.htm>. "Visible minority population surpasses 5-million mark."

¹⁸⁹ See for example, *Performing Arts Attendance in Canada and the Provinces*, Op. Cit., and "Performing Arts Spending in Canada in 2001," in *Research Series on the Arts, Vol 2, No 3*, Hill Strategies Research Inc., April 2004

¹⁹⁰ *The Changing Education Profile of Canadians, 1961 to 2000*, G Picot, Statistics Canada, pp 57 and following, as cited on the Canada Council for the arts website:

http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

"Dance springs from a human desire for personal expression and social connection...and it feels good. People dance for all kinds of reasons - to mourn, to celebrate, to heal, to give thanks, to preserve cultural heritage and treasured legends, to demonstrate physical prowess, to assert individuality, to provoke and to entertain."

- Michael Crabb, dance critic, NAC Website

E. Social: Measuring the Benefits of Dance for all Canadians

1. Preamble

This literature review encompasses professional dance, community dance, participatory dance, recreational dance, dance education and dance as an element of other practices. In Annex 1, we present a visual depiction of the possible structures of dance. Our survey of the literature reveals that there appears to be many opportunities for Canadians to take dance lessons, attend dance presentations, compete in dance competitions, or learn more about dance. However, beyond the websites of provincial dance associations, there is a lack of data and information on levels of activity.

While there is no denying the popularity of dance in television shows and in dance films, the extent to which Canadians are watching dance performances is also not well documented. Few studies of performing arts attendance provide analyses of dance audiences. Similarly, studies on arts participation are not isolating dance activities.

2. The Social Role of Dance in Canadian Communities

There is a valuable social role played by dance activities in communities across the country in terms of recreation, fitness, health, educational, personal, development and community building.¹⁹¹ The CC's website notes that, "dance plays many roles in a community including recreational, educational, personal development and community building roles," but little of this has been documented. Among the indicators that are known, the Council notes that "5.5% of adults, or over 1 million people, report taking dance instruction or participating in a dance activity (nearly twice as many as are involved with acting); personal participation in dance, as with most cultural activities, has grown strongly since the 1970s."¹⁹²

Research in the early 1980's found that there were 1200 performing arts groups across the country with some dance component. 175,000 Canadian participated in 1,000 presentations through these groups. 8% of all performances put on in high schools and community centres were dance groups.¹⁹³ A study conducted by the OAC on arts engagement found that over two-thirds of Ontarians engage in a dance activity. Of the 43% of people who said they dance socially, 61% said it was very important to them. The study also found that 25% of Ontarians attend dance performances by professional dancers at least once a year.¹⁹⁴

The frequency of dance activities of participants is dominated by "watching television shows about dance or dance components," according to the Ontario engagement study. It was pointed out that the influence of shows such as *So You Think You Can Dance* and *Dancing with the*

¹⁹¹ A Synthesis of Recent Literature into Dance in Canada, Op. Cit., page 17

¹⁹² http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

¹⁹³ IBID

¹⁹⁴ *Ontario Arts Engagement Study*, Ontario Arts Council, September 2011, page 24

Stars on the public's perception and interest in dance is significant. Popular movies such as *Black Swan*, *Step Up to the Street* and others play a role in bringing dance into the mainstream. A study by the RQD stated that it is important to demonstrate the value of the discipline - its different trades and generational succession - and expand art mediation activities so that there is social recognition, which is required for the development of dance.¹⁹⁵

2.1 Extensive Dance Activity Across the Country

There are associations in almost every province with mandates to represent the dynamic cross-section of all areas of the dance sector. A review of their mandates shows that they play a key role in the promotion and support of the advancement of all forms of dance in their respective province. In addition, these associations deliver specialized programs to enhance community participation in dance.

Dance Ontario, for example, designed the *Dance for Youth Forums* in order to develop partnerships among the community educators, performance venue operators and dance artists with a specific focus on increasing youth access to dance. Dance Ontario's study, *Dance for Youth Forums*, found that there is a need for community presenters from large municipally-owned venues to children's festivals to small theatre studios, in order to build stronger relationships with educators.¹⁹⁶

Dance Manitoba runs the Annual Manitoba Provincial Dance festival, a two-week event of 1500 presentations by dancers from across the province. Workshops at the festival are designed for public participation, and Dance Manitoba strives to bring additional workshops to Manitoba communities outside the Festival and beyond Winnipeg.¹⁹⁷

Dance! Nova Scotia promotes dance awareness on its website and through the Dance NS Awards program, which discerns the *Dancers' Achievement Award*, the *John Essex Award* to recognize teaching excellence, and the *Recognition of Service Award*.¹⁹⁸

Dance Saskatchewan Inc. has developed a summer program for preschoolers called *Wiggles 'round the World*, which provides a specialized dance program for 3 to 5 year-olds and allows parents to discover the benefits of dance education.¹⁹⁹

Inspired by the "Master Plan" for professional dance in Quebec, Danse Nouvelles Montréal – Montreal Dance News promotes the activities of emerging dance companies and independent artists with the general public. It is currently engaged in a visibility campaign for dance.²⁰⁰

The Dance Centre in Vancouver hosts *Dance in Vancouver*, a festival that raises awareness about contemporary dance locally while promoting British Columbia dance to local and international audiences.²⁰¹

For its part, the Alberta Dance Alliance hosts the annual Feats Festival of Dance, a multidisciplinary festival featuring Alberta dancers and intended to promote dance to Alberta audiences.²⁰²

¹⁹⁵ *Etats generaux de la danse April 23 to 26*, Regroupement québécois de la danse, 2009, page 26

¹⁹⁶ *Dance for Youth Forums: Summary Report and Community Dance Partnerships Guide*, August 2008

¹⁹⁷ <http://dancemanitoba.org/about-dance-manitoba/history/>

¹⁹⁸ <http://www.dancens.ca/index.php>

¹⁹⁹ http://www.dancesask.com/wiggles_round_the_world

²⁰⁰ <http://www.quebecdanse.org/agenda/details/danse-nouvelles-montreal-en-pleine-campagne-de-sensibilisation-264;>

<http://www.facebook.com/pages/Dance-News-Montreal-Danse-Nouvelles-Montreal/167788876636607?sk=info>

²⁰¹ http://www.thedancecentre.ca/index.php?option=com_content&view=article&id=305&Itemid=153

The CDA, together with its provincial partners, promotes International Dance Day, held each year on April 29th. Organizations across the country promote dance and offer Canadians the opportunity to participate in dance workshops and attend performances showcasing Canadian talent.²⁰³

The *Dancing our Stories* web site²⁰⁴ provides anecdotal evidence of a range of dance animation and community projects taking place throughout the country. Funded by the CC as a study in dance animation, the stories are grouped according to four themes: animation for social change and community development; animation as fuel for creativity; animation as a tool to build and develop audiences; and animation that promotes inclusion and diversity.

The CC also supports activities that bring dance artists together with the broader community in creative and collaborative relationships through the *Artists and Community Collaboration Program in Dance*.²⁰⁵

2.2 Dance in Aboriginal Communities

A report commissioned by the CC describes the important role occupied by contemporary and traditional dance in Aboriginal communities.

The dances of Aboriginal peoples in Canada are described as a form of celebration while also serving important spiritual or sacred purposes. Dancing takes place on reserves and in urban contexts, publicly and privately, for pleasure, entertainment, introspection and to reconnect with Mother Earth, Aboriginal culture and other Aboriginal people. Many contemporary dances can be traced to earlier social practices, as may be shared, for example, through powwows.²⁰⁶

According to the CC, “dance in Aboriginal communities plays a key role in involving elders, adults and youth and fulfills educational, social and ceremonial roles.”²⁰⁷

The report notes that the work of Aboriginal dance groups or artists may be based on traditional performance culture, though there are a diverse range of styles. Their mandates extend to preserving Aboriginal culture and educating young people. There is a recognition of the link between dance and community and that dance has “cultural functions and meanings.” Elders play a key role and may act as cultural advisors. For Aboriginal dance groups surveyed, engagements include a cultural and a social component, as it is seen that successful engagements include the opportunity to exchange with other dancers.²⁰⁸

There is a lack of differentiation in the literature on traditional and contemporary Aboriginal dance.

²⁰² http://www.edmontondowntown.com/events_details.asp?ID=539

²⁰³ “Spring to your feet this season and celebrate International Dance Day April 29, 2011!,” Canadian Dance Assembly, Press Release, April 15, 2011

²⁰³ <http://people.uleth.ca/~scds.secd/dos/acknow.html>

²⁰⁴ <http://people.uleth.ca/~scds.secd/dos/acknow.html>

²⁰⁵ <http://www.canadacouncil.ca/grants/dance/ei129096093364242808.htm>

²⁰⁶ Anna Hoefnagels, “Renewal and Adpation”, www.nativedance.ca

²⁰⁷ http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

²⁰⁸ Findings from the Survey with Aboriginal Dance Groups and Artists in Canada, Canada Council for the Arts, 2003

3. The Benefits of Canadians Learning How to Dance

Canadians learn to dance in many ways. Some receive dance instruction as part of the school curriculum (from Kindergarten to Grade 12, or “K-12”). Others learn through classes aimed at children or adults, offered outside the K-12 school system. Finally, many of us learn to dance, or learn particular dances, socially, from our friends, family members and through the experience of living.

3.1 Perceived Value of Arts Education

Arts education is highly valued in many parts of the country, and associated with a number of intellectual, emotional and physical benefits.

A 2008 study into trends in arts education in Canadian provinces commissioned by Alberta Education points to the social and educational value of teaching the fine arts in the K-12 curriculum.²⁰⁹ As the study states, “The arts encourage people to become well-rounded in all facets of their educational, personal and social development: ‘The imaginative, exploratory, active learning inherent in the arts enhances cognition, engages attention, motivates learners, and connects them to content emotionally, physically, and personally. Learning in and through the arts produces excitement, joy, and surprise.’”²¹⁰

For its part, the Ontario Arts Curriculum states, “Participation in the arts contributes in important ways to students’ lives and learning – it involves intense engagement, development of motivation and confidence, and the use of creative and dynamic ways of thinking and knowing. It is well documented that the intellectual and emotional development of children is enhanced through study of the arts.”²¹¹

These perceptions are shared by other Canadian provinces as well. A study by the Council of Ministers of Education, Canada, finds that the aims expressed by the different provinces for arts education share a perception of the broad value of arts education to enhance overall learning, problem solving and personal growth; to increase artistic literacy; support the acquisition of transferable skills (such as personal discipline, flexibility, and confidence; communication and leadership); and to encourage a greater understanding and respect for others and for cultural diversity.²¹²

Arts education programs are highly valued by arts funders as well.²¹³ Funders note that these programs contribute to increased access to and understanding of the arts, and play an important role in community development – particularly in rural communities, and contribute to a heightened sense of identity. Similarly, a study in Saskatchewan found that the arts are seen to be building appreciation for the arts and providing employment income to artists.²¹⁴

While positive and encouraging, current studies on the benefits of arts education are not specific to dance. One 2008 study notes that while the fine arts are known to enhance personal,

²⁰⁹ Shelley Robinson, *Promising Practices and Core Learnings in Arts Education: Literature Review of K-12 Fine Arts Programs*, Alberta Education, 2008

²¹⁰ *IBID*, page 6

²¹¹ *The Ontario Curriculum Grades 1 – 8: The Arts*, Ontario, 2009, page 3

²¹² *Questionnaire on the Implementation of the Road Map for Arts Education For Canada*, Council of Ministers of Education, Canada, in collaboration with the Canadian Commission for UNESCO, UNESCO, March 2010

²¹³ *Arts and Learning Environmental scan*, CPAF and Federal-Provincial-Territorial Working Group on Arts and Learning, August 31, 2006

²¹⁴ Regine Haensel, *A Review of Dance in Saskatchewan, Final Report*, Saskatchewan Arts Board and Dance Saskatchewan, 2009

social, psychological, learning development, most studies concern drama and music. Far fewer studies have been conducted with respect to dance.²¹⁵

3.2. Progress Overall but Limited Access to Dance Education for Some in the K-12 Curriculum

A number of reports published by the Canadian Commission for UNESCO note the progress that has been made in Canada in terms of integrating the arts into most schools across the country. One report notes that “numerous governments and ministries, non-governmental organizations, cultural and artistic organizations, community groups and individuals across Canada are engaged in arts education programs, projects and activities.”²¹⁶

According to the CC website, provincial and territorial governments allocate 3.7% of their arts and cultural budgets to arts education. Quebec, Alberta and British Columbia account for three quarters of this (78% of expenditures).²¹⁷

The Council of Ministers of Education in Canada has studied the prevalence and value of arts education in Canada. In addition, a number of provinces have published resources to support arts education. While arts education is a reality in many Canadian schools, and opportunities exist to learn dance in Canada’s educational system, there is a need being expressed to do more to develop it.

A 2008 study into trends in arts education in Canadian provinces commissioned by Alberta Education notes that dance is taught as a locally developed subject in many jurisdictions, and that since 1994 the number of these has substantially increased. However, program offerings in the arts are found to be limited by a lack of teacher education in the arts as well as a lack of financing.²¹⁸

While these reports are generally positive and support a finding of overall increasing access to arts education, access to dance education is being reported as a remaining challenge in some provinces.

In some provinces, dance is not taught or is taught within the curriculum for physical education, a fact reiterated on the CC website, which notes that, “dance for children is often considered part of physical fitness in provincial school curricula.”²¹⁹ The Physical and Health Education association of Canada provides teaching resources to dance teachers.²²⁰

A 2010 study of arts education in Manitoba Schools, found that dance is the most underserved artistic discipline in the arts education being provided in the province’s K-12 schools. There were

²¹⁵ Promising Practices and Core Learnings in Arts Education: Literature Review of K-12 Fine Arts Programs, Op. Cit., page 71

²¹⁶ Learning to Live: Living to Learn – Perspectives on Arts Education in Canada, Canadian Commission for UNESCO, August, 2005

²¹⁷ Canada Council for the Arts Website

<http://www.canadacouncil.ca/aboutus/Promotion/fp127300660810000000.htm>, based on *Government Expenditures on Culture: Data Tables, 2008/2009*, Statistics Canada Service Bulletin 87F0001X

²¹⁸ Promising Practices and Core Learnings in Arts Education: Literature Review of K-12 Fine Arts Programs, Op. Cit., page 10

²¹⁹ *National Longitudinal Survey of Children and Youth* conducted by Statistics Canada, as cited in http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

²²⁰ <http://www.phecanada.ca/programs/dance/dance-resources>

reportedly no Manitoba school teachers teaching dance and a lack of facilities and equipment to teach dance in the province.²²¹

A think tank in Newfoundland identified the need to integrate dance into the educational system such as more integration of dance into the K-12 system and developing a university dance program. In general, it was felt that there was a lack of education and exposure of dance to the public and lack of integration into formal and informal education systems.²²²

A study conducted by Dance Ontario found that dance curriculum and proper teacher training in the discipline is a low priority with school boards. It was pointed out that dance training and teaching certifications are not recognized by Ontario teacher's college.

Similar concerns exist in Quebec. A report published by the RQD in 2005 noted that most arts education in the province involved either music or visual arts and that arts disciplines did not necessarily have to be taught by specialists.²²³ The organization's "Master Plan" for dance identifies the need to establish teacher training programs as well as issuing teaching permits through certified training institutions. The plan aims to make dance more prominent in the arts curriculum of Quebec's education system, from the elementary school level onward.²²⁴ The Association québécoise des enseignants de la danse à l'école (AQEDÉ), which represents experts on dance education in schools, was created in 2010 with the aim of making dance more accessible.

3.3 Artistic Residencies and Performances Play an Integral Role in K-12 Arts Education

A number of reports and studies point to the important role played by the arts community in supporting arts education in Canadian schools. One report by the Canadian Commission for UNESCO notes that art programs and projects in Canadian schools often have limited spaces available to students, often due to lack of funding.²²⁵ One national study of arts and learning found many provinces and territories were considering how best to market the availability and benefit of their arts education programs to underserved communities.²²⁶

Given the lack of resources, community cultural organizations are seen to play an important role, supporting the school system through in-school artistic residencies and other types of partnership activities. It was also noted that these collaborations operate in a context where arts groups are fragile, depending on annual arts funding, and lacking sufficient resources to plan their activities in advance.²²⁷

A number of national and provincial programs exist to support artistic residencies in Canadian schools. ArtsSmarts is a national program funded by the J.W. McConnell Family Foundation that supports and encourages innovative school partnerships centred around the arts, with a view to engaging young people in artistic activity.²²⁸ The ArtSmarts program is being delivered

²²¹ Francine Morin, "A Study of Arts Education in Manitoba Schools," *Manitoba Education Research Network, Monograph Series* Issue 3, Spring, 2010, pages 115-1009

²²² *Report from the Dance Heritage Think Tank*, Dance Collection Danse, Newfoundland and Labrador, April 29, 2009, page 3.

²²³ Réaction au règlement modifiant le régime pédagogique de l'éducation préscolaire, de l'enseignement primaire et de l'enseignement secondaire: Domaine des arts, discipline danse, Regroupement québécois de la danse, 25 mars, 2005

²²⁴ Master Plan for Professional Dance in Quebec 2011-2021, Op. Cit.

²²⁵ *Learning to Live: Living to Learn*, Canadian Commission for UNESCO, 2005, page 11

²²⁶ Arts and Learning Environment Scan, Op. Cit., page 10

²²⁷ *Learning to Live: Living to Learn*, 2005, Op. Cit., page 11

²²⁸ ArtsSmarts Website <http://www.artssmarts.ca/en/about-us/history.aspx>

to 170 Canadian communities through a network of partners that includes provincial and municipal organizations such as Manitoba, New Brunswick, Newfoundland and Labrador, Nova Scotia, Prince Edward Island, Quebec, Saskatchewan, Toronto, and Calgary. Arts education programs and projects are designed and implemented by local partners, and reached 286 schools across the country in 2010-2011.

Regional programs to support arts education have also been established, such as the ArtStarts program in British Columbia, the Culture at School program in Quebec, and programs in a number of Canadian provinces in partnership with the ArtsSmarts program.²²⁹

In British Columbia, teachers are encouraged to draw on community-based artists to enrich their programs.²³⁰ The ArtStarts in Schools program offers the community a range of programs and services, including teaching resources and programs of support for artistic residencies and performances. In 2010, 200 British Columbia communities participated in the program, which supported 1800 artistic performances. The ArtStarts program is an important source of revenue for the province's artists, who earned \$1.3 million in touring, in part supported by the ArtStart program.²³¹

The Alberta Foundation for the Arts supports arts education by providing opportunities for Alberta artists to undertake residencies in Alberta K-12 schools. The Artists and Education project grants support schools to bring professional artists, including dancers, from Alberta into classrooms for residencies lasting from 1 to 30 days, to encourage creativity in fine arts and non-fine arts subjects.²³²

A report in Manitoba recommends greater integration of community resources through better funding for the province's Artists in the Schools program (supported by the Manitoba Arts Council and Manitoba Education) to allow more schools to participate and encourage longer artist residencies, and greater collaboration and partnerships with community arts institutions, which could be funded by both the public and private sectors.²³³ The Alliance for Arts Education in Manitoba facilitates collaborations to provide new opportunities in arts education. In addition, the Manitoba Arts Council supports a number of arts education programs, including the Artists in the Schools Residencies program, ArtSmarts, a Touring Program and a number of community programs that connect artists with youth in schools and community settings.²³⁴

The Saskatchewan Arts Board supports the ArtSmarts program in the province, as well as artists' residencies in schools.²³⁵

The Yukon Department of Education funds an Artist in the Schools program, administered by the Yukon Arts Centre. It does not appear that dance is supported through this program.²³⁶

The province of Ontario recognizes artists in the community as potential partners in delivering arts education²³⁷ and a number of Ontario communities are active in the ArtsSmarts Program. The OAC for its part aims to develop partnerships with artists working in this field through a

²²⁹ Arts and Learning Environmental Scan, Op. Cit.

²³⁰ Arts Education Kindergarten to Grade 7 Overview 2010 – BC Ministry of Education

²³¹ ArtStarts website and media kit http://artstarts.com/assets/uploads/files/pdf/Media_Kit.pdf

²³² Alberta Foundation for the Arts Website, www.affta.ab.ca/

²³³ A Study of Arts Education in Manitoba Schools, Op. Cit.

²³⁴ Arts and Learning Environment Scan, Op. Cit., page 39

²³⁵ Arts and Learning Environment Scan, Op. Cit., p. 64

²³⁶ http://www.yukonartscentre.com/YAC_gallery/learning.html

²³⁷ The Ontario Curriculum – the Arts, Ontario, 2009, page 9

number of programs, notably the Artists in Education program, Aboriginal Artists in Schools, and Arts Education Projects.²³⁸

The ArtSmarts program in Prince Edward Island is supported by the Department of Community and Cultural Affairs to provide schools with opportunities to integrate arts the Arts Education Projects grants and activities. In addition, PEI's Confederation Centre of the Arts promotes Dance with the public through DUO, which offers training towards performance in various dance forms.²³⁹

The Culture at School program in Quebec supports enhanced arts education through artists' residencies in schools and cultural outings for students, preparing them for a life of participation and appreciation for the arts.²⁴⁰

In Nova Scotia, the ArtsSmarts program is delivered through the Art Gallery of Nova Scotia. Funding is provided to schools to support arts based learning initiatives with artists from all artistic disciplines. The program is supported by the Nova Scotia Department of Tourism, Culture and Heritage together with the Department of Education.²⁴¹ Theatre Nova Scotia's *Perform* program, supports performing artists to teach or perform in Nova Scotia schools.²⁴² Dance! Nova Scotia is collaborating with Perform to assure participation in rural areas.

The Department of Education, Culture and Employment of the Northwest Territories supports arts education in the schools through curriculum development, teacher training and opportunities for the arts community to be involved in school arts activities.²⁴³ The Northwest Territories Arts Council recommends grants for arts education to the Minister through the Council's regular programs.²⁴⁴

One study indicated that the ArtsSmarts program has been implemented in all districts of Newfoundland and Labrador, thanks in part to the province's Cultural Connections strategy, which also supports a visiting artist program, school touring program and funding for fine arts and festivals.²⁴⁵ However, as noted above, it was said that dance needs to be integrated to the curriculum.

The "Learning Through the Arts" and "Learning About the Arts" programs form part of the K-12 curriculum in New Brunswick, while the ArtSmarts program is implemented in five French-language school districts.²⁴⁶

Nationally, Aboriginal dance groups indicate the school market as significant, with 88% of groups saying they performed a school engagement.²⁴⁷

²³⁸ Ontario Arts Council Website, <http://www.arts.on.ca/Page2838.aspx>

²³⁹ <http://www.confederationcentre.com/en/dance-umbrella.php>

²⁴⁰ Website of the Ministère de l'éducation, loisir et sport,

<http://www.mels.gouv.qc.ca/sections/cultureEducation/plcal/index.asp>

²⁴¹ <http://www.artsmartsnovascotia.ca/>

²⁴² <http://www.performns.ca/>

²⁴³ NWT Arts Strategy Progress Report, March 31, 2006

²⁴⁴ Arts and Learning Environment Scan, Op. Cit., page 45

²⁴⁵ <http://www.ed.gov.nl.ca/edu/k12/culturalconnections/index.html#components>; and Arts and Learning Environment Scan, page 10

²⁴⁶ Arts and Learning Environment Scan, Op. Cit., page 43

²⁴⁷ Findings from the Survey with Aboriginal Dance Groups and Artists in Canada, Canada Council for the Arts, 2003, page. 36

Figure 9: Summary Table of Provincial Dance Education Initiatives

Province or Territory	Reported Dance Education Initiatives	Reported challenges
Newfoundland and Labrador	The Cultural Connections strategy supports the ArtsSmarts program and a visiting artist program and school touring program.	Need for better integraton of dance into K-12 system. Need for a university Dance program. Lack of exposure to dance.
Prince Edward Island	The ArtSmarts program and Arts Education Projects grants supported by Department of Community and Cultural Affairs.	
Nova Scotia	Arts Smarts Program delivered through Art Gallery of Nova Scotia	
New Brunswick	The New Brunswick school curriculum includes the “Learning Through the Arts” and “Learning About the Arts” programs. ArtSmarts program implemented in five French-language school districts	
Quebec	Education, Loisir et Sport Quebec supports the Culture at School Program which encourages artists’ residences and cultural outings.	Arts education consists mostly of Music and Visual arts. Need for teacher training programs and certification. Arts are not necessarily taught by specialists.
Ontario	A number of Ontario communities are active in the ArtsSmarts Program. The Ontario Arts Council supports the Artists in Education program, Aboriginal Artists in Schools, and Arts Education Projects.	Dance curriculum is a low priority with school boards. Dance training and teaching certification not recognized by Ontario college of teachers
Manitoba	The Alliance for Arts Education in Manitoba facilitates collaborations in arts education. The Manitoba Arts Council supports artists’ residencies in the schools, the ArtSmarts program, and touring for artists to connect them with youth.	Dance is most underserved in arts education in K-12 curriculum. Lack of teachers and teaching facilities and equipment.
Saskatchewan	The Saskatchewan Arts Board supports the ArtSmarts program in the province, as well as artists’ residencies in schools.	
Alberta	The Alberta Foundation for the Arts supports artist residencies in schools.	
British Columbia	The ArtStarts in Schools program. Support for arts community involvement.	
Northwest Territories	Department of Education, Culture and Employment of the Northwest Territories supports arts education in the schools. Arts community involvement encouraged.	
Yukon	No reported initiatives. Dance does not appear to be served through the Artist in the Schools program supported by the Department of Education, administered by the	

	Yukon Arts Centre.	
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3.4 Learning to Dance in Informal Settings

There exists very little information on how Canadians access dance learning beyond formal education settings.

A study released at the time of the writing of this report found that very little statistical information exists on the participation of Canadian children in the arts.²⁴⁸ Based on the *National Longitudinal Survey of Children and Youth*, a long-term study by Statistics Canada, the report notes that 35% of children aged 3 to 7 participate weekly in organized physical activities such as dance, gymnastics or martial arts, a substantial increase from 27% reported in 1998.

Participation increases with age and is higher for girls, and for children residing in urban centres, in homes with highly educated parents and those with incomes above the low-income cut-off set by Statistics Canada. There is also a strong correlation between the study of music and art and participation in dance, gymnastics or martial arts. Unfortunately data on dance are not separated out from the other two activities.

A 2005 report by the Canadian Commission for UNESCO points out that a range of organizations across the country are playing an important role in providing arts learning opportunities to Canadians. However, many organizations face financial challenges, limiting their capacity to grow and extend their visibility. As the report states, “Non-governmental and government agencies and organizations, as well as community centers and private companies, also offer a wide and rich menu of courses to Canadian citizens. They face many challenges, such as the lack of sustainable funding and difficulties in creating and maintaining an audience. They also face the challenge of shaping and maintaining their arts leaders.”²⁴⁹

There are a number of genre-based dance associations promoting their particular forms of dance from square dancing to salsa, hip hop, disability arts dancing and others. These websites provide information on where to see local dance, how to find local dance schools in many genres and access opportunities for informal training, as well as information regarding dance competitions.²⁵⁰

In addition, the Canadian Amateur DanceSport (competitive ballroom dancing) Association (CADA), a member of the International DanceSport Federation, represents Canadian competitors at international dance competitions, such as those held through the Olympics. Its website promotes DanceSport in Canada, and has chapters across the country.²⁵¹

4. The Role of Dance in Other Sectors

Little information exists on the role of dance in other sectors. A review of the literature discusses the role of dance therapy in health care settings.

²⁴⁸ “Young children’s participation in the arts and reading outside of school in 2008,” *Statistical Insights on the Arts* Vol 10, Number 1, November, 2011

²⁴⁹ Learning to Live: Living to Learn – Perspectives on Arts Education in Canada, Op. Cit., page 11

²⁵⁰ See for example <http://www.danceontario.ca/links-01.php>; <http://www.squaredance.bc.ca/>; <http://ifdo.pugmarks.com/>; <http://salsato.ca/events.html>; <http://www.propellerdance.com/default.aspx>; http://www.hiphopdancecanada.com/index_eng.html; <http://www.momodancetheatre.org/philosophy.htm>

²⁵¹ <http://www.dancesport.ca/content.php?SectionID=1>

4.1 Dance in Health Care Contexts

There is little information regarding the use of dance in health contexts in Canada. The profession of dance therapist is recognized in North America²⁵², and supports psychological treatment. It has been defined by the American Dance Therapy Association as "the psychotherapeutic use of movement as a process which furthers the emotional, cognitive and physical integration of the individual." According to the Association's website, dance therapy is:

- Focused on movement behavior as it emerges in the therapeutic relationship.
- Practiced in mental health, rehabilitation, medical, educational and forensic settings, and in nursing homes, day care centers, disease prevention, health promotion programs and in private practice, and
- Used with people of all ages, races and ethnic backgrounds in individual, couples, family and group therapy formats.²⁵³

Accredited dance therapy training programs exist in the USA, primarily as advanced post-secondary studies. The National Coalition of Creative Arts Therapies Associations²⁵⁴ has established a code of ethics, standards for professional practice and training in dance therapy. According to its website, research and scholarly writings are published in the *American Journal for Dance Therapy*. Some research has been published internationally on the benefits of integrating dance to health contexts such as working with seniors.²⁵⁵ Dance therapy associations exist in Canada,²⁵⁶ though little information is available. The "Master Plan" for dance in Quebec recommends strengthening knowledge and skills sharing with respect to a range of dance training, including dance therapy.²⁵⁷

²⁵² *Alberta Occupational Profiles*, Government of Alberta, http://alis.alberta.ca/occinfo/Content/RequestAction.asp?aspAction=GetHTMLProfile&format=html&occPro_ID=71003236&SNT_ID=25

²⁵³ American Dance Therapy Association Website <http://www.adta.org/Default.aspx?pagelD=378213>

²⁵⁴ http://www.nccata.org/dance_therapy.htm

²⁵⁵ Dancing towards Well-being in the Third Age: literature review on the impact of dance on health and well-being among older people, Trinity Laban Conservatoire of Music and Dance, Commissioned by the London Thames Gateway, Dance Partnership, 2010 or 2011

²⁵⁶ http://www.passeportsante.net/fr/Therapies/Guide/Fiche.aspx?doc=danse_therapie_th

²⁵⁷ Master Plan for Professional Dance 2011-2021, Op. Cit., page 90

"Dance for the screen seems to be simultaneously shrinking and expanding in ways we don't yet fully understand. But one thing is clear – micro or macro – it is more ubiquitous than ever."

- Kathleen Smith²⁵⁸

F. Technology: Enhancing Creativity, Promotion and Audiences

1. Preamble

Our review of the literature on technology is focused on the impact of technologies on each of the components of the value chain of dance including creation, production, and dissemination. To the extent that the dance form integrates technologies to create a performance, we discuss this element under creation and production. To the extent that dance performances are aired on television, in film theatres or are accessed on the Internet, these are discussed within the component of dissemination. This section also discusses the literature with respect to the digital preservation of the Canadian dance heritage and the community's views on technology in dance.

2. A Challenging New Environment for Dance Creation, Dissemination and Promotion

As with all artistic disciplines, the advent and development of media technologies throughout the 20th century has had an indelible impact on dance. The *Encyclopedia of Music in Canada* notes, "film and television have greatly expanded the dance audience and led to the new art form of dance films, while video and computer technology are aiding in dance creation, preservation, education and marketing."²⁵⁹

In the 21st century, interactive tools and the Internet have once again radically transformed the environment in which dance artists are learning and practicing their craft, and the ways in which audiences are accessing it. It was for this reason that the Government of Canada undertook a national consultation to develop a new digital economy strategy for the country. Similarly, the CALQ undertook a province-wide consultation to take the pulse of digital arts activity in the province and make recommendations to ensure its ongoing development.²⁶⁰

The literature is clear that new digital technologies have had an enormous impact on the arts, and on the dance sector in particular. This impact is discussed in the sections that follow.

3. Use of Technology is Integral to Dance Creation

The development of techniques and integration of new technologies is integral to the advancement of artmaking and the modern processes of choreography are no different.²⁶¹ The technologies of film, video and interactive software have become inspired innovations in dance leading to new forms of expression. Perhaps the greatest reflection of how technology has impacted on dance is the emergence of dance for the screen.

²⁵⁸ Smith, Kathleen, "Micro/Macro: Dimensions of Dance on Film and Video," *The Dance Current*, Vol. 14, Issue 3, Sept/October 2011

²⁵⁹ <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0002123>

²⁶⁰ Le Project Alon: Arts et lettres, option numérique, CALQ, <http://www.calq.gouv.qc.ca/alon/sondage.htm>

²⁶¹ Birringer, Johannes, "Contemporary Performance/Technology," in *Theatre Journal*, Volum 54, Number 4, December, 1999, pages 361-381

3.1 The Emergence of the Dance Film – Choreography for the Camera

Our review of the literature shows that the use of technological innovations in dance has led to the emergence of a generation of dance filmmakers in Canada as well as to the rise of producing outlets such as Ciné Qu'a Non and Rhombus Media, and to the resonance of the Bravo!FACT shorts for the field.²⁶²

Canadian audiences have been enjoying dance on film since the early days of Fred Astaire and Ginger Rogers, while art film enthusiasts may be familiar with the early surrealist dance films by Ukrainian-born artist Maya Deren in the 1940's. From these beginnings, the work of choreographers with film and filmmakers has developed into a form of choreographic expression conceived for the camera.

In Canada, Norman McLaren counts as a pioneer of filmed experimentations with dancers, working with choreographer Ludmilla Chiriaeff and Asaf Messerer among others, at the National Film Board (NFB) in the 1960's. McLaren's first probings into the language of motion and his experimentation with methods of filming dance are described in the scholarly publication *Envisioning Dance on Film and Video* (Routledge Press, 2002).²⁶³ In a pre-computer age, McLaren employed a technique called chronophotography, in which the movements of the two dancers are staggered and overlaid by an optical printer to produce a stroboscopic effect. In *Ballet Adagio* (1971), McLaren filmed dancers Anna-Marie and David Holmes in slow motion, heightening the viewer's appreciation of effort and movement qualities.²⁶⁴

In 1996, Philippe Baylaucq followed Norman McLaren's landmark stylistic filmmaking creating *Lodola*, in collaboration with choreographer José Navas, in which the viewer enters an imaginary world of filmed effects creating an allegory told through dance.

The important involvement of Canadians in the use of filmic technologies in dance was reinforced by the results of a 2011 survey conducted by the CALQ, which found that it is dance artists who are using video and animation tools in the creation of their dance works in larger numbers than in any other discipline.²⁶⁵ A 2011 study for the Canadian Public Art Funders reported that budget constraints are a barrier to the use of digital technologies.²⁶⁶

The popularity of dance film workshops, such as Dance for the Camera in Victoria, BC²⁶⁷ which has counterparts in many countries, as well as affordable access to technology, with high-definition video cameras and editing software now in the hands of millions of cellphone users, is also having a huge impact on the field. Emphasizing this trend, the NFB in partnership with Bravo!FACT, in 2005 created a series of ground-breaking micro-movies for cell phones, a joint initiative called *Shorts in Motion*. *Shorts in Motion: The Art of Seduction* followed in 2006, including Jenn Goodwin's dance film, *On Fire*. These series were a precursor to the current spike in the creation of dances and dance films for the iPhone.

Dance as big screen cinema also seems to be undergoing a kind of renaissance, from films about dance (Darren Aronofsky's *The Black Swan*, for example), to live streaming of major dance

²⁶² Philip Szporer, "Northern Exposures", *Envisioning Dance on Film and Video*, edited by Judy Mitoma, Elizabeth Zimmer, and Dale Ann Stieber, New York, Routledge, 2002, pages 168-175

²⁶³ IBID, page 169-171

²⁶⁴ IBID

²⁶⁵ The full results of the survey are available in French at www.calq.gouv.qc.ca/alon/sondage.htm.

²⁶⁶ *Digital Transitions and the Impact of New Technologies on the Arts*, prepared by David Poole with assistance from Sophie Le-Phat Ho for the Canadian Public Art Funders, June 2011

²⁶⁷ <http://www.danceforthecamera.org/>

productions in cinemas and on screens in public spaces.²⁶⁸ A study conducted by the Cultural Human Resource Council (CHRC) on the Impact of Digital Technology on the Cultural Sector observed that while the live performing arts are still primarily distributing a physical product in a physical location, the sector is experimenting with digital distribution, live simulcasts of performances in movie theatres, and virtual museum and gallery tours.²⁶⁹

3.2 Use of 3D Stereoscopic Film in Dance Productions

The NFB is spearheading work in 3D stereoscopic film, through the English and French animation studios, with two dance-film productions. These productions include *Ora* by Philippe Baylaucq, shot with infrared cameras which capture only the heat of the bodies, with no light source whatsoever²⁷⁰; and *Lost Action: Trace*, by Marlene Millar and Philip Szporer, in collaboration with choreographer Crystal Pite which is an experimental live-action/animation hybrid adaptation of Pite's stage work.

According to the Toronto International Stereoscopic 3D Conference, an interdisciplinary international gathering held in June 2011²⁷¹, stereoscopic 3D (S3D) and related media (from television to video games and cell phones) represents a new development in global screen cultures and communications technologies. At this event, filmmaker Wim Wenders explained the creative possibilities that 3D technologies opens up for filmmakers by citing a dance example: "The two-dimensional cinema screen is simply not capable of capturing Pina Bausch's work, either emotionally or aesthetically. When I watched her dance for the first time twenty-five years ago, I was captivated and deeply moved. I was able to understand human movement, gestures and feelings in a whole new way. And this magic is what I would like to translate to the screen [...] 3D gives us the possibility of taking the audience directly onto the stage, into the middle of the event."

On the other hand, one concern that emerged was about fitting the inherent "3D" nature of dance into the "2D" nature of technology. Participants asked if exploring these other mechanisms for engaging dance could mean a move away from the live performance of dance.²⁷²

3.3. Interactive Dance Performance

As early as 1997, Canada was described as having become a leader in pioneering interactive computer applications involving dance.²⁷³ The three-dimensional computer composition tool, *Life Forms*, for example, developed at Simon Fraser University in the early 1980's²⁷⁴, generates computer simulations of human movement using key-frame animation, and allows for the choreography and animation of multiple human figures.

²⁶⁸ See for example, "Nutcracker to Dance on Canadian Cinema Screens," CTV News, November 18, 2008: <http://www.cbc.ca/news/arts/theatre/story/2008/11/18/nutcracker-simulcast.html>

²⁶⁹ *Culture 3.0: Impact of Emerging Technologies on Human Resources in the Cultural Sector*, Cultural Human Resources Council, October 2011, page 8.

²⁷⁰ <http://blogue.onf.ca/2011/08/09/ora-danse-et-innovations-techniques/>

²⁷¹ Liam Lacey, "3D without nausea and headaches," *The Globe and Mail* [Toronto, Ont.] 25 Mar 2011: A21.

²⁷² IBID, page 39

²⁷³ Iro Valaskakis Tembeck, Selma Odom, Norma Sue Fisher-Stitt, "Dance Research in Canada," *Dance Research Journal*, Vol. 29, No. 1 (Spring 1997), p. 107-110.

²⁷⁴ T. W. Calvert, A. Bruderlin, et. al. "Desktop animation of multiple human figures," *IEEE Computer Graphics and Applications*, Volum 13, Number 3, May, 1993

According to the literature²⁷⁵, the program allows the choreographer to view movement before setting it on dancers' bodies, thus saving the dancers the physical stress of repeating movements numerous times.²⁷⁶ A more specific dance version of the technology called *DanceForms* was also developed in Canada, which uses animation to represent the structure of a dance.²⁷⁷

Motion capture technology is also being used in dance in Canada.²⁷⁸ At the leading edge of choreographic creation using motion capture are Martine Époque and Denis Poulin of L'ARTEch, a university non-profit research centre, which was founded in 1999 to further both artistic and scientific goals. Together they developed "Technochoreography," a computer-assisted system of dance notation, which they have used to create such digital choreographies as *NoBody Dance*, *Tabula Rasa* and *Le Sacre du printemps*. And they developed *LIFEanimation*, a computer dance animation program based on the Montréal company Digits'n Art's *LIFEsource* technology, which functions as a choreographic aid. This work is described as being "liberated from the traditional reference to body [magnifying] the danced movement and its energetic expression."²⁷⁹ Époque and Poulin's work continues today, gathering a collection of artists' motion signatures and an interactive library to use as tools for choreographic creation and movement analysis.²⁸⁰

A study conducted for the Canadian Public Arts Funders in 2011 confirmed the use of interactive software by choreographers to sketch what a performance looks like before it is performed by dancers. More importantly, dance companies and choreographers are increasingly integrating technologies into their creations and creating hybrid performances that pair the real and the virtual.²⁸¹

For example, *kondition pluriel*, founded in 1999 by choreographer Marie-Claude Poulin and media artist Martin Kusch, creates works combining performance, contemporary dance, interactive technologies and video. Their avant-garde practice engages elements from performance, dance, and installation, integrating interactive technologies and develop works specifically created for a given space and place. Often located in unconventional spaces and using custom-designed electronic tools and interfaces, *kondition pluriel's* performance installations balance on the boundary between human experience and human-made technology. They can invite the audience to manipulate sensors in the room and on the dancers' costumes. In turn, this interactive component influences the course of events, encompassing both the visual and sound environments.²⁸²

Choreographer and dancer Marie Chouinard has also explored the creative possibilities afforded by interactive technologies. *Cantique 3* (2004), the third in a series of filmed choreographies (choreographies for the camera), is an interactive work originally presented at Montreal's

²⁷⁵ Egidio Astesiano, Gianna Reggio, Andrzej Tarlecki, "Overview of Research on Computer Animation and Related Research Topics", in *10th Workshop on Specification of Abstract Data Types, Recent Trends in Data Type Specification*, Berlin, Heidelberg: Springer-Verlag, 1995, page 2

²⁷⁶ A. Bruderlin and T. W. Calvert, "Interactive animation of personalized human locomotion," In *Conference Proceedings, Graphics Interface 93*, Canadian Information Processing Society, 1993

²⁷⁷ http://www.endangereddance.com/pres_curious.html

²⁷⁸ Kent de Spain, "Dance and Technology: A Pas de Deux for Post-Humans," *Dance Research Journal*, Vol. 32, No. 1, Summer, 2000

²⁷⁹ Martine Époque, *Les chemins de la recherche, Arts et technologies*, No. 27, Lyon, 1995

²⁸⁰ <http://www.lartech.uqam.ca>

²⁸¹ David Poole, with assistance from Sophie Le-Phat Ho, *Digital Transitions and the Impact of New Technology On the Arts*, prepared for the Canadian Public Arts Funders (CPAF) network, June 2011, page 40

²⁸² <http://www.konditionpluriel.org/about/research-and-development/>

Elektra festival of electronic arts, which integrates some of the creative developments originating within Quebec's "vidéo-musique" scene.²⁸³

Other methods of interactivity are discussed in the literature, such as activating and controlling other component properties from media, such as MIDI, text, graphics, QuickTime movies, scanned images, and so forth.²⁸⁴

The literature also indicates that "the entire paradigm of high art has shifted, and the blurring of boundaries and the confluences between art, technology, and popular media have widened the spectrum of "performance art" to a point where actions, events, concerts and installations could include any combination of media or (in)formal means of presentation."²⁸⁵

4. Use of Technologies in Enhancing Marketing, Promotion and Dissemination

4.1 Presentation of Dance on Large and Small Screens

Overall, Canadian filmmakers and dance-filmmakers have created many dance documentaries and performance films through the opportunities afforded by various incentive programs. The CRTC's mandated performing arts on Canadian television gave rise to short dance film programming, in particular that presented on the Bravo! network with financing through the Bravo!FACT Fund.

While Bravo! primarily airs production acquisitions, the Bravo!FACT (Foundation to Assist Canadian Talent) granting program has contributed significantly to the production of original short films that incorporate the fine arts. This foundation both encourages the creation of art work and stimulates public interest in and recognition of Canadian art and artists through the broadcasting of Bravo!FACT shorts. Thousands of projects have been funded by these grants since 1995, including numerous dance films less than six minutes long. The literature indicates that the versatility of the Bravo!FACT films has given Canadian dance makers and filmmakers extra exposure through exhibition at festivals, special events and benefits and broadcasts on other channels.

For its part, the CC created the *Dance on Screen Production Fund*, which provides support for the production and dissemination of Canadian professional screen-based dance work on film or video. In 2010, and in tandem with the 2010 Winter Olympics held in Vancouver, the Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) partnered with the CC to bring a range of artistic programming, including dance, to Internet audiences everywhere.²⁸⁶

4.2 Dance Shows on Television Today

Dance has probably never had a higher profile on broadcast television. In 2005, producers Nigel Lythgoe and Simon Fuller launched the television competition dance and reality program *So You Think You Can Dance* in the US. The show created such a demand that versions were produced worldwide, in Australia, New Zealand, Greece, South Africa, the UK and Canada, among other countries.

²⁸³ The work was created in collaboration with electroacoustic composer and programmer Louie Dufort, with additional programming by Nick Bugayev. For more information, see <http://www.fondation-langlois.org/e-art/e/marie-chouinard.html>.

²⁸⁴ Johannes Birringer, "Dance and Interactivity," *Dance Research Journal*, Congress on Research in Dance, Vol. 35/36, Winter 2003-Summer 2004

²⁸⁵ Johannes Birringer, "Contemporary Performance/Technology," *Theatre Journal*, Volume 54, Number 4, 1999

²⁸⁶ <http://www.canadacouncil.ca/news/releases/2009/sy128963038182257474.htm>

Produced in Canada by Sandra Faire and Trisa Dayot through DanseTV Productions Inc in association with CTV, the spinoff debuted in 2008 and was CTV's number one program for the season; it has subsequently been produced each season with increased popularity, though the program was cancelled in 2011, immediately following its fourth season.²⁸⁷ Many dancers from the series have continued into professional careers. Nico Archambault, who was the winner of the first season of *So You Think You Can Dance Canada*, has hosted a new all-male dance series called *Ils Dansent* on Radio-Canada.

The level of popularity of dance with broadcast audiences evokes the 1950s, when the CBC broadcast dance in entertainment shows like *The Big Revue*, *L'Heure du Concert* produced by composer Pierre Mercure, and *On the Spot*, *General Electric Showtime*, *Folio* and *Mr. Showbusiness* with famed Toronto entertainment producer Jack Arthur.²⁸⁸

4.3 Internet, Social Media and Public Engagement

The Internet is providing new and exciting ways to attract people to the arts.²⁸⁹ Many of Canada's dance companies use the Internet to promote their next performance or new choreography, to attract donations, or simply to keep their audiences aware of company activities.

A study conducted by the CALQ found that dance artists in Quebec lead in terms of YouTube use and various other related social networks compared to artists in other disciplines.

YouTube is rapidly changing the public's ability to access dance. Many artists and companies now use the Internet site in conjunction with their own web site to promote their activities through video clips of their choreographic works. Amy Bowring and Selma Odom describe another pop culture phenomenon widely available on YouTube -- video footage of flash mob dances, which are pre-choreographed dances that occur in public spaces.²⁹⁰ They usually begin with one or two dancers who are quickly joined by several more dancers until there is a "mob" of movers; everyone in the surrounding area generally hears music. The participants range from untrained amateurs to highly trained professionals. These urban performances are frequently recorded and spread "virally" over the Internet.

Whether via Youtube or other viewer technologies, dance artists and dance companies are promoting their work online with video clips of their work. Social media have become widely used by Canada's dance artists and companies who frequently make use of MySpace, Facebook, Twitter, Flickr and other social networking sites to promote their activities.²⁹¹

The RQD identifies the relationship of the new generation of dancers as reaching out to the public through new channels such as the Internet tools of Facebook and MySpace. Promoting their work through these channels has the effect of changing the relationship between the audience and artist making the artist more accessible and performance become an opportunity for the community to share.

At the same time, there has been a proliferation of on-demand alternative outlets for dance media consumption such as the New York-based digital network TenduTV, streaming dance

²⁸⁷ *The Canadian Press*, September 13, 2011

²⁸⁸ Amy Bowring and Selma Odom, "Dance and the Media", *The Canadian Encyclopedia – The Encyclopedia of Music*, 2002

²⁸⁹ *Digital Technology and Cultural Policy*, Op. Cit., page 20

²⁹⁰ "Dance and the Media," in *The Canadian Encyclopedia – The Encyclopedia of Music*

²⁹¹ See Band of Bless website as an example. <http://bandofbless.com/>

content for download. And solo dance goes truly micro with the cell phone app dances for an iPhone.

In a 2011 essay, Kathleen Smith writes,

Dance for the screen seems to be simultaneously shrinking and expanding in ways we don't yet fully understand. But one thing is clear – micro or macro – it is more ubiquitous than ever. The vast galaxy of Vimeo and YouTube-style video sites are evidence of a popularization and democratization of dance on a scale previously unimagined. Technology can't prevent humans from communally shared cultural experiences; and in fact the screen can work for and with rather than against the body-based art forms we love.²⁹²

New dissemination methods including live simulcasts and podcasts are finding an audience.²⁹³ Nearly every producing/presenting institution in the country, from Neighbourhood Dance Works in St. John's to the Dance Centre in Vancouver, currently uses some form of electronic media and online presence to support the dissemination of its programming.

The Dance Current magazine, as one example, is using the Internet to provide supplementary content to its print edition, including reviews and interviews.²⁹⁴ The magazine also provides a valuable service to the dance field through its Destination Dance/Danse performance calendar, while Dance Passport is an online videoblog that highlights dance and features dance artists and activity in Canada.

Largely because of government broadcasting incentives along with global broadcasting and the fast growth of distribution on the Internet, Canadian dance filmmakers of the 21st century are highly esteemed throughout the world.²⁹⁵

5. Preserving Dance Heritage through Technologies

Over the past number of years, the dance community has become aware of the issues raised by the ephemeral nature of its art. The capacity for dance to endure is compromised by insufficient documentation and lack of primary archival sources, limiting the possibilities for analysis, historical research and the reconstruction of dance works. The dance community is addressing questions of how to make dance “archivable.” In this regard, the Internet and digital culture are opening up entirely new opportunities and challenges.

In Canada, Dance Collection Danse (DCD) is a national dance archive and publisher of Canadian theatrical dance history.²⁹⁶ The organization collects and preserves documents and artefacts donated by dance professionals and the general public dating back to the mid-19th century. Several collections are stored in the DCD's electronic archives.²⁹⁷

Electronic archiving has been used by DCD for many years. By the scanning of images such as photographs, clippings and programs, artifacts from Canada's dance history can be preserved long after the original materials have deteriorated. DCD also developed the Canadian Integrated

²⁹² Kathleen Smith, *Micro/Macro: Dimensions of Dance on Film and Video*, *The Dance Current*, vol. 14, issue 3, Sept/October 2011, pg. 41-51

²⁹³ David Poole with assistance from Sophie Le-Phat Ho, *Digital Transitions and the Impact of New Technology On the Arts*, prepared for the Canadian Public Arts Funders (CPAF) network, June 2011. P.40

²⁹⁴ <http://thedancecurrent.com/>

²⁹⁵ “Northern Exposures,” Op. Cit.

²⁹⁶ Co-founded by Lawrence and Miriam Adams in 1986. <http://www.dcd.ca/>

²⁹⁷ http://www.cda-acd.ca/_webapp_1473558/Dance_Collection_Danse

Dance Database (CIDD) for cataloguing its collection; this collections management software was designed to be used by artists and companies to catalogue their own archival collections as part of DCD's Grassroots Archiving Strategy. Data from artists and companies using CIDD can be uploaded to DCD's website, creating a national database of archival materials. DCD has also been using the Internet as an effective tool for disseminating Canada's dance history through virtual exhibitions that incorporate text, images, sound files and video.

The Chorème website²⁹⁸, from la Bibliothèque de la danse Vincent-Warren at the École supérieure de ballet du Québec (Montréal), features a searchable database of multimedia files pertaining to the province's dance heritage, biographies of noteworthy personalities in dance, a guide to dance movement, and more.

The NAC performing arts educational multimedia website, Artsalive.ca, is an extensive portal devoted to the rich and varied world of dance. Features include biographies of prominent dance artists, video clips of interviews and dance performances, the "Virtual Dance Studio" where you can create original choreography on your computer.²⁹⁹

The Fondation Jean-Pierre Perreault is preparing a Virtual Exhibition of the late choreographer's life and work. One of the goals with this new virtual exhibition is to provide access to an immersive experience in the environment of a distinctly Perreault-esque universe.³⁰⁰ Bringing Perreault's art to a worldwide audience through the development and utilization of new technology will incorporate high-resolution images (detailed in different categories of his life and work), enabling Internet users to view, study and magnify these images using their home computers. The Fondation Jean-Pierre Perreault has also been a leader in this country in addressing the major legal and administrative challenges involved in working with this country's dance heritage.³⁰¹

6. Views of the Dance Community: The Pivotal Role of Technologies

New technology is one of the three themes that overlays the CC's strategic priorities in its 2011-2016 Strategic Plan,³⁰² and states that "the Council will increase its focus on the impact of the transition to a digital society on the arts...the Council will enhance its own role in ensuring the arts sector is not left behind in the digital age".

In the "Master Plan" for Quebec dance, technologies are seen to play a pivotal role in the dance sector, supporting creativity and innovation. The plan makes clear that there is a need in the dance community to invest in new technologies. Digital technologies are also an optimal tool to streamline management practices, increase Quebec's presence in national and international networks, and promote the discipline. The document states, "A new technology investment strategy must be developed and implemented with the support of public partners. This strategy must allow professional dance practitioners to take full advantage of new technologies by providing the necessary resources, skills, information, training and equipment. It must keep pace with technological advances and respond to ever-changing needs."³⁰³

The Quebec government has also recognized that a strategy is needed for the use of digital technologies in the arts, as technological advances are leading to the emergence of new delivery

²⁹⁸ http://www.choreme.ca/accueil_preload.htm?lang=FR

²⁹⁹ <http://artsalive.ca/en/dan>

³⁰⁰ Philip Szporer, "Preparatory Study for a Virtual Exhibition," Fondation Jean-Pierre Perreault, unpublished, 2010.

³⁰¹ <http://www.fondation-jean-pierre-perreault.org/en/archives/145>

³⁰² *Strengthening Connections* 2011-2016, Op. Cit.

³⁰³ RQD Master Plan for Professional Dance, Ibid, 97.

and exchange platforms.³⁰⁴ In the context of province-wide consultations on digital technologies in the arts, the professional dance sector has called on the need to facilitate the integration of digital technologies into dance creation. Among the many suggestions put forward were support for training, funding for the use of digital technologies in creation and production, residencies for digital artists involved in larger creative productions, networking possibilities for dissemination and the development of conservation and archiving using digital means.³⁰⁵

Financially supporting audience engagement tools, and the creation of a virtual window for the development of national and foreign markets were encouraged, as were a variety of other on-line services (marketing and ticket sales). The effective use of marketing tools, in synch with fast-paced development of digital technology is seen as integral to the development a long-term marketing plan for Quebec dance in Canadian and international markets.³⁰⁶

For its part, the RDQ's "Master Plan" finds essential the need to document dance practices and applications, and develop an action plan taking into account the needs of producers and presenters (training, resources and digital technology equipment). In making its case, the document cites the public partners, dance artists, companies, designers, cultural workers, and presenters working to promote the use of digital delivery systems.³⁰⁷

In its submission to the federal government's consultation on a national digital strategy, the RDQ states that the federal government must encourage and support the creation, production and dissemination of creative content with a strong Canadian identity in order to position Canada's digital infrastructure in the global digital economy. In its submission, the point is made that access to leading-edge information and communications technologies equipment and expertise is needed to create, produce and disseminate digital content.³⁰⁸

Finally, changes to the *Copyright Act* are described as needing to be coherent in that creators must be paid for the use of their products, whether solely online, or in the transfer of their product to other exported media outlets.³⁰⁹

³⁰⁴ CALQ web site: <http://www.calq.gouv.qc.ca/alon/sommaire.htm>

³⁰⁵ Arts et lettres - option numérique, Document de consultation, Hypothèses et scénarios d'action proposée par les comités d'orientation disciplinaires @Ion, Conseil des arts et lettres du Québec, 3 juin, 2011, 6-9.

³⁰⁶ Ibid, 75.

³⁰⁷ Master Plan for Professional Dance in Quebec 2011-2021, Regroupement québécois de la danse, p. 74.

³⁰⁸ Regroupement Québécois de la danse, "For Sustainable Cultural Prosperity: Government of Canada Consultation on Canada's Digital Economy", July 9, 2010.

³⁰⁹ IBID

"Dance in Canada is the cumulative legatee of centuries of cultural importation, adaptation and assimilation.... [I]n its extraordinary and assimilation [and] in its extraordinary variety and openness to new ideas, Canadian dance is as vibrant and vital as any in the world.

Max Wyman and Michael Crabb³¹⁰

G. Artistic Expression: Creative Renewal and Innovation

1. Preamble

This section does not engage in critical analysis of any particular artistic expression, nor does it attempt to exhaustively catalogue every variation in style or genre. Rather, the approach that has been taken is to identify the factors that nurture and foster artistic expression in Canadian dance and those that hamper its development.

2. Canadian Artistic Expression on the World Stage

Canadian dance enjoys a reputation for excellence at home and abroad for its innovative, research-driven dance creations. A study on contemporary dance presenters notes that the "dynamism, quality, originality and leading-edge nature of contemporary dance in Canada are widely recognized. It is unquestionably one of our most prized artistic treasures abroad."³¹¹

Similarly, the RDO's "Master Plan" states, "Quebec's dance sector has built an international reputation for excellence through its ability to reinvent itself and cross boundaries between genres, styles, influences, disciplines and areas of knowledge."³¹²

Canadian dance companies and dancers have in the past represented Canada as cultural ambassadors, and taken home major international awards.³¹³

A broad diversity of companies and artists are active on the international scene. As stated on the CC's website,

Canadian artists and dance companies both new and established such as Les Ballets jazz de Montréal, Compagnie Marie Chouinard, La La La Human Steps, Margie Gillis Foundation, the Royal Winnipeg Ballet, the Toronto Dance Theatre, and O Vertigo, as well as groups such as Sarah Chase Dance Stories, Tribal Crackling Wind, Co. ERASGA, Compagnie FLAK, and Kaeja d'Dance – are invited to perform regularly in Europe, Asia, the Middle East, and South America as well as in the United States.³¹⁴

³¹⁰ *The Canadian Encyclopedia/The Encyclopedia of Music in Canada*, <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0002120>

³¹¹ *Environmental Scan of Contemporary Dance Presentation in Canada Summary*, Gagné Leclerc Groupe Conseil, June 8, 2005. This study was prepared for the Department of Canadian Heritage, the Canada Council for the Arts and the Conseil des arts et des lettres du Québec.

³¹² *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit., page 17

³¹³ http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm

³¹⁴ IBID

Foreign markets for dance are very competitive and to continue to succeed Canadian dance artists require access to resources to allow them to research and develop innovative new works on par with work being developed abroad.

For its part, the “Master Plan” for Quebec dance argues that exposure to new ideas and influences from abroad are essential to the continued success of dance, [as are]...opportunities for touring and cultural exchanges.³¹⁵

3. A Diverse Range of Dance Activity is being Funded Across the Country

When we examine the genres of dance that could be supported by public funding by all levels of government, we note a diverse range of dance activity from traditional, classical and contemporary.

The ArtsAlive.ca web site of the NAC, dedicated to performing arts education, estimates that there are at least 40 traditional and contemporary dance forms that exist in Canada. In addition there are 24 major dance styles and additional information on variations within certain forms. Most of these are theatrical dance forms whose primary purpose is artistic presentation before an audience. Some forms play a wider social role but are nonetheless adapted for theatrical performance.

Provincial arts funders also support a wide range of dance practices. For example, the OAC supports “traditional, classical and contemporary dance styles from around the world: from Hip Hop to Bharatanatyam; from Korean court dances to Kathak; from modern to Aboriginal dance.”³¹⁶ The British Columbia Arts Council supports initiatives “in the creation, development, production...of classical, experimental, original, and traditional art forms from all world cultures.”³¹⁷

In the development of its “Master Plan” for the dance sector, the RQD discusses the complexity of attempting to define contemporary dance practice, stating, “Whether it is contemporary dance, ethnic dance, urban dance, ballet, contemporary ballet, jazz, step dance, traditional dance, etc...the migratory flows are such that Quebec dance is characterized by great diversity and much cross-breeding, with the result that a work of dance is often more representative of the identity and style of an individual artist than the type of dance it represents. Furthermore, there are many labels in contemporary dance (new dance, contemporary flamenco, contemporary African dance, etc.) such that it more clearly designates an artistic approach than it does a particular style. The common denominator could well be that, whatever its form, it is a dance of creation.”³¹⁸

A study conducted by The Dance Centre in British Columbia notes: “Our professional dance community is richly diverse. Audiences can enjoy everything from nationally ranked modern ballet to numerous highly regarded small modern dance companies. Our dance community reflects the exciting demographic mix of Canada’s Pacific Rim metropolis. And across the board, its work is marked by a high degree of quality and innovation.”³¹⁹

³¹⁵ IBID, page 69

³¹⁶ Ontario Arts Council web site: <http://www.arts.on.ca/Page2843.aspx>

³¹⁷ British Columbia Arts Council, *Professional Project Assistance - Performing Arts* program guidelines. http://www.bcartsCouncil.ca/guidelines/artists/performingarts/project_assistance.html

³¹⁸ *Grands Chantiers de la danse*, Regroupement québécois de la danse, June, 2008

³¹⁹ *A Case of Dance*, Op. Cit., page 4

A study conducted on the Canadian ballet sector in Canada found that artistic activity is blurring the lines between ballet and contemporary and that the uniqueness of one company to another is defined by the amount of new creation and innovation undertaken.³²⁰

A study undertaken in 2003 by the CC on Aboriginal Dance Groups in Canada found that Aboriginal dance groups and artists are characterized by a diverse range of traditional and contemporary styles that often integrate other art forms into their performance, including storytelling, theatre, singing, live music, masks, regalia and ceremonial items.³²¹

The ROD observed that the richness and diversity of the styles found in dance prove to be a disservice to the discipline in terms of recognition, "Just defining what contemporary dance is represents a considerable challenge, since the term encompasses such a variety of practices and personal forms of expression"³²²

4. Factors that are Seen to be Influencing Artistic Expression

4.1 Artistic Expression Requires Risk-Taking and Creative Renewal

The ROD notes that artistic expression cannot develop without creative research, especially if companies and artists want to take risks, experiment, explore or share with other artists in a creative process. As they observe, the artistic essence of dance is revealed in original works.³²³ Therefore, the need for creative renewal is fundamental.

As the "Master Plan" goes on to state, "there is a direct correlation between the time put into each stage of the creative process and the end result [and] for most companies and choreographers, time is limited (often unreasonably so), and production budgets are tight."³²⁴

There is a broad view being expressed that extending funding to a greater number of artists and dance companies for research and creation will encourage a diversity of expression and support the creative renewal of the sector through the development of new works and new talent.³²⁵

This suggests a need for more support for the process of researching and developing new work. It is recognized that untethered investigation into new ways of working, the exchange of ideas, the creation of new networks and engagement in debate and critical discourse is critical to artistic expression.

A statement on the issues affecting dance in Ontario, prepared by Dance Ontario, the DTRC, DUO, CADA and *The Dance Current*, noted that: "The multiplicity of dance genres represents a rich global vision which is severely hampered by lack of investment...the ecology of generational influences, cultural expressions and genres is compromised as a result."³²⁶

³²⁰ *Canadian Ballet Market Research Study Phase 1 – Large Ballet Companies in Major Markets*, Canada Council for the Arts, 2011, page 22

³²¹ *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada*, Canada Council for the Arts, 2003

³²² Grands Chantiers de la danse,

³²³ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit, page 42

³²⁴ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit, page 39

³²⁵ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit; *A Synthesis of Recent Research into Dance in Canada*, Op. Cit.

³²⁶ *Dance at Risk, Ontario Dance Documents, Compendium to Dance at Risk*, 2001

4.2 Creative Residencies Provide Important Opportunities for Research and Development

Creative residencies are an important component of the larger ecosystem supporting dance artists. They provide a rare opportunity to reflect and explore new artistic directions without the demands of production, which require a finished product. The Banff Centre for the Arts is perhaps the best-known centre for creative residencies in Canada. Stays at the Banff Centre and other residency programs provide artists with opportunities to develop their skills, undertake creative research, take time to reflect, access technical resources and expertise, and in many cases, work with a production crew, acquiring invaluable experience and testing new ideas.

As the incubators and research and development labs for the creation of new works, creative residencies are key to the future success and flourishing of the dance sector. As noted in the “Master Plan” for Quebec, leadership in innovation requires experimentation, risk-taking, investment in research, access to knowledge and skills development, access to new technologies and cultural exchange.³²⁷ However, there is a sense that opportunities are too limited and that greater resources are required to support this essential activity and that support for creative residencies could help.

A study commissioned by the CC noted that “international presenters increasingly see the value of artistic residencies” and that the Council could increase resources for overseas residencies.³²⁸ Another study notes that there are hundreds of opportunities for creative residencies in North America in artist colonies, retreats and communities. However, most of these are under-resourced in terms of providing financial support to artists who participate in them.

4.3 Technology Plays an Important Role in Advancing Artistic Expression

As discussed in the previous section, the integration of technology is named as central to the artistic efficacy of the dance field to expand the creative cycle of dance invention.³²⁹ The ROD’s “Master Plan” for Dance, technologies are seen to play a pivotal role in the professional dance sector, supporting creativity and innovation and the need is clear for greater investment in new technologies. By incorporating technologies into their works, creators will continue to break new ground and maintain Canada’s competitive edge.

³²⁷ *Master Plan for Professional Dance in Quebec 2011-2021*, Op. Cit page 33.

³²⁸ Canada Council for the Arts, as cited in *A Synthesis of Recent Research into Dance in Canada*, Op. Cit., page 13

³²⁹ *IBID*, page 47

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Annex 1: The Structure of Professional and Non-Professional Dance

The Structure of Professional Dance



Adapted from: *Master Plan for Professional Dance in Quebec 2011 – 2021*, Regroupement québécois de la danse

Community and Social Dance³³⁰

COMMUNITY AND SOCIAL DANCE

WHO	WHERE	FUNDERS	PARTICIPANTS
Dance artists Dance associations Networks Dance companies Local authorities Community groups Schools Arts venues Volunteers	Dance centres Theatres Arts centres Arts venues Community centres Leisure centres Fitness centres Schools Youth clubs Social services settings Healthcare settings Dance schools Powwows	Public: Federal/ Provincial/Municipal/ Territorial Arts funding Non-arts funding Education Health Private: Trusts and Foundations/ Sponsorships User pays	Urban Rural Seniors/Youth/OtherAges Cultural community (ethnicity) Ability/disability Aboriginal

Source: MDR Burgess Consultants

³³⁰ Community and Social Dance may involve professionals facilitating the participation of the general public.

Annex 2: List of Acronyms

ACTRA – Alliance of Canadian Cinema, Television and Radio Artists

CALQ – Conseil des arts et lettres du Québec

CADA – Canadian Alliance of Dance Artists

CAPACOA – Canadian Arts Presenting Association

CC – Canada Council for the Arts

CCA – Canadian Conference of the Arts

CDA – Canadian Dance Assembly

CINARS – Conférence internationale des arts de la scène

CPAF – Canadian Public Arts Funders

DCD – Dance Collection Danse

DCH – Department of Canadian Heritage

DFAIT - Department of Foreign Affairs and International Trade Canada

DUO – Dance Umbrella of Ontario

ESBC - École supérieure de ballet contemporain

FIND – Festival international de la nouvelle danse

HEC– École des hautes études commerciales de l'Université de Montréal

OAC – Ontario Arts Council

OCCQ – Observatoire de la culture et des communications du Québec

PAA – Performing Arts Alliance

RQD – Regroupement québécois de la danse

SDCS – Society of Canadian Dance Studies

VECC - Vancouver East Cultural Centre