

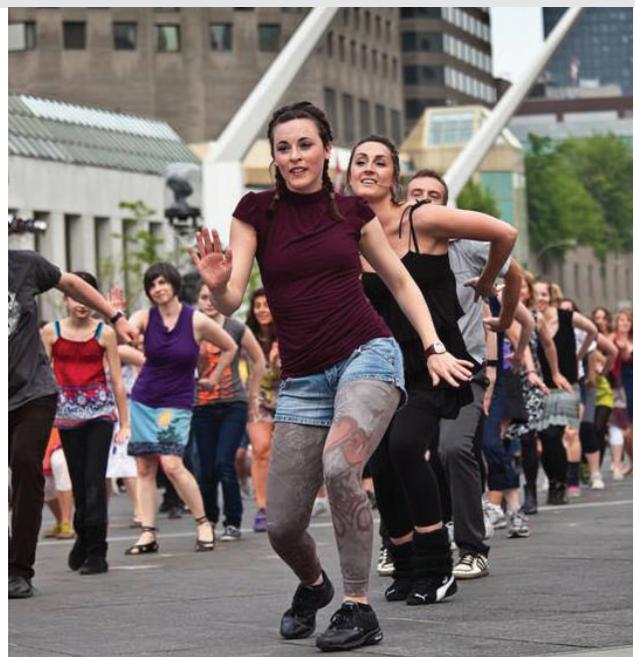


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Dancing Across the Land: A Report on the Dance Mapping Inventory



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

Photo: Robert Etcheverry 2011.

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Preface

It is my pleasure to be given this opportunity to revisit the research I undertook in 2012 as a consultant on the Canada Dance Mapping Study and to share it with the Canadian public through a written report. Despite my many years of experience as a dance journalist and researcher with a strong interest in many different dance forms, it was an eye-opening process to explore to such an extensive degree the great many dance expressions that Canadians participate in. It was an honour to engage with Canadians that are passionate about their dance activities. Special thanks must be given to the Canada Dance Mapping Steering Committee and those individuals, many of them strangers, that went out of their way to share qualitative information and that passion with me. Mine is still a very broad understanding, with glimpses and hints into the specificity belonging to the individual forms and contexts.

I was excited to embark on the work, and at times overwhelmed by the wealth of dance activity and the task of organizing that activity into a sensible and sensitive format. I was especially eager to find ways of accessing and giving visibility to dance forms that do not organize into membership associations. I was excited by the prospect of developing a classification structure that didn't re-enforce elitist and colonialist notions of 'high' and 'low' art. These were of course the more challenging areas of the work as well. In as much as was possible considering time constraints, I hope I did dance in Canada justice.

Lys Stevens
Independent Consultant
July 30, 2013

1 Introduction

The proposal to undertake the Canada Dance Mapping Study was originally presented in spring 2010 by Anne Valois, then Head of the Canada Council's Dance Section, to more than 30 dance staff from Canada's public arts funders at a meeting organized by the [Canadian Public Arts Funders](#) (CPAF)¹ network. It was enthusiastically endorsed there and subsequently at a Canada Council Dance Advisory Committee meeting in June 2010 and at a number of conferences and meetings during the year involving the professional dance field.

Canadian public arts funders, dance service organizations and the dance community had agreed that it was time to investigate dance in its multifaceted influences on the lives of Canadians, in order to achieve a better understanding of the full scope of dance activity in all regions of the country, within the professional dance field as well as dance activities outside of the professional sphere. Because of the scope and complexity of the Canada Dance Mapping Study, it is being undertaken as a series of projects. The first research project was initiated in the fall of 2011 and several more have been undertaken and completed since then. For full details visit the [Canada Dance Mapping Study](#) page of the Canada Council's web site.

One of the early requirements for the Study was to create an inventory of dance membership organizations, dance associations and dance service organizations to provide the starting point for understanding the full scope of dance activity in Canada. The inventory would also serve to identify potential respondents or contacts for individual research projects or consultations undertaken in the Study and provide specific data that directly address the larger goals such as documenting the number and range of dance activities in Canada.

The inventory was meant to develop a database. The database itself is not suitable for publication but because much of the content is so interesting, the Canada Council chose to present some of the inventory's discoveries in a written report. This report attempts to capture both the quantitative findings and some of the rich qualitative observations into a stand-alone document that can be made available to the public.

¹ Canadian Public Arts Funders (CPAF) is a network that unites and serves the provincial, territorial, and federal arts councils and equivalent public arts funders in Canada. Active since 2005, there is a CPAF member organization in each province and territory in Canada. It organizes three annual professional development meetings for CPAF Chairs, Executive Directors and staff each year as well as an annual meeting.

1.1 Approach and Methodology

Goals

The inventory includes national, provincial, territorial, municipal and regional membership-based dance organizations, associations and networks that support, engage or represent the following participants in the dance field:

- dance practitioners,
- dance educators, dance teachers and schools,
- performing arts presenters of professional and non-professional dance,
- recreational and participatory dancers, and
- participants in commercial dance, competitive and social dance in Canada.

Multidisciplinary arts organizations that include dance were to be included as part of the inventory. The Canadian members of international associations were also included. It was not to be limited to existing definitions of dance in Canada but instead use inclusive enough language to reach people who might not normally consider themselves dance practitioners (e.g. Aboriginal dance as part of a tradition, dance as therapy, etc.).

The desired information for the inventory included:

1. name of the organization, association or network,
2. geographic scope of membership,
3. number of individual and/or organizational members,
4. contact information (website link, mailing address, email, contact name),
5. short description of the activities of the organization,
6. identification of the nature of activity (participatory or presentational, teaching, service or other), and
7. segment of dance sector served.

A list of genres, incorporating and enhancing the one in use at the Canada Council, was also developed as background information.

Systems Theory

The overall Canada Dance Mapping Study uses a systems theory approach. This is a non-hierarchical approach that flattens silos (such as those that separate 'professional' dance from any other forms of practice or participation) in order to best capture a broad understanding of what it means to dance in this country. The preferred terms to describe the big picture of dance and dancing adopted by the study are 'field' or 'milieu', and 'sector' as subsets within it, such as professional or recreational sectors. In this particular report, the terms community and sector are used interchangeably. The terms genre and form are also used interchangeably.

With the systems theory approach in mind, the inventory research sought to identify as many forms of dance in Canada as possible by using a geographic schema to organize the forms.

Data Collection

The inventory took the form of a spreadsheet that charted the above-mentioned informational requirements. Data collection was conducted primarily via Internet searches, complemented by over 600 email exchanges and phone calls to complete missing information, identify additional contacts and dance activity, and for additional contextual information. Not all organizations could be contacted due to the time frame of the project.

Membership associations exist in many dance contexts in Canada. The national and provincial professional arts and dance associations (national arts service organizations or NASOs and provincial arts service organizations or PASOs – see Chapter 10) serve the discipline in a broad sense. Membership associations also exist for specific dance genres, for example [Scotdance](#) Canada serving Highland dance in Canada, or the [Association québécoise de la danse orientale](#) for belly dance in the province of Quebec. However, many dance forms do not structure their networks into membership associations. As the list of dance genres developed, it became clear that there would be notable gaps within certain dance forms and sectors, for example the dozens of sacred circle dance groups, the rich amount of salsa and tango activity, or the street dancing of hip hop culture across the country.

Because one of the goals of this inventory was to capture an idea of the numbers of dancers in Canada and identify key portals into those dance sectors for further research, it became valid to broaden the search beyond membership associations to incorporate more informal networks. These informal networks were identified in the form of Internet networks or listings, and festivals or annual events where the sector in question would gather. More qualitative notes were taken in these instances with estimations of the numbers of individuals or groups involved in that particular form of dance. As a result, there are a disproportionate number of qualitative notes on forms not formally structured into membership organizations, in order to account for the nature of their association and comment on the reliability of the numbers.

Classification

As the volume of data grew it was clear that an organizing structure was required to classify the genres. There are many ways to classify dance based on varied qualities, each with their own problematic issues. For functionality, dance forms were grouped based on their geographical origin, with additional groupings added to capture the forms not covered by geographical origin. It is hoped that in a later form, the inventory will include the region of origin as one of many searchable identifiers and not a structural condition to the inventory.

As much as possible, the terminology used to identify the dance forms discussed sought to honour self-identification. But groupings necessitate titles, so that for example, the [Middle Eastern Dance Association](#), the [Association québécoise de danse orientale](#), and the [International Bellydance Conference of Canada](#) could all be understood to fall under one heading, Arabic Dance (though it could equally have been labelled Middle Eastern Dance).

Structure of the Inventory

As reflected in the table of contents of this report, the inventory was structured into the following eight groupings:

- Aboriginal Dance,²
- African, Latin American & Caribbean Dance,
- Asian, European and Oceanic Dance,
- North American Dance,
- Dance Forms of Plural Origins,³
- Dance Teachers and Arts Educators,
- Dance Professions and Related Activities, and
- Dance and Arts Associations.

A few listings are cross-referenced, particularly between region of origin groupings and form-specific teaching associations. For example, classical ballet teaching system or 'syllabus' organizations, such as the [Royal Academy of Dance](#), [Society of Russian Ballet](#) and [Cecchetti Society of Canada](#), are listed both under European Ballet (Chapter 5: Asian, European and Oceanic) and in Recreational Dance Teachers (Chapter 8: Dance Teachers and Arts Educators). Contact information and membership numbers, however, were detailed under European Ballet.

The inventory tally is split into 'individuals' and 'groups'. 'Individuals' include individual dancers as well as teachers, who themselves very likely represent many dance students. 'Groups' include dance clubs, associations, troupes or ensembles, and schools. It also includes events, in cases where no other networking structure was available for that particular dance form. Events often represent more activity than the club or performing structure. Events may cover a large number of performance troupes (as in a performance festival), or competitors (group or solo), or both. For example, the salsa festivals involve a variety of activities both spectacle and participatory, including performing groups and amateur dancing.

²The definition of Aboriginal people in Canada includes First Nations, Métis and Inuit.

³This grouping includes dance forms that cross geographic boundaries or do not have a particular place of origin, such as international folk dancing and integrated dance.

Limits

Gaps exist where organizations, many of which are volunteer-run, did not have the capacity to respond to inquiries. Membership organizations operating on a municipal level were not contacted systematically, but one or two might have been contacted to provide a sample portrait of that segment of the dance sector. The qualification of a dance organization as being either participatory or presentational was not extensively tracked.

The tally of numbers at the end of each grouping is not a scientifically accurate number, as there will be gaps and overlaps. Organizations responded differently to questions on participation numbers. For example, the [Alberta Dance Alliance](#) gave numbers representing the entire Albertan dance community, whereas other provincial dance service organizations gave only their own membership numbers. Some organizations provided only group numbers; others gave only individual numbers, and some, for example the [Canadian Square and Round Dance Society](#), were able to provide both numbers of groups and total participating individuals. Nonetheless, the numbers do provide some indication of the breadth and depth of activity in the myriad of forms of dance in Canada.

Since the inventory's completion, the Canada Council has continued to build on the data, primarily to better represent particular under-represented forms.

Overview of Findings



2 Overview of Findings

2.1 Preamble

The inventory revealed a broad and diverse level of activity across the Canadian dance field. *Table 1: Summary of Dance Associations and Membership* (p.8) gives a brief overview of this abundant activity.

Note that the numbers in this table should be looked at with a critical eye. The numbers reflect those organizations or individuals that could be quantified, either with verification from an individual or simply through an Internet listing (which might not be reliable, current or complete). For example the number of individuals in the section Dance Forms of Plural Origins is boosted by attendance rates to selected rave events.

Each column category is described or defined in the following manner:

Associations: This tally excludes international associations that have Canadians in their membership. Canadian members of international associations are tallied in the Individual member's column. These are all membership-based organizations.

Organizations: Includes dance companies, schools, presenters, service organizations, cultural centres, etc.

Events: Includes festivals, powwows, competitions, etc.

Social dance groups: Includes swing dance clubs, square dance groups, international folk dance clubs, etc.

Performance dance groups: Includes dance companies, troupes, ensembles and crews.

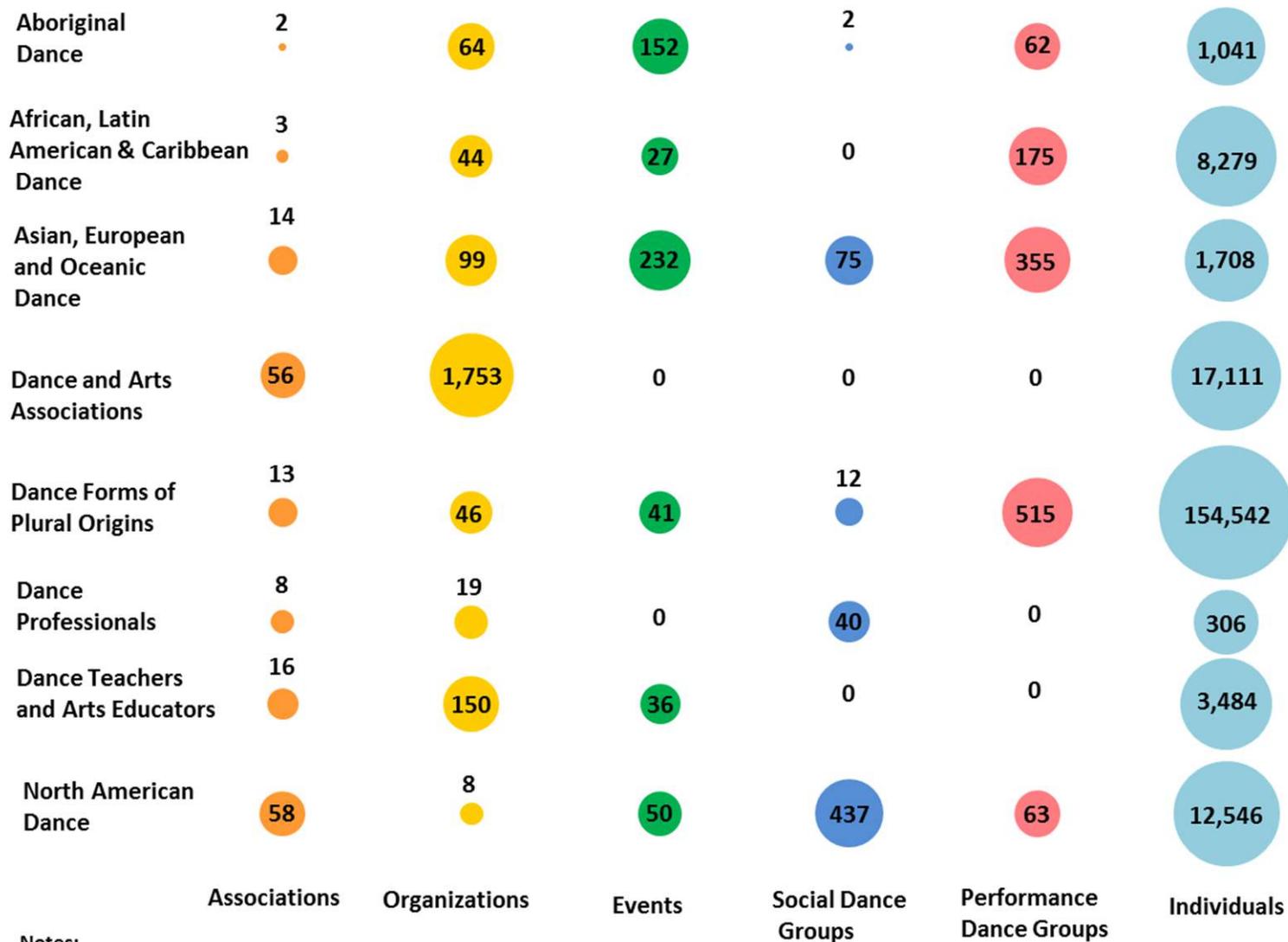
Individuals: This tally includes both registered members and participants in informal networks. Individuals may or may not be counted within the organizations and include dancers, choreographers, dance teachers, etc.

The word clouds found at the beginning of each chapter are meant as visual aids. Individual words are sized in relation to each other, with the words representing the higher concentration of dance activity being larger. This sizing is not exact but rather roughly estimated.

Individual participants might also participate in more than one dance community or association. For example, a professional dance artist might be both a member of his or her provincial dance association and of a national one, such as the [Canadian Dance Assembly](#) or the [South Asian Dance Alliance of Canada](#). This type of overlap can also happen within the recreational dance sector. Manitoba International Folk Dance Association coordinator Jeremy Hull pointed out that, "Several members of our group also frequent other groups, including the Israeli dance class, the [Village Green English Country Dancers](#), Greek dancing, the [Ensemble folklorique de la Rivière-Rouge](#), Renaissance dancing, swing dancing and ballroom dancing." Hull himself is also an organizer with the Winnipeg Comhaltas Irish set dancing club. Along similar lines, folk dance performance groups are counted in potentially two places: under the form's geographic origin, and through their participation in folk festivals, listed in the grouping Dance Forms of Plural Origins.

Table 1: Summary of Dance Associations and Memberships

SUMMARY OF DANCE ASSOCIATIONS AND MEMBERSHIPS



Notes:

1. The diameter of the bubble indicates relative size. The relative size of the bubbles are on a logarithmic scale (an increase of one in diameter represents a ten-fold increase in magnitude).
2. The associations, groups and individuals in the "Dance Teachers and Arts Educators" row are also counted in other groupings according to their geographical origin.

2.2 Overview of Organizational Structures and Functions

The structure some dance communities take provides some insight into the particular form. For example, certain dance forms use highly structured membership structures, such as the [Canadian Square and Round Dance Society](#), the [Royal Scottish Country Dance Society](#) (administered from Edinburgh) and the two Irish dance teachers associations of Canada ([East](#) and [West](#)). Many of the more established structures seem to be in dance forms of European or Euro-Canadian origins, although many non-Western dance sectors have begun to develop membership structures as well, for example the [South Asian Dance Alliance of Canada](#), which was founded in 2008.

Other dance networks are structured through their participation in events that gather the participants, such as festivals or competitions, or via online meeting points such as Internet directories or social networking sites. Some activity might be quite isolated from similar dance activity in other regions, for example that occurring within specific cultural centres or religious assemblies. Some more visible or accessible structures, such as the competitive ballroom associations, might co-exist with less formal activity within specific and local dance communities such as in swing or salsa dancing.

2.3 Nature of the Dance Practice

The attempt to track the nature of various dance practices was limited, with the recognition that these do not often fall into discrete categories between performing, participation and instruction. Some dance forms operate in a modality between the social dance group, where there is both participatory dancing and instruction. For example Israeli and international folk dance club gatherings include some instruction, but the main activity is to dance together. Other forms might commonly combine instruction and performing, such as in many folk or traditional dance forms. Others still will sit in a grey area between the social club and performing structure, for example a contra dance group that occasionally gets asked to demonstrate its dance, or conversely, in Morris dance societies, where, one informant emphasized, sharing a beer in a pub, in costume, is an integral part of the performance event.

However many dance forms could be identified as operating as distinctly a social dance group or a performing dance group. These distinctions are not reported within the chapter groupings, but are briefly addressed here.

2.4 Social Dance Groups

A total of 571 social or participatory dance groups were identified across the country. These include square and round dance groups, Scottish country dancing groups, circle dancing, international and Israeli folk dance, swing clubs and other participatory dance groups. The majority of these fall under North American Dance. Some dance forms do not appear in this list that might have, such as salsa and tango, which were tabulated in relation to their annual events instead. *Table 2: Social Dance Groups* illustrates a selection of the forms and the quantity of groups or clubs identified.

2.5 Performing Groups

A total of 1,051 performing groups with a specific cultural identity were identified. The majority of these groups fall under Asian, European and Oceanic Dance, although a significant number fall into African, Latin American and Caribbean Dance. There are gaps in this list: classical Indian dance companies for example were not individually identified, but were represented via specialized performing arts presenters that were identified as being the authorities on that form.

An additional 515 performing groups were identified under Dance Forms of Plural Origins, including many that were quantified under the section Folklore Festivals. Professional dance companies that were listed as group members of arts or dance associations were not included.

3 Aboriginal Dance

3.1 Preamble

There are two national Aboriginal artistic associations in Canada: the [Association for Native Development in the Performing & Visual Arts](#) (ANDPVA) and the [Indigenous Performing Arts Alliance](#) (IPAA). ANDPVA counts 24 individual dance artists in its membership, while IPAA counts eight strictly dance companies (other members of IPAA might work in multiple mediums including dance). Looking beyond the professional context, there is considerably more dance activity in Aboriginal communities than this.

In order to capture Aboriginal dance activity within other contexts, structures such as festivals, resource centres and powwows were identified. This section was organized by region, listing first festivals or annual activities, followed by resource centres and cultural or interpretive centres. Powwows, listed last in each region, represent a substantial amount of dancing activity. Most powwow dances are descended from the dances of the Plains tribes of Canada and the United States, therefore the activity is not representative of the region in which the powwow takes place. Round dances and ceremonial dances are beyond the scope of this study.⁴ Compared to other dance forms identified in the inventory, Aboriginal dance activity takes place much more often in rural areas, in small towns and on reserves, and in more Northern communities.

Penticton's [En'owkin Centre](#) supports the traditional dance company Nak'ulamen Performance Collective, its two choreographers, and three Elders and Knowledge Keepers.

There was an attempt to contact all festivals, resource centres, and at least one powwow in each province. Cultural or interpretive centres and performing groups were not systematically listed or contacted, but where encountered they were included. In total 123 powwows, 29 festivals or annual events, and 64 resource centres were located.

3.2 Notes on Aboriginal Dance

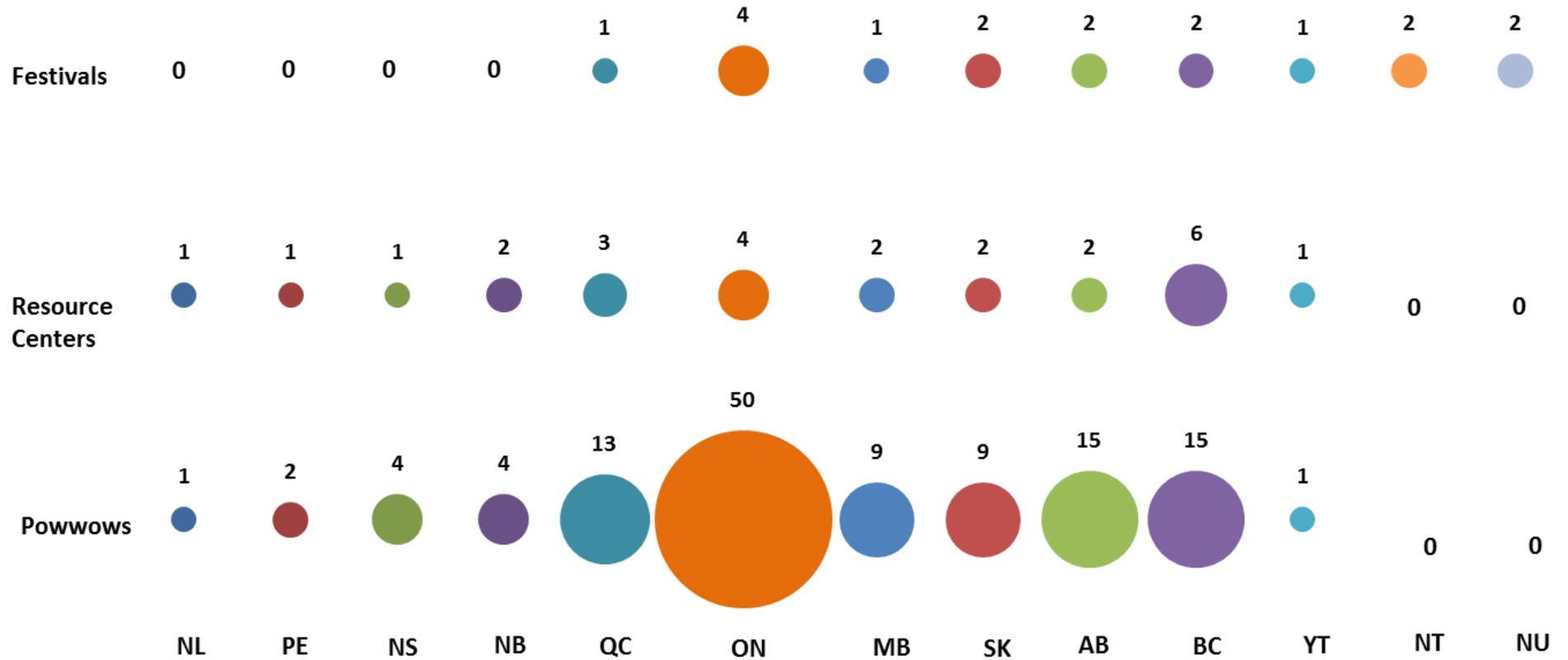
Festivals and Annual Events

National Aboriginal Day is celebrated across the country in First Nations and Métis communities, on reserves, in small towns and large urban centres. These can be organized by the community/band, settlement, cultural centre and friendship centres.

⁴ Round dances are durational healing gatherings that are organized in response to a particular need, and are therefore generally not easily quantifiable. Ceremonial dances such as sun dances and the potlatch are very exclusive annual events run by elders or knowledge keepers that have been entrusted with carrying out these ceremonies.

Table 2: Inventory Results for Aboriginal Dance

Aboriginal Dance Inventory Results



Notes:

1. The area of the bubbles represents relative size

Many performance festivals highlight Aboriginal dance including:

1. [Coastal First Nations Dance Festival](#) (Vancouver)
2. [Come and Dance: an Aboriginal Dance Festival](#) (Vancouver)
3. [Talking Stick Festival](#) (Vancouver)
4. [The Hills are Alive: Music and Dance Cultural Fest](#) produced by the [Miywasin Centre](#) (Medicine Hat)
5. [Weesageechak Begins to Dance Festival](#) (Toronto)

[The Hills are Alive](#) is an example of a smaller festival, in which a few hundred people a year take part in dance instruction and performances, primarily Métis jigging.

Resource Centres and Cultural or Interpretive Centres

Regional dance troupes and activity will often be tied to cultural or interpretive centres. Resource centres provide services to dance organizations such as space rentals, professional development, information sharing and training. For example Penticton's [En'owkin Centre](#) supports the traditional dance company Nak'ulamen Performance Collective, its two choreographers, and three Elders and Knowledge Keepers. The [Vancouver Aboriginal Friendship Centre Society](#) reports that four traditional groups regularly use their space, while around 100 dancers and singers attend the weekly powwow night. [Big Medicine Studio](#) in North Bay is another type of resource centre that hosts several dance workshops a week, including contemporary Aboriginal dance, and an average of six dance events a year.

The [Vancouver Aboriginal Friendship Centre Society](#) reports that four traditional groups regularly use their space, while around 100 dancers and singers attend the weekly powwow night.

Cultural and interpretive centres, such as the [Museum of Anthropology at the University of British Columbia](#) and the [Yamozha K'ue Society at the Dene Cultural Institute](#) in the Northwest Territories will often provide educational programming, a venue for performances, and training.

Powwows

Hundreds of powwows occur yearly in communities across the country. Powwow dances include, but are not limited to, men's or boys' buckskin, traditional, grass, chicken, and fancy dances; and women's or girls' traditional, jingle, and fancy dances.

The 123 powwows listed in the inventory represent an estimated one-half of the powwow activity in the country. These may be organized by regular or ad hoc structures, such as a committee affiliated with the Band Council, a particular family, the local Native Friendship Centre, or the local university native students group. Many powwows are advertised through native newspapers, the Internet, or by word-of-mouth.

Powwows are generally either competitive or contest powwows, where registered dancers can win cash prizes, or traditional powwows, where there is no competition. Competition powwows tend to be larger events and attract a greater number of dancers with spectacular regalia. Traditional powwows are generally small and more community-oriented. The range of registered dancers at powwows can be between 30 and 500, but in most cases over half of the people simply attending the event will also participate at some point in the dancing.

African, Latin American & Caribbean Dance

A word cloud featuring various dance styles. The words are arranged in a roughly cross-like shape. The largest word is 'Salsa' in black. Other prominent words include 'Capoeira' in orange, 'Zumba' in blue, 'Caribbean Social Dance' in red, and 'Black Dance' in red. Smaller words include 'Samba' (vertical, red), 'Tango' (vertical, purple), 'African Folk Dance' (yellow), 'Latin American Folk Dances' (vertical, orange), 'Caribbean Folk Dance' (vertical, black), and 'Gumbboot' (small, blue).

Capoeira
African Folk Dance
Zumba
Caribbean Social Dance
Black Dance
Salsa
Samba
Tango
Latin American Folk Dances
Caribbean Folk Dance
Gumbboot

4 African, Latin American & Caribbean Dance

4.1 Preamble

This section covers African, Latin American and Caribbean dance forms. It begins with African diaspora dance, and traditional African folk dance. It is followed by Caribbean dance and Latin American dance. African American dances such as jazz, rhythm tap and stepping are cross-referenced to, and addressed in Chapter 6: North American Dance. In total three associations, 27 festivals or annual events and 175 performing groups were tallied.

The 2011 edition of Carifesta Montreal reported the involvement of 10 bands or groups, with 100 to 200 people per band, plus dancing by spectators along the parade route.

4.2 Notes on African, Latin American, and Caribbean Dance

4.2.1 African

African Diaspora

The [International Association of Blacks in Dance](#) (IABD) is an international organization with 20 Canadian member organizations. [dance Immersion](#) is a presenter and service organization with a large network within the Canadian black dance community, and strongest in Toronto, where it is located. dance Immersion reported 138 Canadian artists reached through the organization's 2011-2012 season programming though the organization's network extends much farther. Other possible resources for African diaspora dance include [Compagnie Danse Nyata Nyata](#) and their Professional and Artistic Training Program in African Dance (PATPAD) in Montreal, the [African Nova Scotian Music Association](#), [Maritime Centre for African Dance](#) (MCAD), [NAfro](#) in Winnipeg, and [African Stages Association of Vancouver](#).

Traditional African Dance

Four African folk dance troupes were identified in Internet searches: [Abezamutima](#), a Burundian traditional dance group based in Ottawa, [Wontanara Drum & Dance](#), a Guinean performance troupe and school based in Victoria, and [Tsingory Dance](#) is a Malagasy folk dance group in Toronto. Two South African Gumboot groups or schools were also identified, [Bourask](#) and [Just Gumboot](#) in Montreal.

4.2.2 Latin American Dance

Latin American

An extensive search was not done on Latin American folk dance groups, but the following six troupes were located:

1. [Araguaney Venezuelan Folk Dance Group](#) (Ottawa)
2. [Ballet Raíces de Colombia](#) (Montreal)
3. [Folklore Mexican Xcaret](#) (Montreal)

4. [Folkloric Dance Group Tonatiuh](#) (Toronto)
5. [Grupo Folklorico Viva México](#) (Toronto)
6. [Peru Danza](#) (Ottawa)

[Folkloric Dance Group Tonatiuh](#) is a Mexican folk dance group.

Salsa and Other Latin Social Dances

Salsa, merengue, bachata, mambo, merengue, lambada, zouk, kizomba, and other dances generally do not have their own distinct associations or structures, but will be attached to salsa schools, events, or festivals. One membership association was found, [L'Association de Salsa et de Danses Latines du Canada](#), with teacher members mainly located in Quebec. Because Latin dance in Canada is very large, but generally operates within the private business model, large gatherings such as conventions and congresses were chosen as a way to better access and quantify the activity.

The Canada Salsa Congress in Toronto, with 4,000 attendees (most participating in workshops and competitions), is Canada's oldest and largest Latin dance gathering.

Seven such annual events were identified:

1. [Calgary International Salsa Festival](#)
2. [Canada Salsa Congress](#) (Toronto)
3. [Gatineau Salsafair International Salsa Congress](#)
4. [Le Festival Salsa de Québec](#) (Quebec City)
5. [Montreal Salsa Convention](#)
6. [Toronto Salsa Festival](#)
7. [Vancouver International Salsafestival](#).

The [Canada Salsa Congress](#), with 4,000 attendees (most participating in workshops and competitions), is Canada's oldest and largest Latin dance gathering. It counted 41 Canadian performing groups associated with the event, while other festivals demonstrated between three and 31 groups. Significant amounts of Latin social dancing will also take place on a more regular basis in nightclubs and social events run by schools.

Tango

Many municipalities across Canada will be home to milongas – events organized by tango clubs, studios or schools where tango is danced socially. Four tango festivals were identified:

1. [International Tango Nuevo Festival](#) (Montreal)
2. [Toronto Tango Festival](#)
3. [Vantango Festival](#) (Vancouver)
4. [Victoria Tango Festival](#) presented by [Passion 4 Tango Society](#)

Passion for Tango Society's festival reported 60 social dancers participating in this dance sector, with 125 dancers in the larger tango community of Vancouver Island and the Gulf Islands.

Samba and Other Brazilian Dances

Dance forms associated with samba include samba de gafieira, Brazilian zouk, bolero, samba no pé and Afro-Brazilian dance. Certain bars host themed nights where Brazilian culture is celebrated through social dancing, while other organizations might organize special events where groups might perform choreographed samba pieces. In Montreal nine Brazilian dance groups or teachers were identified. The Toronto Brazilian dance community is reportedly bigger, with large-scale events such as the yearly [Brazilian Beat Congress](#) and [Brazil Day](#). In Quebec City, [Samba Quebec](#) hosts the [Dança Brasil Congress](#), a school and troupe, and in Vancouver [The Queen of Samba](#) (Lucia Azevedo) is the most active teacher and performer.

Capoeira is a Brazilian martial art, which serves as a physical training and aesthetic inspiration for many dancers. Capoeira schools are often franchised across Canada and beyond, founded by one maestro or master, usually from or trained in Brazil. For example, [Capoeira Camará](#) includes academies in Toronto, Peterborough, Montreal, and Calgary, Bermuda, Russia and Brazil. Aside from the established academies there are also teachers without titles teaching independently at studios or dance schools. In Montreal alone there are an estimated eight capoeira groups or schools, while Toronto and Vancouver have larger communities.

Latin Dance Aerobics

Three types of Afro-Latino dance aerobics were identified:

1. [Latin Funk Dance](#)®
2. [Socacize](#)™,
3. [Zumba](#) ® Fitness

[Zumba](#) ® Fitness lists over 3,000 teachers in Canada on their website database.

The most popular of these is Zumba ® Fitness, with over 3,000 teachers in Canada. Socacize™ is a lesser-known form, created in Toronto by Ayanna Lee-Rivears with 15 trained teachers in Canada. Latin Funk Dance®, founded by Gustavo Ferman in Vancouver has not been franchised.

4.2.3 Caribbean

Caribbean Parades

Dancing is an integral part of Caribbean parades. Caribbean social dance forms include reggae, merengue, salsa, compass, zouk, soca and calypso. The [Scotiabank Caribbean Carnival Toronto](#) is North America's largest Caribbean carnival, but many others exist across the country including [Caribbean Days Festival](#) in Vancouver, [CariWest](#) in

Dancing is an integral part of Caribbean parades. Caribbean social dance forms include reggae, merengue, salsa, compass, zouk, soca and calypso.

Edmonton, [Carifest Calgary](#), [CariSask Festival](#) in Regina, [Caribfest](#) in Barrie, [Carivibe](#) in Ottawa and [Carifesta Montreal](#). The 2011 edition of [Carifesta Montreal](#) reported the involvement of 10 bands or groups, with 100 to 200 people per band, plus dancing by spectators along the parade route.

Dancehall

Jamaican dancehall dances occur at in parties and nightclubs and are taught in studios. Dancehall Queen competitions take place in at least four Canadian cities: Toronto, Montreal, Vancouver and Edmonton.

Caribbean Folk Dance

Two Haitian dance troupes were identified in Montreal: [Mapou Ginen](#) and [Ekspresyon](#).

European, Asian & Oceanic



5 European, Asian & Oceanic Dance

5.1 Preamble

European and Asian dance are in the same grouping based on the logic that physiographically, Eurasia is a single continent; the Europe-Asia border is geologically arbitrary. This section begins with multi-country structures (Arabic, Asian, European, Polynesian), and follows with a listing of countries in alphabetic order. In total 14 associations, 232 festivals or annual events, 75 clubs or social dance structures, and 353 performing groups were tallied.

5.2 Notes on European, Asian & Oceanic Dance

5.2.1 Multi-Country Forms

Arabic

Within the grouping of Arabic dance the multi-disciplinary [Festival du Monde Arabe](#) in Montreal was identified, presenting dance by Middle Eastern artists. Associations for Arabic dance (primarily serving dancers of raqs sharqi, commonly known as belly dance, or raqs baladi, the folkloric style) exist in Vancouver and Quebec: The [Middle Eastern Dance Association](#) and [Association québécoise de danse orientale](#) with a total of 190 members. The [International Bellydance Conference](#) of Canada in Toronto is the main gathering point for belly dancers in that region but attendance numbers were not available.

Asian and South Asian

Seven cities across Canada host Asian Heritage Month activities, which often include dance performances. Two in particular have arts festivals: [ImaginASIAN](#) in Calgary and [Festival Accès Asie](#) in Montreal. The [CanAsian International Dance Festival](#) in Toronto programs many Asian dance artists in their biennial festival, which is not associated with Asian Heritage Month.

South Asian dance is served by the [South Asian Dance Alliance of Canada](#) (SADAC), formed in 2008, with 52 member organizations. However, SADAC founder Lata Pada estimates their membership to be only about 25% of the actual activity. For example, Pada estimates there to be 150 South Asian dance schools located in the Greater Toronto Area alone, and around 25 to 30 more located in Vancouver.

Seven cities across Canada host Asian Heritage Month activities, which often include dance performances.

European

Ballet is identified as a European form, as it originated in France, with major developments in Russia. Three teaching organizations were identified: the [Royal Academy of Dance](#), [The Society of Russian Ballet](#), and the [Cecchetti Society of Canada](#), reporting a collective 1,242 teachers across the country.

Nine historical dance groups were identified, with no association to network them. These are:

1. [Danse Cadence](#) (Montreal)
2. [Historical Performance Ensemble](#) (Vancouver)
3. [Toronto Masque Theatre](#) (Toronto)
4. [Opera Atelier](#) (Toronto)
5. [Movimento! Early Dance](#) (Victoria)
6. [Les Jardins chorégraphiques](#) (Montreal)
7. Les Barricades Mistérieuses (Ottawa)
8. [Toronto Coranto Renaissance Dance Ensemble](#) (Toronto)
9. Theatre Children's Ensemble (Victoria)

This grouping refers to those groups that perform a pan-European array of Renaissance and Baroque dances, primarily in opera or early music performance contexts.

Polynesian

Nine Polynesian performance troupes were identified:

1. [Carol's Polynesian Dance Studio](#) (Aldergrove, BC)
2. [Hula San Village Dance Troupe](#) (Toronto)
3. [Hawaiian Pacific Magic](#) (Mela Lilia) (Ontario)
4. [Kealoha Hula](#) (Calgary)
5. [Lilia's Polynesian Dance Company](#) (British Columbia)
6. Outrigger Polynesian Revue (Vancouver)
7. [Paul Latta Dancers & Co.](#) (Vancouver)
8. [Polynesian Dream](#) (Toronto)
9. [Kauhane Performance Group](#) (Maple Ridge, BC)

5.2.2 Forms by country of origin

Armenian Dance

One Armenian dance group, [Sassoun Dance Ensemble](#), was identified.

Austrian Dance

Three Austrian dance groups were identified:

1. [AVC Edelweiss Dancers](#) (Vancouver)
2. [Regina Austrian Edelweiss Dance Association](#)
3. [Victoria Edelweiss Dancers](#)

Bulgarian Dance

[Igranka](#), with its three clubs and one troupe located in the Greater Toronto Area, was the one Bulgarian dance structure identified.

Chinese Dance

The [Vancouver Chinese New Year Parade](#) features the largest assembly of traditional Chinese lion dance teams in Canada with dozens of large puppet lions from the various local fraternal and martial arts organizations. Parades also take place in Toronto, Calgary, Ottawa, Montreal and other cities.

Chinese New Year parades, featuring traditional Chinese lion dancing, take place in Vancouver, Toronto, Calgary, Ottawa, Montreal and other cities.

Croatian Dance

Croatian dance in Canada is represented by two associations: [Canadian Folklore Federation West](#) and [Canadian Folklore Federation East](#). The twenty groups in Eastern Canada are primarily located in Ontario and the ten groups in Western Canada are located across British Columbia and the Prairie provinces.

English Dance

English Morris dance in Canada does not have a central network, but 22 Morris societies (or 'sides' as they are sometimes called) were identified via a [website directory](#). According to Dawn Lessoway of the [Tiddley Cove Morris](#) group in Vancouver, groups typically have between eight and 20 members. Lessoway's group performs Border Morris and Betty Lupton styles of Morris dance and other traditional Cotswold dances, Longsword dances and Rapper sword dances, singing and acting (mumming).

English country dance is a social dance form that originated in Renaissance England. It is the ancestor of the contra and the square dance, which both originated in North America (addressed in Chapter 6). Nine Canadian English country dance groups were identified, with no formal network. The [Peterborough English Country Dancers](#), reported 140 names on the organization's mailing list, and an average of 35 dancers attending their weekly dances.

French Folk Dance

References can be found of French folk dancing across Canada, mainly in the participatory context, but no French folk dance performing groups seem to exist. Occasional opportunities to dance at the occasional Fest Noz (Breton for night festival) across Quebec exist, and one weekly night in Toronto [El Cafecito Espresso Bar](#). The [Sourdough Rendezvous Cancan Dancers](#) in the Yukon perform the French can-can.

German Dance

Three German groups were identified:

1. [Alpine Club of Kitchener Waterloo](#)
2. [Schwaben Club of Kitchener](#)
3. The Alpine Sparrows/[The Bavarian Schuhplattlers](#) (Edmonton)

Greek Dance

Seven Greek or Hellenic performing groups were identified:

1. [Calgary Hellenic Society](#)
2. [Dionysos Dance Group](#) (Edmonton)
3. [Kefi Dancers](#) (Winnipeg)
4. [La Troupe Folklorique Greque Syrtaki](#) (Montreal)
5. [Levendia-X Hellenic Folklore Association](#) (Toronto)
6. [Odyssey Dance Troupe](#) (Ottawa)
7. [Paradosi Hellenic Dance Company](#) (Toronto)

In addition to these, Terry Saropoulos of the [Hellenic Cultural Institute Koryfei](#) in Montreal estimates that, including those belonging to churches, community centres, and Greek associations, there are more than 100 dance groups across Canada. He reports that it was once a part of the mandate of the Greek Canadian Congress (also called the Hellenic Canadian Congress), to keep track of these dance groups, but they are not actively doing this today.

Terry Saropoulos of the [Hellenic Cultural Institute Koryfei](#) in Montreal estimates that, including those belonging to churches, community centres, and Greek associations, there are more than 100 Greek dance groups across Canada.

Hungarian Dance

The [Western Canadian Hungarian Folk Festival](#) lists 15 member-troupes, with a total number of individuals estimated at approximately 350 dancers. Three additional troupes were identified east of Winnipeg via Internet searches.

Indian Dance

Bharatanatyam, Kathakali, Kathak, and Odissi are the most common Indian classical dance forms in Canada. Four presenters in this area were identified:

1. [Gait to the Spirit Festival of Classical Indian Dance](#) (Vancouver)
2. [Bharathi Kala Manram](#) (Toronto)
3. [Kalanidhi Fine Arts Festival and Symposium](#) (Toronto)
4. [Raga Mala Music Society of Calgary](#)

Bollywood dance is taught in dance studios across Canada. The [Shiamak International Bollywood](#) instruction franchise alone has over 38 class venues in Vancouver, Toronto and Calgary.

There is a rich variety of Gujarati (Northern Indian) folk dances, the most popular being Garba and Raas. Toronto has been hosting North American competitions for the last seventeen years, with teams from a large number of cities in Canada and the United States attending.

Every few years the Gujarati associations from Western Canada gather for the [Western Canada Raas Garba Competition](#), in which teams from Edmonton, Regina, Calgary, Vancouver, and Winnipeg compete.

According to the [Multicultural History Society's Encyclopedia of Canada's Peoples](#), the competitions attract audiences of more than 3,000, and have become the foremost symbol of Gujarati culture and identity. Every few years the Gujarati associations from Western Canada gather for the [Western Canada Raas Garba Competition](#), in which teams from Edmonton, Regina, Calgary, Vancouver, and Winnipeg compete. The [Navratri Raas-Garba](#) festival in Mississauga is another important Garba competition.

Bhangra is a popular Punjabi dance form that also inspires competitions, such as Bhangra Nation's annual [Dhol and Bhangra Competition](#) in Toronto. The [Vancouver International Bhangra Celebration Society](#) coordinated the largest bhangra festival in North America, which they report included over 200 local and international performers.

Irish Dance

[An Coimisiun le Rinci Gaelacha](#) (The Irish Dancing Commission) in Dublin is the governing body of Irish step dance around the world. Its local affiliates are the [Irish Dancing Teachers Association of North America](#) and two regional Canadian associations, the [Western Canada Irish Dancing Teachers Association](#) and the Irish [Dance Teachers Association of Canada - Eastern Region](#), totalling 102 teachers and 30 feis (Irish dance competitions) in Canada.

Irish set and céilí dancing are done by groups that are affiliated with [Comhaltas Ceoltóirí Éireann](#) (CCE), an international organization dedicated to promoting traditional Irish music, dance, and culture, or by groups or situations that are un-affiliated. A group may choose to dance at a particular time and place, or a pub may welcome people to come and dance on a particular night. Six groups were identified:

1. [CCE Harp of Tara](#) (Kingston)
2. [Comhaltas Winnipeg](#)
3. [Comhaltas Ceoltóirí Éireann Langan-Gorman](#), Toronto branch
4. [Comhaltas Ceoltóirí Éireann](#), Ottawa Branch
5. [Scaip na Cleiti Irish Set Dancers](#) (Halifax)
6. [Toronto Irish Set Dancing Club](#)

According to Jeremy Hull of the Winnipeg Comhaltas set dancing group, his relatively small group sees an average of 10 to 16 dancers attend weekly classes, with approximately 30 names on the organization's mailing list. Although mainly recreational, the groups will perform at community functions or seniors' residences a few times per year.

Iranian Dance

Five Iranian dance artists, groups or schools were identified:

1. [Khorshid Khanoom Dance Group](#) (Montreal)
2. Kamand Group, choreographed by Ida Meftahi (Toronto)
3. [Roshana Kjaberi](#) (Toronto)
4. [Sashar Zarif Dance Projects](#) (Toronto)
5. [Vancouver Pars National Ballet](#)

There is also a multi-disciplinary festival, [Tigran Iranian Festival](#) in Toronto, with a strong dance program.

Israeli Dance

Nine Israeli folk dance groups or classes were located across the country. Contact was made with the [Ottawa Israeli Folkdancers](#), who reported to have a mailing list of about 80 people, and between 15 and 25 people who regularly attend the organization's activities. They judge this to be relatively standard across the country.

Italian Dance

Two Italian dance troupes were located: [Le Stelle Alpine Italian Performing Arts Association](#) in Thunder Bay and [Le Campagnole Italian Dancers](#) in Regina.

Japanese Dance

Bon Odori or Bon dances are traditional Japanese folk dances performed during the Japanese Buddhist Obon festival to honour the ancestor's spirits. Several Buddhist temples, such as those in Vancouver, Lethbridge and Toronto, organize Bon Odori rehearsals leading up to the festival, which usually takes place in the summer.

Three traditional Japanese performance dance groups were identified: [Komachi Montreal](#), specializing in Bon dances, [Yayoi Theatre Movement Society](#), which draws on traditional Noh Drama to create contemporary dance-theatre works, and [TomoeArts](#) in Vancouver, which specializes in Japanese traditional dances related to Kabuki dance-theatre, also called Odori. In addition, the [Japanese Cultural Centre](#) in Toronto offers Odori dance classes.

Several more dance companies use butoh, a contemporary Japanese form. Some dance companies use butoh exclusively, such as [Kokoro Dance](#) in Vancouver and [Jocelyn Montpetit](#) in Montreal, while others integrate butoh into other dance forms.

Korean Dance

Four Korean performance groups were identified: [Korean Dance Studies Society of Canada](#) and JM Dance Ensemble in Toronto, Jung-Ah Chung and the [Vancouver Korean Dance Society](#). Two of the four also present festivals: [Korean Dance Festival](#) in Vancouver and [SooRyu Festival](#) in Toronto.

Lebanese Dance

Some Lebanese dance activity was identified, including Lebanorama, a performing arts festival in Ottawa produced by the [Al-Arz Lebanese Art Group](#).

Lithuanian Dance

Five Canadian groups were scheduled to participate in the 2012 Lithuanian Folk Dance Festival held in Boston:

1. Atžalynas (Toronto)
2. Gintaras (Montreal)
3. [Gintaras](#) (Toronto)
4. [Gyvataras](#) (Hamilton)
5. Klevelis (Calgary)

Romanian Dance

Six Romanian dance troupes were identified:

1. [Balada Romanian Folk Dance Ensemble](#) (Edmonton)
2. Carpatii (Vancouver)
3. Eminescu Romanian Dance Group (Regina)
4. [Hora](#) (Montreal)
5. [Izvorul Romanian Dance Troupe of Ottawa](#)
6. [Miorita Romanian Dance Ensemble](#) (Regina)

Polish Dance

The [Polish Folk Dance Association of the Americas](#) website lists six Canadian ensembles in their membership. In addition, Internet searches revealed five more Canadian performing groups.

Russian Dance

Two groups identified: [Revival Dance Troupe](#) linked to the Multicultural Dance Centre in Ontario and [The Russian Community Centre Folkdance Group](#) in Vancouver.

Scandinavian

Seven Scandinavian or Nordic groups were identified: Scandinavian dancing at the [Calgary Scandinavian Centre](#), the [Nordic FolkDance Society of Calgary](#), the Scandinavian Dancers at the [Scandinavian Community Centre](#) in Burnaby, the [Scandinavian Dancers of Vancouver](#) and groups in Victoria and Kelowna. [Danish Folk Dance of Toronto](#), the [Toronto Swedish Folkdancers and Singers](#) and two Finnish groups were also identified: [Purpurit](#) and [Toronto Sisu Folkdancers](#). Some of these groups host participatory dance activities and others seem to be performance troupes.

Scottish Dance

Scottish Highland dance is administered by [ScotDance Canada](#). Although ScotDance Canada did not reveal the organization's membership numbers, ten active performing groups, often associated with schools, were identified through Internet searches. The actual number of individuals and groups active in Highland dance across the country is likely significantly higher.

Scottish country dancing is a social set dance enjoyed at club socials, formal balls and demonstration events. Activity in Canada is organized through [the Royal Scottish Country Dance Society](#) in Edinburgh. There are 19 branches and 23 affiliates in Canada, as well as a [Teachers' Association Canada Branch](#).

Scottish cèilidh dancing is related to Scottish Country Dance, but takes place in the context of a traditional Gaelic social gathering. The [Cairngorm Club of Toronto](#) is the one Scottish cèilidh dancing group identified, which has, according to their website, been dancing monthly to live music since 1920.

Slovak Dance

Three active Slovak dance groups located: [Vychodna Slovak Dancers'](#) in Mississauga, [Windsor Slovak Rozmarin Dancers](#), and [Širava Slovak Folk Ensemble](#) in Montreal. Five more groups can be found listed on the Slovak.com website but their current existence was not confirmed: Toronto Slovak Dancers, Vychodna Slovak Dancers (Toronto), [Slovak Domovina Dancers](#) in Windsor, Dolina Slovak Dancers in Calgary, Lipa Canadian Slovak Folk Ensemble in Montreal.

Spanish Dance

Flamenco is the most common of the dances from Spain. Six flamenco festivals were identified:

1. [Calgary International Flamenco Festival](#)
2. [Fall for Flamenco Festival](#) (Halifax)
3. [Jondo Flamenco Festival](#) (Vancouver)
4. [Ottawa Flamenco Festival](#)
5. [Toronto International Flamenco Festival](#)
6. [Vancouver International Flamenco Festival](#)

Montreal also has a strong flamenco community. Lionel Felix, Executive Producer of the [Toronto International Flamenco Festival](#) names approximately 27 schools in Canada in his digital storytelling video. Five more were identified through Internet searches, and many more may be teaching independently, not attached to a school name and advertised only locally.

Swiss Dance

One dance group located: [Swiss Folk Dance Club Alpenroesli](#) in Calgary.

Thai Dance

An extensive search was not made, but the following three troupes were identified:

1. [Thai Dance Company in Vancouver](#)
2. [Thai Dance Troupe of Ottawa](#)
3. [Toronto Thai Dance Dramatic Arts Troupe](#)

Turkish Dance

Two Turkish folk dance troupes were located: [Anatolian Folk Dancers](#) and [Dilan Dance Company](#). No information on Whirling Dervish activity was found.

Ukrainian Dance

Ukrainian dance has a well-developed support structure, particularly in Alberta, British Columbia, Saskatchewan, Manitoba and Ontario. [Alberta Ukrainian Dance Association](#) lists 13 festivals in Alberta, five in Saskatchewan, and two each in British Columbia and Manitoba. The [Ukrainian Canadian Foundation of Taras Shevchenko](#) provides grants for dance groups and individuals and has probably the most up-to-date list of Canadian-Ukrainian dance groups, numbering 170. Andriy Nahachewsky, dance scholar and chair of the Ukrainian Folklore Centre in Edmonton, estimates there are 290 Ukrainian dance schools and groups across Canada; 15 to 20 annual Ukrainian dance competitions or festivals with potentially 4,000 individual dances performed at them each year, and five or six summer camps across the country.

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North American Dance

Contact Improvisation
Canadian Step
Swing & Lindy Hop
Country Western and Line Dancing
Square and Round Dancing
Tap Contra
Street Dance
Québécois Folk Dance

6 North American Dance

6.1 Preamble

Within the grouping of North American Dance, 58 associations, 50 festivals or annual events, 437 social dance groups, six performing groups, and 12,546 individuals were tallied. These association and membership numbers are bolstered by the highly structured [Canadian Square and Round Dance Society](#), accounting for 56 of the associations, 383 of the social dance groups and 11,245 of the individuals. Street dance competitions and festivals account for 18 of the festivals or annual events.

Country dancing is a broad term that encompasses contra dance, country western and line dance, and square and round dance. Canadian step dance includes mentions of Ottawa Valley and Atlantic Canadian styles, while Red River Valley jig is cross-referenced to Chapter 3: Aboriginal Dance. Quebecois folk dance includes gigue dancing, Quebec's equivalent to Canadian step dancing. The American-originated forms of jazz dance, tap dance, swing & Lindy Hop, African American stepping, the contemporary dance practice of contact improvisation, and finally street dance, the term chosen for dances associated with hip hop culture are also addressed in this section. Aboriginal dance is discussed in its own chapter.

6.2 Notes on North American Dance

6.2.1 Country Dances

Contra Dance

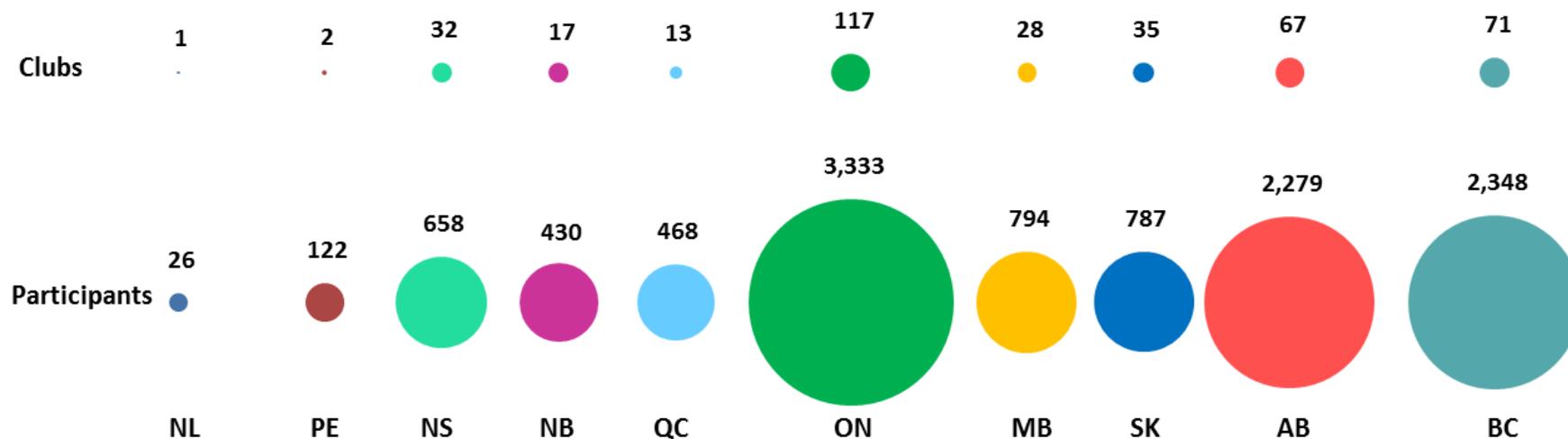
Nine active contra dance groups were identified across Canada, including [Ottawa Contra Dance](#), which has 92 members. 120 to 140 people attend the organization's bi-monthly dances and occasional concerts.

Line and Country Western Dance

Three Canadian line dance associations were identified: Country Western Line Dance Instructors' Network in Vancouver (which appears to be inactive) and [Acti-Danse](#) and the [Association professionnelle de danse en ligne](#) in Quebec. Websites revealed total membership of 77 individuals. Two country western associations were identified: [Association Canadienne de Danse Country](#) with 27 members and The [International Association of Gay/Lesbian Country Western Dance Clubs](#), with four Canadian member clubs.

Table 2: Distribution of Membership of the Canadian Square and Round Dance Society

Distribution of the membership of the Canadian Square and Round Dance Society



Notes:

1. The area of the bubbles represents relative size
2. YT, NT and NU were investigated but no membership base was found

Square and Round Dance and Clogging

As stated earlier the [Canadian Square and Round Dance Society](#) represents an incredibly successful network of regional associations and local clubs across the country. The structure occasionally includes clogging and line dancing groups as well as the square and round dancing clubs. *Table 5: Canadian Square and Round Dance Society Clubs & Participants* illustrates the amount of activity by province.

6.2.2 Canadian Step Dance

Step dancing has enjoyed popularity in rural areas of Atlantic Canada, across Ontario and in the Prairies. According to the former Dance Nova Scotia director, Diane Milligan, step dance is very strong in Cape Breton as a cultural tradition, but competitions and formal performances are frowned upon. In contrast, a lively circuit of competitions throughout Ontario maintains the Ottawa Valley style. The approximately 60 step dance teachers and more than ten competitions listed on the [Orangeville Fiddle and Step Dance Camp](#) demonstrate a portion of that vitality.

Competitions are more common in Nova Scotia outside of Cape Breton, and while Newfoundland and Labrador is known to also have a significant step dance community, no structures were located supporting that activity. Several Red River Valley jig performing groups and competitions were identified in the Prairie provinces and are tallied in the section on Aboriginal dance.

6.2.3 Quebecois Folk Dance

The [Conseil québécois du patrimoine vivant](#) estimates that approximately 20 of their members are involved in traditional Quebecois folk dance, while [Danse traditionnelle Québec](#) reports 16 individual members, six group members, plus an estimated 200 names on the organization's emailing list. Additional associations serving traditional dance in Quebec include the [Société pour la promotion de la danse traditionnelle québécoise](#) which operates mainly in Montreal, the [Centre de valorisation du patrimoine vivant](#) (ès Trad) and [Réseau Québec Folklore](#) serving general folk arts, including dance.

6.2.4 Jazz Dance

Many forms fall under the rubric of jazz dance, from the social dances of the swing era to the jazz musicality of tap to the modern jazz of Broadway and Hollywood.

Tap

Although many private dance studios include tap dance in their selection of courses, tap as an independent artistic dance form does not have many structures supporting its development. The [International Tap Dance Association \(ITDA\)](#) counts 45 Canadian members, while the [Vancouver Tap Dance Society](#) (VTDS), where tap is probably at its strongest in Canada, counts 300 individual members.

Two regular festivals take place across the country, one organized by VTDS, and another, the Eastern Canadian Tap Conference, by the [Tap Dance Centre](#) in Toronto, Ontario. There were indications that one had occurred in Calgary and that one will occur in Montreal in 2013.

Swing

The East Coast or non-ballroom vintage style swing and jazz dance sector in Canada tends to be organized around local dance clubs or schools offering lessons and organizing social events. Approximately 22 such dance clubs have been located, primarily in Quebec and Ontario. The [Toronto Swing Dance Society](#) for example claims to be Canada's longest-running and largest swing dance group.

The [World Swing Dance Council](#) is aligned with the competitive approach of international ballroom dancing, and more often includes West Coast swing. The organization's website lists five Canadian competitions, including the [Canadian Swing Championships](#) in St. Sauveur, Quebec.

Other dance styles in the swing family have smaller communities in Canada. Shag, rock and roll, and the hustle are primarily competition ballroom styles, while blues and jive also have a social dance community. The [Canadian Shag Dance Championships](#) take place in Ottawa. There are currently no Canadian members in the [World Rock'n'Roll Confederation](#) and the Association Canadienne Rock'n'Roll has not been active for some time. The [International Hustle Dance Association](#) has 50 Canadian members listed on their website. The organization's one sanctioned Canadian event is the [Toronto Open Swing/Hustle Championships](#). Blues dancing activity was located in Toronto, Montreal, and Ottawa. Jive activity was located in Toronto and Montreal. Ceroc (a fusion of jive and salsa) activity was located in Vancouver.

Concert Jazz

[Decidedly Jazz Danceworks](#) in Calgary is the central figure in Canada for concert jazz dance. Their approach is a rhythm-generated style of jazz, and they have a small network of colleagues. Many private studios and teaching associations include a specialization in a codified form of jazz, while at the post-secondary level [George Brown College](#) the [Randolf Academy for the Performing Arts](#), and [Ryerson University](#) in Toronto, and the [University of Calgary](#) run jazz dance programs.

6.2.5 Contact Improvisation

Thirteen cities in Canada host contact improvisation dance networks and weekly jams, two of which (Montreal and Toronto) host two weekly jams each. Only one network has an incorporated association: [Association Contact Improvisation in Montreal](#), counting around 300 members, 700 e-list subscribers, and 40-50 people regularly attending the weekly jams. [Contact Improvisation Canada](#) is a website that lists several contract improvisation communities across Canada.

6.2.6 Street dance

This grouping includes various dance forms associated with hip hop culture: bboying/bgirling, locking, popping, waacking, voguing, house, krump, and some instances of hip hop dance. Dancehall and African American stepping are also sometimes associated with street dance. Where hip hop dance is incorporated into a private business model through dance studios and multi-style competitions (ballet, tap, etc.), it was generally considered beyond the scope of this research (although there is an attempt to address competitions in Chapter 9: Dance Professions and Related Activities).

Street dancers are not often organized into membership associations. In the past few years some organizations and activities have developed to serve the interests of the street dancers, but more commonly the participants assemble around jams and competitions (also called 'battles'). Street dancers, in particular bboys and bgirls, are generally very mobile, and will travel across the country to participate in events organized in another area, and are therefore informally well-networked both nationally and internationally.

The One Nation Hip Hop Festival Union is a network of five multidisciplinary urban arts festivals including:

1. [Hip Hop in the Park](#) (Edmonton)
2. [Hopscotch Arts Festival](#) (Halifax)
3. [UnderPressure](#) (Montreal)
4. [Manifesto Festival](#) of Community and Culture (Toronto)
5. [House of PainT](#) (Ottawa)

[Wättssoul Inc](#) is a young organization based in Los Angeles with strong ties to the Canadian hip hop dance scene that hopes to represent and promote street dancers through the organization's website. The programs run by [Blue Print for Life](#), [Social Work Through Hiphop](#), hire over 30 of Canada's top street dancers to teach bboying in northern youth-at-risk communities, therefore helping to expand the network of Canadian street dance artists.

Leaders in Canadian street dance were identified in major cities and contacted to collect information. Overall, a total of 48 hip hop and bboy crews, 154 dedicated street dancers, 23 major events and 14 specialized street dance studios were tallied from the information provided.⁵

Street dancers, in particular bboys and bgirls, are generally very mobile, and will travel across the country to participate in events organized in another area, and are therefore informally well-networked both nationally and internationally.

⁵ Contact was made and information collected on the following communities: Calgary, Edmonton, Halifax/Maritimes, Ottawa-Gatineau, Québec City, St-John's/Newfoundland, Montreal, Toronto and Whitehorse. Attempts to contact individuals in the Winnipeg and Vancouver street dance communities were unsuccessful.

Dance Forms of Plural Origins

Burlesque **Rave** **Exotic**
Contemporary, Modern & Dance Theatre **International Folk Dance**
Mixed Abilities & Integrated Dance **Ballroom & DanceSport**
Musical Theatre **Folk**

7 Dance Forms of Plural Origins

7.1 Preamble

This grouping includes those dance forms or groupings that specifically cross geographic boundaries, such as multicultural folk dance, international folk dancing, and competitive ballroom dancing or DanceSport. It also includes dance forms that do not have a particular place of origin, such as exotic dance and integrated or mixed abilities dance. In total 18 associations, 41 festivals or annual events, 515 performing groups, and 12 social dance clubs were identified as points of reference for this section.

7.2 Notes on Dance Forms of Plural Origins

7.2.1 Competitive Ballroom Dance

As well as the national [Canadian Amateur DanceSport Association](#), DanceSport associations exist in British Columbia, Alberta, Ontario, Quebec, and the Atlantic region. Minimal information on membership numbers was available via the respective websites or email communication, however popular knowledge suggests a large number of ballroom dance practitioners across the country. Six ballroom dance clubs were identified, but a thorough search was not conducted.

As well as the national [Canadian Amateur DanceSport Association](#), DanceSport associations exist in British Columbia, Alberta, Ontario, Quebec, and the Atlantic region.

Additionally, there exists in Quebec a [Corporation des Professionnels en Danse et Danse Sportive du Québec](#), which acts as an umbrella group for at least nine other associations, some of which have appeared in other sections, others of which seem to be inactive. A total of 80 individual members are listed on the organization's website.

7.2.2 Contemporary/ Modern Dance/ Dance Theatre

As contemporary, modern, and dance theatre are dominant forms represented within the professional dance sector addressed in Chapter 10: Dance and Arts Associations, it can be assumed that most of this activity is being represented through those organizations.

In addition, three teaching associations were identified in this grouping: [Axis Syllabus Research Community](#) with two Canadian teachers, [International Association of Margaret Morris Movement Ltd](#) (Toronto), and the [Dalcroze Society of Canada](#). Membership numbers were unavailable for either of the last two.

Ten interdisciplinary groups with a dance practice were identified through the [Regroupement des arts interdisciplinaires de Québec](#) and four more on the [Popstart](#) website, the group's pan-Canadian networking project.

The only organization relating to site-specific dance work identified was the 2010 [Hamilton Site-Specific Dance Festival](#).

Hooping is the contemporary term for hula hooping, commonly with large customized hoops, which began as a trend at underground dance events and raves and has become an independent artistic practice. An international hooping website (hooping.org) lists 67 Canadians associated with it.

Two performing ice dance groups were identified, [Canada Ice Dance Theatre](#) (Vancouver) and [Patin Libre](#) (Montreal).

7.2.3 Exotic Dance

Burlesque Dance

Three burlesque festivals were identified:

1. [Montreal Burlesque Festival](#)
2. [Toronto Burlesque Festival](#)
3. [Vancouver International Burlesque Festival](#)

Based on information from these festivals there are approximately 300 burlesque dancers active in these regions.

Erotic Dance

There are numerous talent agencies for professional erotic dancers across Canada, including [Independent Artists](#) (Alberta), [Strippernet.com](#) (British Columbia), and [Superb Entertainment Agency](#) (Manitoba). Many clubs also hire independently. The [Adult Entertainment Association of Canada](#) web site lists 37 member venues, all in Ontario. [The Naked Truth](#), a website out of Vancouver that aims to provide a safe, respectful online social networking experience for those in the adult entertainment industry, was not able to estimate the number of professional erotic dancers in the network's membership. Stella, a sex-worker rights organization in Montreal, indicated that the sex industry is transient therefore exact numbers of dancers in Quebec or in Canada are difficult to obtain.

Pole Dance

While traditionally associated with strip clubs, pole dancing has gained popularity as a fitness activity. Seventeen competitive pole dancers were listed on the [Miss Pole Dance Canada](#) website. Through private studio or fitness center offerings, it seems that many more Canadians teach and take pole dance classes as a recreational and fitness activity.⁶

⁶ Between the research of the inventory and the writing of this report, the [Canadian Pole Fitness Association](#) has been created and lists 10 members. The Miss Pole Dance Canada website now redirects to this website.

7.2.4 Folk Dance

Folk dance generally refers to the traditional dances of a specific group of people from a particular country or region. As such, many folk dance groups have been mentioned in previous chapters. This section speaks primarily to the associations that bring folk dance groups together across various cultural specificities, and a handful of folk dance performing groups across the country present the dances of several cultural traditions.

Folk Dance Associations

Folk dance is very well structured at an international level through the International [Council of Organizations of Folklore Festivals and Folk Arts](#) (CIOFF). Created in 1970, the duty of CIOFF is to safeguard, promote and present traditional culture and folklore. Its Canadian counterpart, [Folklore Canada International](#), represents three Canadian festivals in the international circuit of performing arts festivals: [Folklorama](#), [Le mondiale des cultures](#) and [Festival Couleurs du Monde](#). Beyond this large-scale representation, folk dance in Canada is very widespread, occasionally structured into associations, but more commonly associated through regional multi-disciplinary folklore festivals.

Folklore Canada International represents approximately 150 members, mainly folk dance performing groups across the country. In Quebec, [La Société du patrimoine d'expression du Québec](#) represents 200 members, many of which participate in dance activities. Guy Landry directs both organizations, and notes that not all of the several hundreds of active folk dance troupes in Canada become members in associations such as [Folklore Canada International](#), as they concentrate the activities on the organization's specific cultural communities. The [Community Folk Arts Council of Toronto](#) represents approximately 100 group members, with thousands of individuals touched through the organization's member groups.

Folk Dance Festivals

Many municipalities are home to multicultural associations, many of which produce folk festivals that will include dance performances. Of 23 such municipal associations identified, at least 15 hold festivals or Canada Day festivities. For example, the [Multicultural Association of Fredericton Inc.](#) produces the yearly Cultural Expressions Festival and counts 30 dance performing groups in this local network. It was noted that folk dance troupes may form in order to present at these local multicultural festivals as well as at the organization's own gatherings, and that their leadership might change frequently.

At least 15 municipal multicultural associations produce folk festivals or Canada Day festivities that will include dance performances.

Thirteen additional folk festivals seem to operate independently of a municipal multicultural association. For example [Folklorama](#) in Winnipeg hosts 46 pavilions which each incorporate a dance performance. Besides the one annual festival, Folklorama participates in approximately 250 events during the year through the organization's booking agency, event management and tourism itinerary structures Folklorama Talent and Folkromama Travel.

International Folk Dance

International folk dance is a participatory activity where dances from many different traditions and countries are danced as a group. Thirteen such groups were identified, including [Calgary Folkdance Fridays](#) and the [Folkdancers' Association of Nova Scotia](#). The [Ontario Folk Dance Association](#) publishes a magazine five times a year and Salt Spring Island in British Columbia hosts an international folk dance festival, the [Salt Spring Island Folk Dance Festival](#).

7.2.5 Integrated Dance

There are a number of associations relating to integrated or mixed abilities dance in Canada. The [DisArtsCollective](#) is an informal network of professional disabled Canadian artists with approximately 25 members who work in dance. [The Canadian Integrated Dance Network](#) Facebook group lists one individual and three organizational members. [Arts & Disability Network Manitoba](#) lists three group members in dance on their website. Of the three mixed ability arts festivals once active, only [Abilities Art Festival](#) in Toronto is currently active, while [Balancing Act](#) in Calgary is transitioning to OtherFest, which is not disability-specific, and [Kickstart](#) in Vancouver was unable to support a festival in 2012. Corps Atypik presented in 2011 in Montreal, but this seems to have been a one-off event.

7.2.6 Rave

Rave is less a dance form than it is a context in which a significant amount of dancing takes place. The vast majority of attendees at a rave will dance, although it could be argued that the central activity is socializing rather than dancing. Indeed the dancing is for the most part non-specialized.

From the attendance statistics for five large-scale raves across the country, over 150,000 people participate annually in this dance activity. The five raves are:

1. [The Comfort Zone](#) (Toronto)
2. [World Electronic Music Festival](#) (Ontario)
3. [Igloofest](#) (Montreal)
4. [Bal en Blanc](#) (Montreal)
5. [Shambhala Music Festival](#) (British Columbia)
6. [Piknic Electronik](#), a weekly summer rave (Montreal)

Dance Teachers and Arts Educators

Niveau d'enseignement de la danse Imperial Society of Teachers of Dancing

Performing Arts Educators of Canada BC Dance Educators Association

Country Western Line Dance Instructors' Network (Vancouver)

Dance Teachers Association of Newfoundland

Canada Dance Teachers Association Association des enseignants de la danse à l'école

Associated dance arts for professional teachers Cecchetti Society of Canada

Physical Health Education Canada - Dance Advisory Committee Teachers' Association Canada Branch RSCDS

Corporation des Professeurs Diplômés en Danse Sociale et Sportive du Québec

Canadian Society for Dance Studies / La société canadienne d'études en danse Royal Academy of Dance

Alberta Dance Educators Association Council of Ontario Drama and Dance Educators

Canadian Dance Teaching Standards

Irish Dance Teachers Association of North America

8 Dance Teachers and Arts Educators

8.1 Preamble

This section includes associations of recreational dance teachers as well as teachers in the public school systems. Many of the associations are cross-referenced to specific forms, such as the ballet, ballroom or country dance teaching associations. In total 16 associations, 36 yearly events, 150 schools, 3,484 teachers and 100 scholars were tallied.

8.2 Notes on Dance Teachers and Arts Educators

8.2.1 Public School Dance Educators

Some associations exist for dance educators in public schools, particularly in provinces where dance is part of the core curriculum of public schools. The [Council of Ontario Drama and Dance Educators](#) (CODE) counted more than 900 dance and drama teachers in its membership but could not isolate dance teachers. The [Association québécoise des enseignants de la danse à l'école](#) (AQEDÉ) in Quebec, formed in 2010, counted 75 members. Membership numbers were unavailable from the [BC Dance Educators Association](#), a provincial specialist association of the BC Teachers Federation. [Physical and Health Education Canada](#) (PHE Canada), the association for physical education teachers, supports dance education activities through the [Dance Education Program Advisory Committee](#). The Advisory Committee works to promote high-quality dance education and assists in networking through curriculum development, programming and research.⁷

8.2.2 Recreational Dance Teachers

Three provincial dance teacher associations were identified: [Alberta Dance Educators Association](#), [Dance Teachers Association of Newfoundland](#) and [Réseau d'enseignement de la danse](#) in Quebec, totalling close to 150 teachers. Nineteen additional teaching associations or networks were identified, thirteen relating to specific dance forms and six addressing multiple forms, such as [Associated Dance Arts for Professional Teachers](#) (ADAPT), which offers a certified dance syllabus with yearly examinations in tap, jazz, and ballet to over 150 schools.⁸ Dance conventions and competitions were considered another means to access the recreational multiple-form dance studios. A partial list of 25 larger private competitions and non-profit festival-competitions was included in the inventory.

Three provincial and nineteen additional teaching associations or networks were identified, thirteen relating to specific dance forms and six addressing multiple forms.

⁷ PHE Canada has a membership of over 12,000 educators and administrators working in the school system, as well as university professors engaged in pre-service teacher training and in research in physical and health education. The Dance Education Program Advisory Committee is a volunteer group of individuals that provides advice, guidance, and recommendations to PHE's Board of Directors.

⁸ Canada's National Ballet School's [Want to Dance website](#) and [National Dance Registry](#) is potentially another important network or listing of dance schools across the country. This was identified after the inventory research was completed.

8.2.3 Dance Scholars

The one dance scholar association, [Canadian Society for Dance Studies](#) counts 100 members. More Canadian dance scholars might also hold membership in American or international organizations such as the [Congress on Research in Dance](#), the [Society for Dance History Scholars](#), and the [International Council on Traditional Music](#).

Dance Professions and Related Activities

Circle Dancing
Seniors Ecstatic Dance Liturgical Dance Therapy
Private Studio Conventions Youth
For-Profit Dance Competitions Health & Wellness
Managers

9 Dance Professions and Related Activities

9.1 Preamble

This grouping includes activities where dance is not the central focus, such as dance as part of a spiritual practice, in health and wellness, and in sport. It also includes managers and talent agencies and specific population demographics. In total eight associations and 40 dance groups were identified across this wide variety of fields.

9.2 Notes on Dance Professions and Related Activities

9.2.1 Dance as a Part of a Spiritual Practice

Ecstatic Dance

The main modalities of ecstatic dance in Canada are Kundalini Dance, 5Rhythms, Dancing Freedom, and Core Connexions. Vancouver, Victoria, Calgary and Toronto are the hubs for ecstatic dance in Canada. It is usually characterized as both a spiritual and healing practice. The [5Rhythms Teachers Association](#) has eight Canadian members.

Liturgical Dance

Eleven Canadian Christian dance organizations are listed on the [Christian Dance Fellowship of Canada](#) website, but no direct contact was made.

Circle Dance

The [Sacred Circle Dancing in Edmonton](#) website includes the [Canadian Sacred Circle Dance Directory](#) with the contact information for over 40 regular groups across the country. Much of this activity is located in Ontario and British Columbia. The [Toronto Circle Dance](#) website lists seven circle dance groups in Quebec and Ontario.

9.2.2 Dance in Health and Wellness

In mental health, the [American Dance Therapy Association](#) counted 25 Canadian members. [Healthy Dancer Canada](#) listed 25 individuals and organizations in their online membership directory, from certified athletic therapists to dance educators, and medical clinics to dance schools. The [Society for the Arts in Dementia Care](#) has no registered dance practitioners but they did include a dance seminar during one of the association's conferences. Information on services or membership numbers was not available from the [Arts Health Network Canada](#) (BC chapter), [National Network for Arts in Health Canada](#) or [Artists' Health Centre Foundation](#).

[Healthy Dancer Canada](#) listed 25 individuals and organizations in their online membership directory, from certified athletic therapists to dance educators, and medical clinics to dance schools.

9.2.3 Dance in Sport

Cheerleading, gymnastics and figure skating were generally not considered dance activities for the purpose of this report. However, since there is choreography involved in these activities and for future reference we identified the following organisations: [Cheer Canada](#) comprises nine provincial cheerleading associations, [Gymnastics Canada](#) is a collective of 700 clubs and twelve provincial gymnastics federations and [Skate Canada](#) has thirteen regional offices.

9.2.4 Managers and Talent Agencies

[North American Performing Arts Managers and Agents](#) reports two Canadian members include dance in their roster of artists. Three talent agencies were identified, but more are thought to exist. Dance presenting organizations are addressed in Chapter 10: Dance and Arts Associations.

9.2.5 Specific Population Demographics

Seniors

Brain Beat Dance is a dance teaching method geared towards seniors that aims to help them stay active and keep fit. The [Brain Beat Dance Canada Senior Association](#) in Toronto reports 16 instructor members, 21 general members and 100 people taking a training course in Canada.

Youth

[Dance and the Child international](#) counted 235 Canadian members (including adults and children). The national organization [Arts Network for Children and Youth](#) lists 34 organizational members on their website, with an unspecified portion of these working specifically in dance.

New Immigrants

The [Coalition for New Canadians for Arts and Culture](#) provides services to new immigrant individuals and communities working in arts and culture. No membership or dance-specific information was available.

Dance and Arts Associations



A word cloud representing Canadian provinces and territories. The words are arranged in a roughly rectangular shape, with 'Canada' at the bottom center. The words are: New Brunswick (vertical), Ontario, Alberta, British Columbia, Saskatchewan, Newfoundland & Labrador, Québec, Northwest Territories, Canada, Pluri-Provincial, Manitoba, and Nova Scotia. The colors of the words correspond to the colors of the respective provinces and territories.

New Brunswick
Ontario
Alberta
British Columbia
Saskatchewan
Newfoundland & Labrador
Québec
Northwest Territories
Canada
Pluri-Provincial
Manitoba
Nova Scotia
Yukon
Nunavut

10 Dance and Arts Associations

10.1 Preamble

The associations in this grouping include national and provincial dance and arts associations, dance and performing arts presenting associations, and minority official language arts associations. Their common focus is on dance as an art form, either via an exclusive dance lens or via a multi-disciplinary lens that recognizes dance as one of its constituent disciplinary interests. Many of the associations addressed in this section focus on the interests of professional artists, but not all. In total, 56 associations, 1,753 organizations, and 17,111 individuals were tallied.

10.2 Notes on Dance and Arts Associations

Provincial dance associations exist in many regions across Canada including Newfoundland & Labrador, Prince Edward Island, Nova Scotia, New Brunswick, Quebec, Ontario, Manitoba, Saskatchewan, Alberta, and British Columbia. The Yukon, Northwest Territories and Nunavut do not have local dance associations.

Many of the associations in this section focus exclusively on professional dance including the [Canadian Dance Assembly](#), the [Dancers Transition Resource Centre](#), the Canadian Alliance of Dance Artists ([BC Chapter](#) and [Ontario Chapter](#)), the performing artist unions, the presenter associations such as the [CanDance Network](#), and many of the minority official-language arts associations. However, most of the provincial dance associations represent all levels of dance activity, including [Alberta Dance Alliance](#), [Dance Nova Scotia](#), [Dance Manitoba](#), [Dance Ontario](#), and [The Dance Centre](#) in British Columbia. The [Regroupement québécois de la danse](#) (RQD) in Quebec represents only the professional dance sector.

10.2.1 National and Multi-Provincial Associations

The [Canadian Dance Assembly](#) reports 77 organizational and 520 individual members, while the [Dancers Transition Resource Centre](#) reports 676 individual members. The [Fédération Culturelle Canadienne Française](#) coordinates thirteen regional organizations serving the interests of francophone artists outside of Quebec (each of which may or may not have dance artists in their membership).

Presenters

The [CanDance Network](#), a national association of dance presenters, reports 40 members. Canadian Arts Presenters Association/l'Association canadienne des organismes artistiques ([CAPACOA](#)) reports 75 presenter, network, business, associate, supporting or individual members involved in dance. Approximately 12 of 84 [Atlantic Presenters Association](#) members present dance. Its francophone equivalent [RADARTS](#) –(Réseau atlantique de diffusion des arts de la scène) was not able to provide membership numbers. [Le Réseau des grands espaces](#), a network of francophone presenters in Western provinces and the North do not have any members currently working in dance.

Performing Artist Unions

[Union des artistes](#), representing performing artists working in French Canada, counts 803 members with 'dancer' as their primary or secondary function. [ACTRA](#) National, could not identify which members are dance artists. It's English-language equivalent, [Canadian Actor's Equity Association](#), was not able to provide statistics of members involved in dance activity.

10.2.2 By Provincial Associations

Newfoundland and Labrador

[DanceNL](#) is the dance association for Newfoundland and Labrador with 44 individual and 13 organizational members. Dance member numbers were unavailable for [Réseau culturel francophone de Terre-Neuve-et-Labrador](#) and the [Association of Cultural Industries Newfoundland & Labrador](#).

Prince Edward Island

Prince Edward Island does not have a provincial service organization. However, [Culture PEI](#) is a human resources sector council specifically for cultural workers. There is also a francophone arts organization, [Fédération culturelle de l'Île-du-Prince-Édouard](#), although it is uncertain that it has any dance members. The vast majority of the dance activity in the province takes place in dance schools, and there are informal networks amongst the teachers.

Nova Scotia

[Dance Nova Scotia](#) reported 167 individual and 19 organizational members and the [Association acadienne des artistes de la Nouvelle-Écosse](#) reported three dance members. Membership numbers were unavailable for the [Fédération culturelle acadienne de la Nouvelle-Écosse](#).

New Brunswick

The [Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick](#) reports 9 dance members, and the [Conseil provincial des sociétés culturelles](#) website indicates 16 regional organizational membership devoted to cultural action, although it is not clear how many work in dance.

Quebec

The [Regroupement québécois de la danse](#) (RQD) reports 382 individual and 67 organizational members. [La danse sur les routes du Québec](#) reports 21 individual and 74 organizational members. [English-Language Arts Network](#), representing Anglophone artists in Quebec reports, 70 individual and six organizational members involved in dance.

Ontario

The [Canadian Alliance of Dance Artists, Ontario Chapter](#) reports 172 individual members. The [Dance Ontario Association](#) reports 267 individual members, 344 group members, including studios and professional companies, and an electronic mailing list of approximately 1490 addresses, reaching into smaller communities. [Ontario Dances](#), a program of the [Ontario Arts Council](#), supports 10 audience development facilitators and 9 multi-disciplinary presenters, while the Franco-Ontarian network of presenters, [Réseau Ontario](#), indicates that three of its 21 multi-disciplinary and specialized presenters include dance, with an additional twelve school members that regularly program dance. [Alliance culturelle de l'Ontario](#) reported three members involved in dance. [Cultural Pluralism in the Arts Movement Ontario](#) includes 13 dance organizations. Membership numbers were unavailable from [Community Arts Ontario](#).

Manitoba

Dance Manitoba reported 56 individual members (seven youth, 28 individual, 21 honorary) and 72 organizational members. The [Arts and Cultural Industries Association of Manitoba](#) reported two individual and four organizational members involved in dance. [The Manitoba Arts Network](#) reported five dance performing groups in 2011-2012, and also includes presenter members though it is unknown how many program dance. Membership numbers were unavailable from [Association culturelle franco-manitobaine](#).

Saskatchewan

[Dance Saskatchewan Incorporated](#) reported 387 individual and organizational members, with a total of 7,500 individuals accessing their services. [The Organization of Saskatchewan Arts Councils](#) reports approximately 35 arts councils and over 100 school members. [The Conseil culturel Fransaskois](#), a network of presenters, was not able to provide dance-specific membership information.

Alberta

[Alberta Dance Alliance](#) estimates that between 12,700 and 16,000 individuals dance in the province through the activities of 300 studios, 17 professional companies and 196 non-professional companies or groups. [Arts Touring Alliance of Alberta](#) reported four touring dance organizations and 91 presenters in rural communities. The [Regroupement artistique francophone de l'Alberta](#) lists 13 individuals involved in dance in its online directory.

British Columbia

The [Canadian Alliance of Dance Artists/BC Chapter](#) reports 160 individual members. [The Dance Centre](#) reports 175 individual and 33 organizational members and [Made in BC-Dance on Tour](#) includes 44 individual and 15 organizational members. The [Conseil culturel et artistique francophone de la Colombie-Britannique](#) reports eight individuals involved in dance. [BC Touring Council](#) reports 15 dance groups and 15 or 20 multi-discipline presenters that present dance. [ArtsBC](#) promotes over 300 arts councils, organizations, businesses and affiliates, individuals and students, but cannot say at present how many are involved in dance.

Yukon

[The Association franco-yukonnaise](#) reports between four and eight individuals and no organizations involved in dance. [ArtsNet Society](#) in Whitehorse did not provide membership numbers.

Northwest Territories

Membership numbers were unavailable from neither the [Aurora Arts Society](#) nor the [Fédération franco-ténoise](#).

Nunavut

[Qaggiavuut! Society for a Nunavut Performing Arts Centre](#) listed nine individuals involved in dance on the Society's website directory.

Conclusion

The tallies in this report reveal the magnitude and diversity of dance expression in Canada. Identified here are the numerous structures that operate on national or regional and local levels facilitating dance activity in many different dance genres and modes of engagement.

Dance also operates outside of easily discernible organizational structures. This report could not hope to capture the instances of spontaneous dancing, both from within a particular tradition, such as Hora dancing at Jewish weddings, Irish Sean nos or 'kitchen party' dancing, and the more generalized, such as the waltzes and polkas that might take place at various family and community gatherings, or popular dances such as moshing and slamming that take place in nightclubs. Newer trends such as flash mobs and the proliferation of dance content in video gaming has not been touched upon. There is undoubtedly much dance activity occurring through amateur musical theatre productions in the country. The volume of dance that is deeply embedded in a spiritual or private cultural practice, such as ceremonial dances within Aboriginal cultures, or the whirling dance of Sufism, is also beyond the scope of this report.

Imagining these possibilities of dance, coupled to the rich information that has been gathered here, points to the exciting and wondrous vitality of dance in the lives of Canadians. This inventory provides the starting point for a living database that will continue to grow in scope and scale as the Canada Dance Mapping Study progresses. It offers a valuable resource and reflection of dance in Canada.