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Findings from Yes I Dance: A Survey of who Dances in Canada



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Research and Evaluation Section
150 Elgin Street, P.O. Box 1047
Ottawa ON Canada K1P 5V8
613-566-4414 / 1-800-263-5588 ext. 4526
research@canadacouncil.ca
Fax 613-566-4390
www.canadacouncil.ca

Or download a copy at: <http://canadacouncil.ca/council/research/find-research>

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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.



Findings from Yes I Dance: A Survey of Who Dances in Canada

FINAL REPORT

Submitted to:

Claire McCaughey
Head, Research and Evaluation Section
Canada Council for the Arts
Claire.McCaughey@canadacouncil.ca

EKOS RESEARCH ASSOCIATES INC.

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EKOS RESEARCH ASSOCIATES

Ottawa Office

359 Kent Street, Suite 300
Ottawa, Ontario
K2P 0R6
Tel: (613) 235 7215
Fax: (613) 235 8498
E-mail: pobox@ekos.com

Toronto Office

51 Wolseley Street
Toronto, Ontario M5T 1A4
Tel: (416) 598-8002
Fax: (416) 533-4713
Email: toronto@ekos.com

Winnipeg Office

7 Prominence Point
Winnipeg, Manitoba
R3Y 0A9
Tel: (204) 221-9923
E-mail: winnipeg@ekos.com

www.ekos.com

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Project Authority:

Claire McCaughey, Canada Council for the Arts

Study Management Team

Marlene Alt, Canada Council for the Arts

Ellen Busby, Canada Council for the Arts

Caroline Lussier, Canada Council for the Arts

Myles Warren, Ontario Arts Council

Survey Development and Testing Panel

Marc Boivin

Pierre Chartrand

Anne Desroberts

Gordon Gordey

Geraldine Manossa

Claire Marchand

Kevin Ormsby

Lata Pada

Jon Reid

Marc Richard

Lee Saunders

Renata Soutter

Gerri Stemler

Research Partners

EKOS Research Associates

Inga Petri, Strategic Moves

Lys Stevens

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EXECUTIVE SUMMARY

As part of the Canada Council for the Arts' Canada Dance Mapping Study, Canadians who dance, teach dance or choreograph were invited to participate in a bilingual nation-wide online survey called Yes I Dance (Oui je danse). The survey was designed with the purpose of gaining a better understanding of who dances in Canada, where they dance, and why. This report presents the findings from this landmark survey of the dance field in Canada.

Methods

The survey was open to all people living in Canada ages 16 and older who dance, teach dance, or choreograph dance in some type of organized or on-going way. The online survey was designed by EKOS Research Associates and Strategic Moves in consultation with the study management team. Questions were designed to capture the breadth and diversity of dance in Canada, as well as socio-economic and demographic details on Canadians who dance. A rigorous engagement strategy was used to encourage organizations and individuals to pass the survey on to anyone who dances. A total of 8,124 Canadians told us, "Yes, I dance." As the exact universe of dance participants in Canada is unknown, this is considered to be a non-representative sample of those involved in dance in Canada and results have been analyzed with this limitation in mind.

Variety of Backgrounds Involved in Dance

The sample of 8,124 respondents to the survey includes 2,176 individuals, or 27 per cent, who are dance professionals and 5,948, or 73 per cent, who are leisure dance participants. In most areas of the report, findings are reported separately for dance professionals and leisure dance participants. The overall sample is well represented by all age groups, from teens aged 16 and 17 (3 per cent) to those over 65 (15 per cent), although seniors are much less represented among dance professionals (three per cent). The average age is 45 among leisure dance participants and 36 among dance professionals. One in five in the sample is male.

Geographically, just over one-third of the sample hails from Ontario. Relative to the national population of Canada, there is an over representation from British Columbia (23 per cent) and under representation from Quebec (15 per cent). The remainder of the regions are represented in expected proportions. One-third (34 per cent) live in Toronto, Vancouver or Montreal, and another 18 per cent live in other Census Metropolitan Areas¹. At the other end of the spectrum eight per cent of respondents live in a rural setting.

¹ Urban Census Metropolitan Area (CMA) is an area consisting of one or more neighbouring municipalities situated around a major urban core. A CMA must have a total population of at least 100,000 of which 50,000 or more live in the urban core.

Variety of Dance Forms Represented

One hundred and ninety dance forms are represented in the survey. Six in ten participate in the two most popular types of dance: contemporary and modern dance (34 per cent), and ballroom and social dance (26 per cent). European traditional and folk, and ballet are similarly popular (cited by 22 and 19 per cent, respectively), followed by country dance and Canadian (16 per cent). Most survey respondents (80 per cent) described involvement in two or more forms of dance. In fact, 40 per cent of survey respondents reported involvement in four or more dance forms.

Intensity of Involvement in Dance

Dance professionals spend an average of 17.7 hours per week in dance. Leisure dance participants say they devote 6.5 hours per week to their involvement in dance, although this declines with age. Survey respondents describe a lifelong involvement in dance, citing an average of 23.9 years in dance among dance professionals and 16.9 among leisure dance participants. In fact, leisure dance participants over the age of 55 report two decades of involvement in dance, and dance professionals describe four decades of history with dance.

Form of Involvement

Most survey respondents tell us that they participate in dance through a variety of means. They dance with a group (78 per cent) and/or take classes (82 per cent). Almost half say they teach in some form of dance (44 per cent) and/or create dance (46 per cent). Over half are involved in performing for an audience or competing in dance. These performances most often take place in festivals or community events, according to seven in ten of those who perform. Over half say they perform in arts facilities. Formal competitions and school settings are also a place for one in three to showcase their talents. One in six points to televised performances or work with restaurants, theme parks and cruise ships as avenues for performing dance.

Survey results indicate that dance is organized in a variety of ways. Two in three say that they pursue dance through community groups, dance clubs and associations. Just under six in ten pursue dance through dance schools and studios. One in three say that they belong to companies, troupes or crews. Similarly, in terms of sources for learning dance, equally high proportions have learned through dance schools and through recreational/community groups or associations. One-on-one instruction is also a popular choice cited by just over one in four. Almost as many point to post-secondary institutions, but equal numbers say that they are self-taught. Validating this point, use of books and digital/online sources is surprisingly high (cited by nine per cent of survey respondents overall), rivalling primary and secondary school curriculum as a source for learning dance.

Reasons for Dance

Survey findings put enjoyment at the top of the list of primary reasons for involvement in dance when both dance professionals and leisure dance participants are looked at together. Dance professionals, however, have fairly different motives for dance compared with leisure dance participants. The most often cited motive for dance professionals in the survey to be involved in dance is artistic expression (cited by 78 per cent), in addition to enjoyment (76 per cent). Employment (61 per cent) and performing (57 per cent) are

also strong reasons. Among leisure dance participants enjoyment is the most frequently cited (94 per cent), followed by exercise and fitness (81 per cent), and then social connection (72 per cent), with artistic expression as a distant fourth reason (42%). Responding to an open-ended question, many in the survey said that dance provides them with the benefit of developing deeper social connections; a response considerably more prevalent among men, in both the dance professional and leisure dance participant segments. Many also described dance as a source of joy and passion that provides them a sense of mental and physical well-being, stimulation and, in some cases, escape from the stresses of daily life. Others talked of the opportunity to express themselves and tapping their creativity, as well as teaching other valuable life skills.

Survey respondents described a connection, sense of enjoyment and participation in the world of dance, echoed in the high degree of attendance at live dance performances reported in the survey. In fact, 85 per cent of dance professionals and 70 per cent of leisure dance participants said they attend live dance performances, citing an average of six performances a year among leisure dance participants and 12 per year among dance professionals.

Dance Professionals

The 27 per cent of survey respondents who are dance professionals reported an average of 11.7 years of earning dance income. As years of earning increases with age, it is not surprising to see that male dance professionals have earned dance income for marginally longer (13.3 years compared with 11.4 among women), given that the average age of male dance professionals in the survey is older (41 years of age), than it is for women (36 years of age).

Eight in ten dance professionals in the survey report an average of 9.5 years of training through a dance school or program prior to their career in dance. Although male dance professionals in the survey are older on average, they typically report considerably fewer years of training through a dance school or program (5.9) prior to earning income, whereas women reported an average of 10 years of training through a school or program specific to dance. Six in ten dance professionals also say that they have taken some individualized training (e.g., with a mentor, elder, guru or self-taught). The average number of years of individual training is typically shorter (5.7).

When asked about their primary role in professional dance, almost half (47 per cent) of dance professionals in the survey described their main role as a teacher. Another one in three (32 per cent) said they are a primarily a performer (hereafter referred to as ‘dancer’) and 16 per cent described themselves as primarily a choreographer. While dancers are typically younger, it is the older dance professionals who are considerably more likely to describe themselves as teachers or choreographers.

The average income earned by dance professionals in the survey, in their primary role, is \$11,207. This is highest among teachers (\$14,170), followed by choreographers (\$10,385), with dancers reporting the least income (\$6,715). Across the different roles, incomes increase with age of the dance professional (until age 65). Men typically report higher incomes than women in the roles of dancer and, in particular, choreographer. On the other hand, in teaching it is women who typically report higher incomes than men.

Overall, dance professionals in the survey report a combined average of \$32,003, including dance-related income and income earned outside of dance. This typically includes 54 per cent earned in dance-income, with a ratio of two-thirds earned in the primary role and one-third earned in other dance-related activities. The remaining 46 per cent is income earned outside of dance. The proportion of income earned for dance-related activities, and in the primary dance role, increases steadily with years of earning dance income. For example, among survey respondents with less than one year in dance, one-quarter of all income is earned from dance. This grows to 62 per cent of all income earned through dance (with 42 per cent of all income earned in the primary dance role) for those with more than 10 years of history earning income in dance. It is even higher among those with 20 or more years of earning income in dance.

Dance professionals in the survey reported their average work week to include 40.6 hours of paid time, 48.5 hours when unpaid hours in dance activities are added in. Just over half of this time is spent earning income outside of dance (21.2 hours). Another 27.3 hours per week are spent, on average, in dance related activities. This includes 15.5 hours in the primary role (11.4 paid and 4.1 unpaid), and 11.8 hours in other dance activities (8 paid and 3.8 unpaid). Dance professionals who receive dance income through cash prizes and awards, as well as honoraria typically report more unpaid hours in their main dance role than those receiving income through professional fees and salaries, or grants to individuals.

Provincial variations

While the objective of the survey was not to specifically compare and contrast findings by province or territory, the results are intended to understand the patterns and diversity of dance geographically across the country. A profile of dance activities was constructed for each region in Canada; these are featured in the last chapter of the report. Results describe a rich diversity of dance participation across all regions. Taken together, there are some interesting patterns that stand out as more unique to or concentrated in some regions:

- The proportion of dance professionals responding to the survey was highest in Alberta and Quebec. Respondents from these provinces were also more likely to indicate they receive money for their participation in dance. Leisure dance participants made up the majority of survey respondents in every province but were more predominant in BC and Saskatchewan;
- Dance forms falling into the contemporary and modern category, which were the most common of forms among all survey respondents, were even more common among respondents in Alberta, Quebec, and PEI. Ballroom and social dance forms were more often cited by respondents from BC. European traditional and folk dances were most often mentioned by respondents in Saskatchewan, Manitoba, Ontario, and Nova Scotia;
- Survey respondents in Alberta, Ontario, and Newfoundland were more likely than those in other provinces to say they teach dance, while those in BC, Manitoba and Ontario were more likely to say they dance with a group.

Overall

The survey findings demonstrate the wide variety of dance genres and forms practiced by Canadians. Also portrayed are the different patterns of involvement in dance, from starting very young and pursuing a long and formalized career in dance, to learning late in life and participating informally through community groups and clubs, and everything in between. Canadians told us they participate in dance through a wide variety of roles including teaching and choreography, as well as dancing and connecting with groups and taking classes.

Results emphasize the importance of dance learned and pursued through community sources, as well as more formalized dance schools and studios. Findings also emphasize the non-discriminatory nature of dance, practiced by Canadians of all ages, and socioeconomic segments, in a lifelong pursuit of involvement in an activity that brings them joy and connection to community. Some practice dance as a form of income and employment, but most practice it as a form of relaxation and enjoyment, to express themselves artistically, culturally and/or spiritually, and fundamentally to connect with their friends, family, and cultural or spiritual group. It is also relied on by three in four respondents as a way of practising a healthy lifestyle, using dance to bring exercise and fitness into their life. Results highlight some interesting patterns related to gender and age that point to the important role dance plays in the lives of both young women, and men pursuing some forms of dance. They also suggest the importance of social connection that dance brings to some older Canadians, particularly men, who find a way to break through or avoid isolation through dance.

Results show that dance professionals and leisure dance participants have many fundamental differences, but also many commonalities in how, where and why they pursue dance. Findings also suggest some cross over between these two segments, with most dance professionals also pursuing dance for leisure, and some leisure participant also being paid for some dance activities. Dance professionals are found within all dance categories. For dance professionals, results highlight the very low level of income earned from dance activities, and the need to supplement dance income with non-dance income in roughly equal proportions in order to make ends meet. The need to volunteer almost one-third of their hours through unpaid dance activities is also striking.

1. INTRODUCTION

1.1 OVERVIEW

The Canada Council for the Arts is leading the Canada Dance Mapping Study in collaboration with the Ontario Arts Council (OAC), a major research project intended to establish a picture of Canada's dance ecosystem and its social and economic impacts. This is a landmark study representing the first attempt to map dance, including professional and leisure dance activities, in Canada. The Canada Council and OAC are working in collaboration with the dance field and arts funders at all levels to develop this first-of-its-kind map of dance in Canada.

As part of the Dance Mapping Study, EKOS Research Associates, with the assistance of Strategic Moves, was contracted to coordinate a bilingual nation-wide online survey of Canadians who are involved in dance, called Yes I Dance (Oui je danse). More than 8,000 people who dance participated in the survey, representing every province and territory and 190 dance forms. This report details the findings of this research.

1.2 PURPOSE AND SCOPE

As part of the Canada Dance Mapping Study, this survey was conceptualized with the purpose of gaining a better understanding of who dances in Canada, where they dance, and why. The goal of the Canada Dance Mapping Study is to enhance the current understanding of the dance field's contribution to the arts and the public's appreciation of and support for dance in Canada. The survey results are intended to be presented alongside a visual map of dance in Canada.

1.3 APPROACH AND METHODOLOGY

a) Overview

EKOS Research worked with Strategic Moves, the Project Authority and the Study Management Team (collectively referred to throughout this report as the survey partners or survey team) to design and administer a bilingual (English/French) online survey of Canadians who dance. The survey was open to all people living in Canada ages 16 and older who dance, teach dance, or choreograph dance in some type of organized or on-going way. Responses were collected from November 19, 2013 to February 2, 2014. A total of 8,124 responses were collected over this time. A detailed description of the methods used can be found in Appendix A.

b) Systems Theory

The overall Canada Dance Mapping Study has taken a systems theory approach, which recognizes the interconnections and dynamic relationships within the dance field, rather than discrete silos of activity. In the spirit of this approach, the Yes I Dance survey was designed and administered to capture a broad understanding of what it means to be involved in dance in Canada. All Canadians who dance, whatever the reason – including those who self-identify as dancing for leisure, professionally, or for any other reason – were invited to participate in the survey.

c) Outreach

The survey partners undertook a multi-platform approach to promote the survey, including email notices and regular reminders to a number of organizations connected with dance; updates and reminders about the survey on social media and the Canada Council and OAC websites, as well as adding an announcement in e-bulletins; a video posted to YouTube and shared across social media; Facebook ad buys; and promotion of the survey through the survey partners' own personal and professional contacts encouraging people to "pass it on".

d) Incidence survey

The Yes I Dance survey was launched without precise knowledge as to the incidence of dance in Canada². In order to better understand the incidence of dance activities among Canadians 16+, a representative survey may be conducted at some point in the future to establish the incidence of people who dance, teach dance, or choreograph dance on an ongoing or regular basis.

e) Limitations

There are a number of limitations to this study that must be taken into consideration when interpreting the findings:

- The survey was not intended to necessarily create a representative picture of dance activities, dancers, choreographers, and dance teachers in Canada, but to gather intelligence of the richness of diversity and involvement in dance activities. Therefore, while the data are useful in painting a picture of the ways in which some Canadians pursue dance, they cannot establish the incidence or estimates of the volume of Canadians who dance in Canada.
- From what we know during the collection of the data, some organizations and individuals with connections to specific genres or regions promoted the survey with more vigor than others and/or were generally more successful in reaching a wide network of dance professionals and

² No population statistics exist on the number of Canadians over the age of 15 who dance on a regular basis.

leisure dance participants. Similarly, the distribution of dance organizations that agreed to assist with the promotion of the survey appears to be uneven across types of dance organizations (e.g., including a high concentration of dance schools). As a result, the data can only be treated as being reflective of “survey respondents” rather than the dance field and no margin of sampling error can be applied.

- Further, the results of the survey are subject to self-selection bias, as respondents elected to participate.
- As the survey was available through an open web link, there exists the possibility that some respondents may have completed the survey more than once.

1.4 ORIENTATION FOR READERS

Survey results are reported overall, as well as separately for dance professionals responding to the survey and for leisure dance participants.

Results may not always add to 100 per cent. In some cases, “don’t know” or “prefer not to say” categories have not been shown and results add to less than 100 per cent. In some cases, respondents were able to select more than one answer and results may add to more than 100 per cent.

Results are presented by age and gender where there are interesting or meaningful differences among sub-segments. In some cases, differences are also presented by population density of community and by role in dance or other key segments. Results are only presented when statistically and substantively different from the overall results.

It was not the intent of the survey to compare or contrast results by type of dance or by province/territory.

1.5 ORGANIZATION OF THE REPORT

The report is organized into five main sections describing the national results of the survey. A sixth section includes regional profiles. Chapter 2 profiles a demographic snapshot of the sample. Chapter 3 details the manner in which respondents are involved in dance. Chapter 4 provides findings on why respondents say they are involved in dance. Chapter 5 presents information about dance professionals including their background in dance, their income from dance and from non-dance activities, as well as the hours that they work on a weekly basis. Results are segmented by province/region in Chapter 6 of the report. Due to the relatively small numbers reported for certain provinces and territories (thereby limiting the amount of detail that can be reported separately) the Atlantic Provinces are combined into one regional profile, as are Manitoba and Saskatchewan and the three Territories.

2. PEOPLE INVOLVED IN DANCE

A total of 8,124 Canadians told us they dance, teach dance, or choreograph dance. This total includes 2,176 people (27 per cent of respondents) who indicated they are dance professionals (persons who identified themselves in the survey as a professional in dance and/or report dance income in the form of professional fees or salary). It also includes 5,948 (73 per cent of respondents) who are leisure dance participants (persons who do not report dance income from professional fees or salary and did not identify themselves as professionals in dance). The following sections describe key demographic characteristics of the respondents to the survey (gender, age, socioeconomics, and geography).

2.1 AGE AND GENDER

The average age of survey respondents is 43. Almost one in five (18 per cent) are under age 25 (including three per cent who are 16 and 17). A large proportion – 15 per cent – is over age 65, with the remainder of respondents falling in one of the middle age cohorts. Dance professionals responding to the survey are more heavily concentrated in the 25 to 54 age range (63 per cent) (and is especially concentrated between ages 25 and 44 – 52 per cent), compared with leisure dance participants. Leisure dance participants are older, with a mean age of 45, whereas an average age for dance professionals is 36.

More women (77 per cent) responded to the survey than men (21 per cent). Of the 2,176 dance professionals in the survey, 84 per cent are women compared to 75 per cent of leisure dance participants who are female. The average age among female dance professionals is 36. Their male counterparts are older, with an average age of 41. Men who dance for leisure (24 per cent of leisure dance participants) are also older than their female counterparts at an average age of 51 years old while the average age among women is 44.

Table 2.1: Dance Professionals and Leisure Dance Participants by Gender and Age

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Gender³			
Men	21%	24%	15%
Women	77%	75%	84%
Age⁴			
16-17 years	3%	4%	2%
18-24 years	15%	15%	17%
25-34 years	20%	16%	32%
35-54 years	23%	20%	31%
55-64 years	16%	18%	9%
65 years or older	15%	20%	3%
Mean Age	43.0	45.4	36.3

2.2 SOCIOECONOMIC STATUS

Just over one-quarter of survey respondents reported household incomes of under \$40,000 for 2012. One-quarter (25 per cent) had an income between \$40,000 and \$80,000, and slightly fewer (22 per cent) reported incomes of \$80,000 or greater. More than one in five respondents (27 per cent) did not provide information about their household income, which is likely due in part to the high number of young people and students responding to the survey, who are less likely to know household income. There are more dance professionals than leisure dance participants in the bottom income groups (35 per cent of dance professionals have incomes under \$40,000, compared to 23 per cent of leisure dance participants).

Table 2.2: Household Income: Dance Professionals and Leisure Dance Participants

Gross Household Income for 2012	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Under \$19,999	12%	10%	16%
\$20,000 to \$39,999	15%	13%	19%
\$40,000 to \$59,999	13%	13%	14%
\$60,000 to \$79,999	12%	12%	10%
\$80,000 to \$99,999	8%	8%	8%
\$100,000 or more	14%	14%	13%
Don't know / Prefer not to say	27%	30%	20%

³ Table excludes the segment of respondents who preferred not to specify their gender.

⁴ Table excludes the segment of respondents who preferred not to specify their age.

One in three survey respondents (34 per cent) is employed 30 hours or more per week year-round. Eighteen per cent are retired, which is more common for leisure dance participants (24 per cent) than dance professionals (three per cent); this is also the case for full-time students, where 17 per cent of leisure dance participants are students compared to 10 per cent of dance professionals. Fifteen per cent of all survey respondents are self-employed, which is higher for dance professionals (30 per cent) than leisure dance participants (nine per cent).

Table 2.3: Employment Status: Dance Professionals and Leisure Dance Participants

Employment	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Employed 30 hours or more per week year round	34%	34%	33%
Employed less than 30 hours per week year round	8%	7%	12%
Seasonally employed	2%	1%	6%
Self-employed	15%	9%	30%
Unemployed and looking for work	2%	2%	2%
Full-time student	15%	17%	10%
Retired	18%	24%	3%
Other	4%	3%	5%
Prefer not to say	2%	2%	1%

More than half of the survey respondents reported that their highest level of education is a university degree, including 32 per cent with an undergraduate degree (more common among dance professionals than leisure dance participants) and 27 per cent having completed a graduate degree as their highest degree (more common among leisure dance participants than dance professionals). One in five (20 per cent) has obtained a college diploma, or trade or apprenticeship certificate (more common for dance professionals). Fifteen per cent have completed high school as their highest level of education. Consistent with the proportion of respondents who are under age 18, four per cent of survey respondents have only had the opportunity to obtain some high school education.

Table 2.4: Highest Level of Education Completed: Dance Professionals and Leisure Dance Participants

Employment	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Some high school	4%	4%	2%
High school	15%	16%	14%
College, trade/apprenticeship	20%	18%	24%
University (Undergraduate)	32%	30%	37%
University (Graduate)	27%	29%	21%
Prefer not to say	2%	3%	2%

2.3 GEOGRAPHIC LOCATION

More than one-third of survey respondents reside in Ontario (36 per cent), nearly one in four live in British Columbia (23 per cent), and 15 per cent are from Quebec. Thirteen per cent are located in Alberta, Saskatchewan, and Manitoba, 12 per cent are in the Atlantic Provinces, and one per cent reside in the Territories. The concentration of Quebecers is higher among dance professionals (20 per cent) relative to the concentration among leisure dance participants (13 per cent). On the other hand, the concentration of dance professionals in British Columbia is lower (19 per cent) relative to the representation from leisure dance participants in the sample (25 per cent).

Table 2.5: Province or Territory of Residence: Dance Professionals and Leisure Dance Participants

Province/Territory	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
British Columbia	23%	25%	19%
Alberta	7%	7%	9%
Saskatchewan	3%	3%	3%
Manitoba	3%	4%	3%
Ontario	36%	36%	35%
Quebec	15%	13%	20%
New Brunswick	2%	2%	2%
Nova Scotia	6%	6%	5%
Prince Edward Island	2%	2%	2%
Newfoundland and Labrador	2%	2%	2%
Yukon/NWT/Nunavut	1%	1%	1%

Half of survey respondents (52 per cent) live in a Census Metropolitan Area⁵ (CMA). Two in three of these live in the Toronto, Vancouver or Montreal CMA (34 per cent overall). Four in ten live in an urban centre that is smaller than a CMA (i.e., in cities of less than 100,000 people). Eight per cent live in rural areas. These concentrations are very similar between dance professionals and leisure dance participants.

Table 2.6: Population Density of Residence: Dance Professionals and Leisure Dance Participants

Province/Territory	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Major 3 cities (Toronto, Vancouver, Montreal)	33%	31%	40%
Other Census Metropolitan Areas (i.e., cities with 100,000 or more)	18%	18%	17%
Rest of Urban centres (less than 100,000)	41%	43%	36%
Rural	8%	8%	8%

⁵ Urban Census metropolitan area (CMA) is an area consisting of one or more neighbouring municipalities situated around a major urban core. A CMA must have a total population of at least 100,000 of which 50,000 or more live in the urban core.

3. HOW AND WHERE PEOPLE DANCE

3.1 TYPES OF DANCE

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories or forms of dance for ease of discussion.⁶ Table 3.1 includes examples of dance forms within categories, and Appendix C includes a complete list of dance forms within categories.

More than one in three individuals responding to the survey (34 per cent) indicated they participate in a dance form that has been classified as contemporary and modern, such as jazz or tap. More than one in four in the survey (26 per cent) indicated they are involved in ballroom and social forms of dance, which include ballroom, Lindy hop, and swing. Around one in five respondents participate in European traditional and folk dance forms (22 per cent), and/or ballet (19 per cent). These are followed in popularity by country dance and Canadian dance forms (16 per cent), urban/street dance (10 per cent), Caribbean and Latin American folk and contemporary (10 per cent), dance in sport and for health and wellness (10 per cent), period dance (8 per cent), and Middle Eastern folk and contemporary (8 per cent), and interdisciplinary and circus forms (8 per cent). Collectively, 10 per cent participate in spiritual dance; Asian, African, and Aboriginal traditional and contemporary forms; and other dance forms. Other common dance forms include square dance (9 per cent of all respondents), Scottish country (7 per cent), belly dance (7 per cent), and zumba (4 per cent).

⁶ Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 3.1: Categories of Dance

Category	Total (n=8,124)*	Examples of Genres/Forms Included as Proportion of all forms within Category**
Aboriginal and Indigenous traditional and contemporary	1%	Aboriginal (52%), powwow dance forms (16%), Indigenous (11%), Métis dance forms (10%), Inuit drum dance (6%), coastal Aboriginal dance forms (2%), Native American hoop dance (2%)
African traditional and contemporary	2%	African (62%), Kizomba (24%), gumboot (8%), Guinean (3%)
Asian traditional and contemporary	3%	Bollywood (24%), Bharatanatyam (14%), Butoh (10%), Bhangra (8%), Indian (6%), Kathak (6%), Hula (4%), Chinese (4%), Polynesian (2%), Japanese (1%), Vietnamese (1%)
Ballet	19%	ballet (100%)
Ballroom and social	26%	ballroom (22%), Lindy hop (12%), swing (12%), blues (8%), West Coast swing (7%), Balboa (4%), cha-cha-cha (4%), Charleston (4%)
Caribbean and Latin American folk and contemporary	10%	salsa (40%), Latin (26%), Bachata (15%), Afro-Caribbean (6%), merengue (4%), capoeira (2%)
Contemporary and modern	34%	contemporary (36%), jazz (24%), modern (15%), tap (10%), contact improvisation (6%), lyrical (5%), experimental (2%)
Country dance and Canadian	16%	square (41%), round (16%), line (12%), Quebec traditional dance (6%), clogging (5%), Quebec gigue (3%)
European traditional and folk	22%	Scottish country (29%), International folk (15%), flamenco (9%), Highland (7%), Irish step (5%), Irish set (5%), Scottish ceilidh (5%)
Interdisciplinary and circus	7%	musical theatre (30%), interdisciplinary (19%), burlesque (15%), acro dance (10%), aerial (8%), circus (6%), cabaret (5%), body percussion (3%)
Middle Eastern folk and contemporary	8%	belly dance (63%), Raqs sharqi (10%), Egyptian (6%), Israeli (5%), Arabic (3%)
Period dance	8%	contra ⁷ (55%), English country ⁸ (40%), Baroque (1%), Renaissance (1%)
Spiritual dance	3%	ecstatic (44%), sacred circle (26%), circle dancing (24%), liturgical (4%)
Urban / street dance	10%	hip hop (56%), bboying/bgirling (11%), house (7%), popping (6%), dancehall (5%), locking (3%), krumping (1%)
Health, wellness & sport	10%	zumba (36%), creative movement (24%), pole, 7%), nia (6%), therapeutic movement (6%), choreography for sport (5%), hula hoop (4%)
Other	1%	General mentions, e.g., "fusion", "freeform"

*Respondents may participate in dances across more than one category.

⁷ The genre categories were built largely on the basis of certain affiliations, in this case relating to the time-period the dances originated. In their practices Contra dance and English country dance may have stronger affiliations with country dance.

⁸ Ibid.

**Respondents may participate in more than one dance form within categories.

The following patterns of involvement in different forms of dance are noteworthy:

- Respondents involved in ballet are more likely than others to also be involved in contemporary and modern dance forms.
- Those participating in Aboriginal and Indigenous forms are more likely to also be involved in spiritual dance forms such as sacred circle dance and ecstatic dance.
- Respondents involved in ballroom and social dances, as well as participants in African dance forms, are more likely to also participate in Caribbean and Latin American forms.
- People participating in contemporary and modern forms of dance are more likely to also pursue interdisciplinary and circus dance forms and urban/street dances.
- Canadians involved in country dances and Canadian, as well as those involved in European traditional and folk, are more likely to also be involved in period dance forms.
- Those who participate in interdisciplinary and circus forms are more likely to also be involved in ballet and dance for health, wellness, and sport.
- Respondents who pursue Asian dance forms are more likely to also more apt to pursue Middle Eastern forms.
- Those who are involved in spiritual dance forms are more likely to participate in period forms and dance for health, wellness, and sport.

There are also some geographic patterns of participation across the country.

- Dance forms with higher participation among survey respondents living in Toronto, Vancouver or Montreal are Asian, ballet, Caribbean and Latin American folk, contemporary and modern, interdisciplinary and circus, and urban/street forms of dance.
- Ballroom and European traditional and folk forms are more concentrated in CMA's beyond the top three.
- Country dance and Canadian forms are more prevalent in small urban and, particularly in rural communities. In fact, 31 per cent of all survey respondents living in rural communities point to participation in country dance and Canadian forms, which is double the national participation rate in the survey.
- Spiritual and Aboriginal dance forms are also proportionately more popular in rural communities, although numbers are still small (e.g., four to six per cent of survey respondents in rural communities).

The particular concentration of country dance and Canadian in rural areas, and ballet, contemporary and modern, Caribbean and Latin American, and several other forms of dance in the top three CMA's appears to signify a number of differences in patterns of results by geography when in fact, the differences relate to dance forms. Consequently, these results are not presented in the report unless they seem to be tied to population density and not dance form.

3.2 INTENSITY OF DANCE

Findings indicate that most survey respondents participate in multiple forms of dance. Four in ten respondents in the survey (40 per cent) participate in four or more dance forms, a proportion which is greater among dance professionals (52 per cent) compared to leisure dance participants (36 per cent). One-quarter (25 per cent) participate in three dance forms. Fifteen per cent participate in two dance forms. Only one in five respondents (20 per cent) named only a single form of dance that they are involved in. Leisure dance participants are more likely than dance professionals to be involved with multiple dance forms.

Table 3.2: Number of Dance Forms: Dance Professionals and Leisure Dance Participants

Number of Dance Forms	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
1	20%	23%	12%
2	15%	16%	11%
3	25%	26%	25%
4 or more	40%	36%	52%

Women and younger respondents (under age 35) are more likely to participate in four or more dance forms. Not shown in the table above, respondents of rural areas seem to be more apt to participate in only one dance form (27 per cent), relative to the number that urban respondents report in the survey.

3.3 LEVEL OF INVOLVEMENT IN DANCE

Respondents were asked to estimate the number of hours they spend dancing, teaching dance or choreographing dance. Collectively, respondents reported spending an average of 9.5 hours per week in dance activities. Leisure dance participants in the survey said they spend an average of 6.5 hours per week dancing, teaching dance or choreographing dance⁹. This average is higher among those under 24 years of age (11 to 12 hours), while individuals over the age of 35 report an average of about 5 hours per week of dance. Among dance professionals in the survey the average is 17.7 hours per week¹⁰. With dance professionals there is less of a pronounced difference in weekly involvement based on age, although 18 to

⁹ This excludes a small proportion that was unable to quantify their involvement on a weekly basis, preferring to quantify their involvement on a seasonal basis or not providing an answer.

¹⁰ Excluding seven per cent who reported seasonal involvement in dance or did not provide an answer.

24 year old dance professionals report an average of 20 hours per week and those 55 to 64 report 17 hours per week, while seniors 65 and over report 11 hours per week. While there is no difference in intensity of weekly involvement by gender among leisure dance participants, with dance professions, men report slightly more hours than women involved in dance on a weekly basis.

Not surprisingly, those respondents involved in multiple forms of dance are more heavily involved on a weekly basis. While those involved in one form of dance report an average of 5.5 hours dancing per week, those involved in two dance forms report 7.4 hours per week dancing and individuals involved in three or more dance forms report 11.1 hours per week.

**Table 3.3: Average Hours of Dance (Per Week) by Gender and Age:
Dance Professionals and Leisure Dance Participants**

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	9.5	6.5	17.7
Gender			
Men	9.2	6.7	20.3
Women	9.6	6.5	17.3
Age			
16-17 years	13.0	12.4	16.7
18-24 years	14.0	11.4	20.3
25-34 years	10.9	6.4	17.4
35-54 years	9.5	5.0	17.3
55-64 years	6.3	4.6	16.6
65 years or older	5.2	4.9	11.3
Level of Activity			
Involvement in 1 form of dance	5.5	4.0	14.2
Involvement in 2 forms of dance	7.4	5.3	15.7
Involvement in 3 or more forms of dance	11.1	7.8	18.4

3.4 HISTORY OF INVOLVEMENT IN DANCE

Respondents were also asked about the number of years that they have been involved in dance. Findings indicate that respondents have been involved in dance for almost 20 years (18.8 on average). The average among leisure dance respondents is almost 17 years, and with dance professionals this rises to 24 years of involvement in dance. Even the youngest respondents involved in dance have nine to eleven years of history with dance. Most respondents report that they have spent half or more of their life involved in dance. In fact, those over the age of 55 who are involved in dance for leisure report a history of 20 to 25 years with dance, and dance professionals say they have been involved for roughly 40 years.

Male respondents typically have fewer years involved in dance than women. This is especially true of male dance professionals, with proportionately more involved in dance for fewer than 15 years (37 per cent). Among women, 62 per cent have been involved in dance for 20 or more years and only 21 per cent report fewer than 15 years of dance,

Among leisure dance participants in the survey the pattern is the same, although less pronounced. Six in ten women (61 per cent) report 15 or more years of dance. By comparison, 55 per cent of leisure dance participants who are men have the same history of involvement. As the mean age of women (43.6) is much lower than that of men (51.3), this suggests that to some extent, men likely become involved in leisure dance at a later age than women.

Table 3.4: Average Years of Involvement in Dance by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	18.8	16.9	23.9
Age			
16-17 years	9.2	8.8	11.3
18-24 years	11.3	9.9	14.6
25-34 years	14.6	11.4	19.0
35-54 years	21.3	17.1	28.4
55-64 years	23.2	20.4	38.9
65 years or older	26.2	25.3	42.3
Gender			
Men	17.4	16.5	21.5
Women	19.2	17.0	24.3

3.5 HOW DANCE PROFESSIONALS AND LEISURE DANCE PARTICIPANTS ARE INVOLVED IN DANCE

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms the response of “taking classes” is counted only once, unless results are described for specific dance forms. Most dance professionals and leisure dance participants take classes and dance with a group. Performing is also common, although more so among

dance professionals. Virtually all dance professionals choreograph and teach dance. While this is much less likely among leisure dance participants, one in four or more do.

Table 3.5: Involvement in Dance: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Take dance classes	82%	83%	76%
Dance with a group	78%	81%	70%
Perform for an audience or compete	58%	51%	79%
Choreograph, create, or devise dance	46%	30%	90%
Teach classes	44%	26%	92%

a) Taking Classes

A very high proportion of respondents also say they take dance classes in at least one of their dance forms (82 per cent). Among leisure dance participants 83 per cent report this, as is the case for 76 per cent of dance professionals. Among both leisure dance participants and dance professionals, women are somewhat more likely than men to say they take classes in one of their dance forms.

While taking dance classes is high in all segments, the propensity to take classes declines significantly with age, particularly among dance professionals. For example, 100 per cent of those under 18 take classes in one or more of their dance forms, followed by 90 per cent of 18 to 24 year olds. While considerably fewer dance professionals 55 years of age or older take classes, half or more continue to attend classes. The proportion of leisure dance participants also remains high across age cohorts. So, while 88 to 92 per cent of those under 55 take classes in their dance form(s), more than seven in ten who are 55 years of age or older also take dance classes.

Table 3.7: Percentage Who Take Classes by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	82%	83%	76%
Gender			
Men	77%	79%	67%
Women	83%	85%	78%
Age			
16-17 years	93%	92%	100%
18-24 years	91%	92%	90%
25-34 years	87%	88%	85%

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	82%	83%	76%
35-54 years	81%	88%	69%
55-64 years	74%	78%	50%
65 years or older	70%	71%	57%

b) Dancing in a Group

Survey respondents were first asked to describe how they are involved in their dance form(s). Across all survey respondents, the majority indicated that they participate in one or more dance forms by dancing with a group (78 per cent). This is even more likely among those who dance for leisure (81 per cent), than it is among dance professionals (76 per cent). Among leisure dance participants it is the youngest (under 18) and oldest (65 and over) who are the most likely to say they dance with a group. With dance professionals it is also the youngest who are most apt to dance with a group. However, there is no pronounced intensity of dancing with a group among the oldest dance professionals. Results are very similar for men and for women.

Table 3.6: Percentage Who Dance with a Group by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	78%	81%	76%
Gender			
Men	81%	84%	70%
Women	78%	81%	70%
Age			
16-17 years	94%	93%	97%
18-24 years	83%	82%	84%
25-34 years	76%	76%	76%
35-54 years	71%	77%	61%
55-64 years	77%	81%	55%
65 years or older	88%	90%	64%

Although the overall figure for all dance genres is 78 per cent, individuals involved in some dance forms are considerably more likely to dance with a group, including those pursuing period and spirit dance forms, where 94 to 95 per cent dance with a group. This is also true for country dance and Canadian, as well as European or Asian traditional and folk dance forms (over 85 per cent).

c) Performing

Respondents were also asked to indicate if they perform or compete in one or more of their dance forms. Nearly 60 per cent of survey respondents perform (or compete) in dance but this is by no means restricted to dance professionals. While 79 per cent of dance professionals say that they perform for an audience or compete, 51 per cent of leisure dance participants also say they perform in one or more of their dance forms. Performing is more often pursued by younger dance participants among both dance professionals and leisure dance participants, and declines with age. The incidence of performing drops considerably with age among dance professionals (from 86 to 97 per cent of those under 34, to 49 to 55 per cent of those 55 and over). Among leisure dance participants the drop is more dramatic (from 89 per cent of those under 18 to 27 to 34 per cent of those 55 and over).

While there is no difference in propensity to perform between male and female dance professionals, among female leisure dance participants the inclination to perform is somewhat higher.

Table 3.10: Percentage Who Perform/Compete by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	58%	51%	79%
Gender			
Men	51%	44%	80%
Women	60%	53%	79%
Age			
16-17 years	90%	89%	97%
18-24 years	80%	75%	92%
25-34 years	73%	63%	86%
35-54 years	59%	51%	73%
55-64 years	38%	34%	55%
65 years or older	28%	27%	49%

Performing is more likely in dance forms categorized as Asian or interdisciplinary and circus dance, followed by those classified as contemporary and modern, Middle Eastern or urban/street dance.

d) Creating Dance

Respondents were also asked to indicate if they choreograph, create or devise¹¹ dance in one of their forms of dance. Just under half (46 per cent) of survey respondents said that they are involved in creating dance. Among dance professionals in the survey virtually all (90 per cent) say they choreograph or create dance in at least one of their dance forms. Women are marginally more likely to report an involvement in choreography than men, although involvement in choreography is high for both genders. Participation is fairly high across age groups, although marginally lower among the oldest and youngest dance professionals.

Even among leisure dance participants three in ten say they are involved in dance creation in one or more of their dance forms. This is somewhat more often the case with women than men, as well as among dance participants under 35. It declines dramatically, however, with age.

Table 3.9: Percentage Who Create Dance by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	46%	30%	90%
Gender			
Men	37%	25%	84%
Women	49%	31%	92%
Age			
16-17 years	56%	52%	81%
18-24 years	65%	54%	93%
25-34 years	63%	41%	94%
35-54 years	50%	28%	89%
55-64 years	26%	16%	83%
65 years or older	15%	11%	76%

Individuals involved in dance forms classified as interdisciplinary and circus, as well as those pursuing Asian or contemporary and modern dance forms are more apt to be involved in the creation of dance than are those involved in other categories of dance.

¹¹ Scottish country term used for creating dances.

e) Teaching Dance

Respondents were also asked to indicate if they are involved through teaching classes in one or more of their forms of dance. All but a few dance professionals in the survey teach classes in at least one dance form (92 per cent). Nine in ten male dance professionals teach dance and even more females teach. There is also limited difference by age segment. More than eight in ten teach even among the youngest dance professionals.

Among leisure dance participants one in four (26 per cent) teach in at least one dance form, again with limited difference between men and women. In this case it is the youngest dance respondents who are more apt to be teaching classes.

Table 3.8: Percentage Who Teach Classes by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	44%	26%	92%
Gender			
Men	40%	29%	88%
Women	45%	25%	93%
Age			
16-17 years	40%	33%	84%
18-24 years	52%	36%	91%
25-34 years	56%	31%	90%
35-54 years	49%	24%	93%
55-64 years	32%	21%	94%
65 years or older	22%	18%	96%

Individuals involved in Aboriginal or Asian or interdisciplinary and circus dance forms are more apt to be involved through teaching than those involved in other classifications of dance.

3.6 WHO DANCE PROFESSIONALS AND LEISURE DANCE PARTICIPANTS DANCE WITH

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew¹², a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. Community groups, clubs or associations are by far the most popular method of participation among leisure dance participants, however, dance schools/studios and performing companies are the most frequently cited among dance professionals. Details can be found for each in the following sections of the report.

Table 3.11: Methods of Participation in Dance: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=2,176)
Community group, dance club or association	66%	72%	47%
Dance school or studio	57%	50%	78%
Performing company, troupe or crew	33%	22%	63%

a) Community Groups, Dance Clubs or Associations

The most popular method of involvement is through a community group, dance club or association, cited by 65 per cent of respondents. This is a more popular method of involvement in dance among leisure dance participants (72 per cent) than it is among dance professionals in the survey (47 per cent). Among both leisure dance participants and dance professionals men are more likely than women to participate through a community group, dance club or association (83 per cent compared with 68 per cent of women among leisure dance participants, and 58 per cent of male dance professionals compared with 45 per cent of their female counterparts). The age pattern is also striking. Older dance participants are considerably more likely to participate through community sources, particularly among leisure dance participants 55 and over. The gender and age patterns are similar but not as pronounced among dance professionals.

¹² Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

Table 3.12: Percentage Involved through Community Groups, Clubs or Associations by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	65%	72%	47%
Gender			
Men	78%	83%	58%
Women	61%	68%	45%
Age			
16-17 years	37%	36%	46%
18-24 years	53%	55%	49%
25-34 years	56%	65%	45%
35-54 years	56%	64%	42%
55-64 years	81%	85%	56%
65 years or older	92%	93%	69%

Community groups, dance clubs or associations are essentially the only method by which individuals involved in period or spiritual dance forms are connected or organized. Almost nine in 10 of those involved in country dance and Canadian forms of dance also participate in this way. It is also more often the case for those involved in ballroom and social, and European traditional and folk dance categories.

b) Dance Training Schools or Studios

Just over half of survey respondents (57 per cent) said that they participate in one or more of their dance forms through a school or studio providing dance training. This is most likely among dance professionals (78 per cent), particularly women and the youngest dance professionals. Involvement with dance training schools or studios is still quite high (45 to 65 per cent) among older dance professionals (55 and above). Among leisure dance participants, schools and studios are also popular (50 per cent participate in one or more of their dance forms this way), however, it is a distant second to participation through community groups, clubs and associations. Dance schools and studios are more popular among women and younger leisure dance participants, although schools are a popular method of involvement for all age segments under 55.

Table 3.13: Percentage Involved through Schools or Studios by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	57%	50%	78%
Gender			
Men	42%	37%	65%
Women	62%	54%	81%
Age			
16-17 years	88%	86%	97%
18-24 years	75%	71%	85%
25-34 years	72%	67%	80%
35-54 years	66%	59%	78%
55-64 years	36%	31%	65%
65 years or older	18%	17%	45%

Almost all individuals pursuing some form of ballet (91 per cent) say they are involved through a school or studio. This is followed by 75 to 79 per cent of those involved with contemporary and modern, Asian, African, and urban/street forms of dance.

c) Performing Groups

Across the board, performing companies, troupes and crews are the third most popular method of involvement in dance, cited by one-third of respondents. They are a particularly popular choice among dance professionals (63 per cent). Male dance professionals are more apt to report involvement in a company, troupe and crew than female dance professionals. There is less of a distinction by age segment, although the incidence is lower among dance professionals 55 or older. Relatively few leisure dance participants describe involvement in their dance form(s) through performing companies, troupes or crews (22 per cent). The tendency is highest among the youngest dance professionals or leisure dance participants but declines quickly with age. Among leisure dance respondents there is also limited difference in the popularity of dance companies between men and women.

Table 3.14: Percentage Involved through Companies, Troupes or Crews by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	33%	22%	63%
Gender			
Men	29%	19%	70%
Women	34%	23%	61%
Age			
16-17 years	45%	44%	51%
18-24 years	44%	35%	66%
25-34 years	49%	34%	70%
35-54 years	37%	23%	61%
55-64 years	17%	11%	47%
65 years or older	9%	7%	37%

This is most popular for participants pursuing dance forms classified as interdisciplinary and circus or Asian traditional and folk. It is also more often found among those involved in contemporary and modern, urban/street, Middle Eastern, African or Aboriginal dance forms.

3.7 HOW PARTICIPANTS HAVE LEARNED DANCE

Survey respondents were asked to about their method of learning their dance forms. Dance schools, studios and academies, as well as recreational or community dance group or club sit at the top of the list. However, the concentrations of using each method is considerably different for dance professionals and leisure dance participants. One-one-instruction, post-secondary institutions, and self-taught methods

are each cited by about one in four overall, with varying levels between dance professionals and leisure dance participants. Details for each method of learning follow in the next sections.

Table 3.15: Methods of Learning Dance: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Dance schools, studios or academies	60%	51%	83%
Recreational or community dance group or dance club	58%	65%	37%
One-on-one instruction	28%	22%	44%
Self-taught	24%	21%	35%
Post-secondary college/ university	23%	16%	42%
Online / print sources (e.g., websites, books)	9%	8%	11%
Workshops, intensives, festivals	3%	2%	6%

a) Dance Schools and Studios

The most common way survey respondents have learned (or are learning) their dance form(s) is through dance schools, studios and academies involved in dance training (60 per cent). The incidence is considerably higher among participants involved in some form of ballet, contemporary and modern, and Middle Eastern forms of dance.

More than eight in ten (83 per cent) dance professionals have learned at least one or more of their dance forms through a dance school, studio or academy. This is also true of over half of leisure dance participants. Among both dance professionals and leisure dance participants, women are considerably more likely than men to have learned dance through a school. Respondents who are 55 years of age or older are less apt to have learned one of their dance forms through a school, however, particularly among leisure dance participants.

Table 3.16: Percentage Learning through Dance Schools or Studios by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	60%	51%	83%
Gender			
Men	43%	38%	66%
Women	64%	56%	85%
Age			

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	60%	51%	83%
Gender			
16-17 years	84%	82%	95%
18-24 years	78%	71%	93%
25-34 years	75%	69%	84%
35-54 years	69%	61%	83%
55-64 years	39%	35%	65%
65 or older	21%	19%	54%

Those pursuing some form of ballet are most apt to have learned through a school or studio (93 per cent), but it is also a common avenue for those involved in contemporary and modern forms of dance, or dance forms categorized as interdisciplinary and circus. To a lesser extent, this is also true for those who count Asian and urban/street dance among their dance forms.

b) Recreational or Community Groups, Dance Clubs, and Associations

Fifty-eight per cent of survey respondents say they learned one or more of their dance forms through a recreational or community group or dance club. The incidence is almost twice as high among leisure dance participants compared with dance professionals (65 per cent versus 37 per cent). This learning format is more common among those involved in one or two dance forms (rather than those involved in three or more), especially those involved in dance forms categorized as period (94 per cent), country dance and Canadian (81 per cent), and spiritual dance (73 per cent).

Learning through a community group is more common for men than women. Among leisure dance participants, it is the oldest (55 or older) who have the higher propensity to have learned their dance forms with a community group. Dance professionals who learned through a recreational group are more likely to be taking classes in that form, rather than teaching, competing, choreographing.

Table 3.17: Percentage Learning through Recreational or Community Groups, Dance Clubs, and Associations by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	58%	65%	37%
Gender			
Men	69%	74%	47%
Women	54%	63%	35%
Age			
16-17 years	26%	25%	30%
18-24 years	41%	44%	34%
25-34 years	50%	58%	39%
35-54 years	52%	61%	35%
55-64 years	73%	80%	36%
65 or older	87%	89%	49%

Most of those involved in period, spiritual, or country dance and Canadian styles (85 per cent or more), are the most apt to have learned their dance form(s) through community sources.

c) One-on-one Instruction

Around one in four respondents (28 per cent) say they learned a dance form through one-on-one instruction, which may include private lessons, mentorship, or learning from an elder or guru. This is twice as likely among dance professionals (44 per cent) compared with leisure dance participants (22 per cent). One-on-one instruction is more common among participants involved in Aboriginal and Indigenous, Asian, African and Caribbean/Latin American, as well as Middle Eastern forms of dance, and dance forms categorized as interdisciplinary and circus (between 42 and 50 per cent of respondents pursuing these genres learned their dance form(s) in this way).

Male dance professionals are more likely than female dance professionals to have trained through one-on-one instruction (half of men who are dance professionals said they learned this way, compared with 43 per cent of women). Among leisure dance participants, there is a higher propensity for 25 to 54 year olds to have learned this way. Leisure dance participants who learned through one-on-one instruction are also somewhat more likely to participate in at least one dance form through a company, school or studio than with a community group or club. This type of learning is also more likely for leisure dance participants who earn some income from dance compared with those who do not receive money for dance (43 versus 20 per cent).

Table 3.18: Percentage Who Learned through One-on-one Instruction by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	28%	22%	44%
Gender			
Men	29%	24%	51%
Women	27%	21%	43%
Age			
16-17 years	25%	24%	30%
18-24 years	28%	23%	39%
25-34 years	36%	29%	47%
35-54 years	34%	28%	45%
55-64 years	21%	17%	44%
65 or older	11%	10%	37%

d) Self-Taught

Thirty per cent of respondents said that they learned one or more of their dance forms through self-teaching, including through digital/online, books and workshops. This is even more likely among dance professionals (44 per cent), although one in four leisure dance participants have learned this way as well (26 per cent). Although there is a marginal difference between men and women among leisure dance participants, male dance professionals are considerably more likely than women (55 per cent compared with 39 per cent) to have learned one or more of their dance forms through self-teaching methods.

Table 3.19: Percentage Who Learned through Self-teaching by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	30%	26%	44%
Gender			
Men	34%	29%	55%
Women	29%	25%	39%
Age			
16-17 years	24%	23%	30%
18-24 years	30%	30%	31%
25-34 years	38%	34%	44%
35-54 years	36%	31%	44%
55-64 years	23%	19%	43%
65 or older	18%	17%	45%

Self-taught is a more popular form of learning for those involved in Aboriginal forms of dance. In fact, 70 per cent of those participating in some form of Aboriginal dance say that at least part of their education was through self-teaching. Self-teaching is also a prevalent method of learning among those involved in interdisciplinary and circus, and/or urban/street, or period categories of dance. Those pursuing a form of Middle Eastern dance are then most likely to point to some form of self-teaching.

e) Post-secondary Education

Twenty-three per cent of survey respondents have learned one of their dance forms through a post-secondary (college or university) dance program. There is a considerably higher proportion of dance professionals who have learned one or more dance forms through a post-secondary dance program (42 per cent), although 16 per cent of leisure dance respondents have also cited this source. The incidence of learning through a post-secondary dance program is also higher among participants involved in contemporary and modern (39 per cent), ballet (34 per cent), and interdisciplinary and circus (26 per cent) forms of dance.

Among both dance professionals and leisure dance participants, women are somewhat more likely than men to have learned their dance form(s) in post-secondary education. This type of learning is also more common among 18-34 year old respondents. Leisure dance participants who receive some income from dance are also somewhat more likely to have learned their dance in a post-secondary program (23 per cent versus 15 per cent among those who do not receive dance income).

Table 3.20: Percentage Who Learned through Post-secondary Education by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	23%	16%	42%
Gender			
Men	15%	12%	31%
Women	25%	17%	44%
Age			
16-17 years	10%	10% ¹³	11%
18-24 years	45%	43%	50%
25-34 years	33%	23%	47%
35-54 years	21%	10%	41%
55-64 years	10%	6%	34%
65 or older	5%	4%	16%

Ballet, contemporary and modern, and interdisciplinary and circus are the dance categories most likely to involve post-secondary learning.

Very few respondents indicated that they have learned one or more of their dance forms through elementary and/or secondary school curriculum (11 per cent). The proportion is marginally higher among dance professionals in the survey (15 per cent) compared with leisure dance participants (10 per cent).

3.8 WHERE PARTICIPANTS PERFORM

Survey respondents who indicated that they perform or compete (58 per cent of the sample) were asked how or where they do this. Across all forms of dance that respondents perform, festivals and community events were cited as the most frequently used space for performing. This is followed by performing arts facilities or halls, although cited with greater frequency among dance professionals than among leisure dance participants. Schools, competitions, televised performances and other venues such as restaurants, theme parks and cruise ships were also cited one in four to just over one in three times. Each type of venue is described in more detail in the following sections. Perhaps not surprisingly, dance professionals living in Toronto, Vancouver or Montreal have the best opportunity to perform in festivals, performing arts halls, or for television.

¹³ This group is made up almost entirely of 17 year old respondents, most from Quebec, likely attending CEGEP, mostly pursuing dance forms categorized as modern and contemporary, with some ballet and urban/ street dance.

Table 3.21: Performance Venues: Dance Professionals and Leisure Dance Participants

	Overall (n=4,733)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=1,715)
Festivals or special events	79%	74%	86%
Community events	71%	70%	73%
Performing arts facilities or halls	66%	55%	83%
Schools	36%	30%	47%
Competitions	32%	32%	33%
Television	21%	14%	33%
Restaurant, theme park, cruise ships, etc	17%	13%	24%

*Note: Base is respondents who say they perform/compete.

a) Festivals and Community Events as Venues for Performing

Among both dance professionals and leisure dance participants who perform (or compete), festivals or special events, and community events afford the best opportunity to showcase their dance. Among dance professionals who perform, men are more likely than women to say that they perform in festivals or special events. The same is true of male leisure dance participants performing in community events. There are limited age differences among leisure dance participants with regard to performing in festivals or special events. Performing in community events, however, increases with age, among both leisure dance participants and dance professionals, although the pattern is more striking for leisure dance participants.

Table 3.22: Percentage Performing in Festivals/Special or Community Events by Gender and Age: Dance Professionals and Leisure Dance Participants

Festivals/Special or Community Events	Overall (n=4,733)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=1,715)
Overall	79%	74%	86%
Gender			
Men	81%	77%	90%
Women	78%	74%	85%
Age			
16-17 years	74%	73%	83%
18-24 years	74%	70%	83%
25-34 years	82%	78%	87%
35-54 years	80%	74%	87%
55-64 years	77%	74%	90%
65 years or older	77%	77%	76%

Community Events	Overall (n=4,733)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=1,715)
Overall	71%	70%	73%
Gender			
Men	74%	75%	72%
Women	70%	69%	73%
Age			
16-17 years	56%	55%	67%
18-24 years	60%	55%	70%
25-34 years	72%	72%	72%
35-54 years	73%	73%	73%
55-64 years	81%	83%	73%
65 years or older	90%	91%	82%

*Note: Base is portion of respondents (58%) who say they perform/compete (see previous section).

b) Performing Halls or Facilities

Performing halls and facilities are the most frequently cited venue among dance professionals with more than eight in ten (83 per cent) of those who perform saying they do so in halls or facilities. Even among leisure dance participants who perform, more than half (55 per cent) do so in performing arts halls or facilities. Among leisure dance participants, dancers who present in dedicated halls and facilities are more apt to be women. This is a more prevalent venue for younger people, declining with age.

Table 3.23: Percentage Performing in Arts Halls or Facilities by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=4,733)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=1,715)
Overall	66%	55%	83%
Gender			
Men	54%	43%	80%
Women	68%	59%	84%
Age			
16-17 years	66%	66%	69%
18-24 years	73%	68%	83%
25-34 years	74%	62%	86%
35-54 years	69%	55%	85%
55-64 years	45%	36%	77%
65 years or older	33%	30%	58%

*Note: Base is portion of respondents (58%) who say they perform / compete (see previous section).

c) Televised Performances

Among the professional dancers, performances that are televised are moderately common, with one in three indicating involvement in televised performances (33 per cent). This is a considerably less frequent opportunity for leisure dancers (14 per cent). Among leisure dancers, there are slightly more men who say they have this opportunity. There is an even more pronounced difference among professional dancers in the survey. In this case, men are more likely than women to say that they are involved in televised performances (43 per cent compared with 31 per cent of professional dancers who are female). As with dance professionals, leisure dance participants living in Toronto, Vancouver or Montreal are more likely to perform for television.

d) Competitions

The proportion of dancers who compete is the same among dance professionals and leisure dance participants (33 and 32 per cent, respectively). This is more pronounced among men than women, and among younger dancers.

Table 3.24: Percentage Who Compete by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=4,733)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=1,715)
Overall	32%	32%	33%
Gender			
Men	39%	39%	41%
Women	31%	30%	32%
Age			
16-17 years	62%	60%	72%
18-24 years	48%	46%	51%
25-34 years	35%	37%	32%
35-54 years	22%	22%	23%
55-64 years	14%	14%	15%
65 years or older	10%	9%	21%

*Note: Base is portion of respondents (58%) who say they perform / compete (see previous section).

Competing is also most prevalent in dance forms categorized as urban/street, ballroom or Aboriginal, where roughly half of performers compete.

e) Public and Private Schools

Public and private primary and secondary schools also provide a good opportunity for dance participants to showcase their work. More than one in three survey respondents (36 per cent) indicated that they perform in schools. This includes almost half of professional dancers (47 per cent), and three in ten leisure dancers (30 per cent). This is marginally more likely to be the case among men than women. The youngest dance respondents are also considerably more likely to perform in schools (61 per cent of leisure dance participants under 18, and 67 per cent of dance professionals under 18). The propensity to perform in schools declines steadily with age among leisure dance participants. While this is also true for dance professionals, the incidence of performing in schools is still high through all age segments.

Table 3.25: Percentage Who Perform in Schools by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=4,733)	Leisure Dance Participants (n=3,018)	Dance Professionals (n=1,715)
Overall	36%	30%	39%
Gender			
Men	38%	33%	45%
Women	36%	29%	38%
Age			
16-17 years	62%	61%	67%
18-24 years	48%	45%	53%
25-34 years	33%	23%	44%
35-54 years	29%	18%	43%
55-64 years	28%	22%	50%
65 or older	23%	21%	39%

*Note: Base is portion of respondents (58%) who say they perform / compete (see previous section).

Individuals involved in dance forms classified as Aboriginal are by far the most likely to perform in schools (77 per cent of those who perform Aboriginal dance do so in schools). This is followed, at a distance, by half of dancers involved in the urban/street dance or African dance forms.

f) Other Venues

Commercial venues afford opportunities for 17 per cent of dancers in the survey to perform. This includes 24 per cent of professional dancers in the survey who showcase their work in restaurants, theme parks, cruise ships and non-dance specific commercial venues. Thirteen per cent of leisure dancers say they do so in these types of venues. This is somewhat more likely to occur among 25 to 54 year old leisure dancers, as well as among leisure and professional dancers who teach and/or choreograph dance. It

is also more prevalent among those whose dance forms include Asian, Middle Eastern or Asian traditional and folk, or Caribbean and Latin American forms of dance.

3.9 LEISURE DANCE PARTICIPANTS MAKING MONEY AT DANCE

As previously outlined, 27 per cent of survey respondents consider themselves to be dance professionals or reported that they receive professional fees or salaries in their dance form(s); the remaining 73% are leisure dance participants. Among leisure dance participants in the survey (i.e., excluding the dance professionals), eight per cent report that they “typically” receive money in their dance form(s). This incidence is relatively even between men and women, and among the different age segments of leisure dance respondents, although less likely among those 55 or older. The average amount received by this small segment of leisure dance participants was just over \$700 in 2012. Men report a slightly higher average amount received and the amount declines with age, although the pattern is relatively flat (i.e., with no segment reporting below \$500 or above \$900.)

Leisure dance participants involved in some form of interdisciplinary and circus forms of dance are the most apt to say they have been paid for their dance (67 per cent). This is followed by those pursuing Aboriginal (59 per cent) or Asian (57 per cent) or forms of dance, as well as those involved in some form of contemporary and modern dance (53 per cent) or ballet (50 per cent).

The primary source of money received by leisure dance participants is through occasional honoraria or fees (77 per cent of those who report receiving money), followed by cash prizes (22 per cent). Few (9 per cent) report grants to individuals or other sources (6 per cent). The incidence of being paid through honoraria or fees is lowest among the youngest group (29 per cent). This increases among 18 to 24 year old respondents (58 per cent), and is reported by about 86 per cent of all leisure dance participants who report receiving money. Conversely, it is cash prizes and awards that are the most prevalent among young leisure dance participants reporting dance income.

Honoraria are also more apt to be reported as a source of income among leisure dance participants who teach classes (82 per cent), as well as among those who are involved through community dance groups, clubs and or associations. Cash prizes (more often earned by younger leisure dance participants), are more apt to be reported by those who take classes, perform or compete in their dance form(s), as well as among those who participate in their dance through schools or studios, companies, troupes or crews.

Leisure dance participants reporting money from honoraria or fees, or cash prizes or awards tend to report the smallest amounts received – between \$600 and \$660 on average. The segment of leisure dance participants who receive income from grants to individuals tend to report considerably higher amounts of money received on average, reporting almost \$1,400, although caution should be used in interpreting this finding because of the small sample size (43).

4. REASONS FOR DANCE

4.1 PRIMARY REASONS TO PARTICIPATE IN DANCE

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. Enjoyment is the primary reason cited for dance across all segments in the survey (89 per cent). That said, enjoyment is a more universal reason for leisure dance participants (94 per cent) compared with dance professionals (76 per cent). Among leisure dance participants enjoyment is followed by exercise and social connection as popular reasons for involvement in dance. Among dance professionals artistic expression rivals enjoyment as a main reason, followed by employment, a desire to share their dance, and then exercise as popular reasons for involvement in dance.

Even as a top tier response across dance professionals, enjoyment is cited most often among those under 25, or 65 and older, and less often among 35 to 54 year old dance professionals, who are more apt to point to artistic expression, sharing dance and employment as main reasons for their participation in dance. The pattern by age is more uniform among leisure dance participants citing enjoyment (i.e., 92 to 95 per cent across all age segments).

Table 4.1: Reasons to Participate: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Enjoyment	89%	94%	76%
Exercise and Fitness	74%	81%	53%
Social Connection	61%	72%	31%
Artistic expression	52%	42%	78%
To share my dance with audience/perform	33%	24%	57%
Community building	27%	25%	31%
Cultural connection	24%	23%	27%
Employment	19%	4%	61%
Spiritual connection	15%	13%	19%
Healing or therapy	15%	16%	14%
To compete	6%	6%	8%

It is also interesting to see that the age pattern of respondents pointing to exercise or fitness as a reason for involvement in dance. Among leisure dance participants it is the older respondents (e.g., 55 and over) who are most motivated by exercise/fitness, whereas among dance professionals it is the youngest (e.g., under 25) who say this. This is a more popular motive for women than men. Interestingly, this is also cited more frequently as a key reason for survey respondents living outside of the top three CMA's. Health and fitness are also more prevalent reasons for involvement in dance among those pursuing country and Canadian, European and period forms of dance, as well as ballroom and social, and health, wellness and sport.

Table 4.2: Percentage Motivated by Exercise and Fitness: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	74%	81%	53%
Gender			
Men	70%	76%	45%
Women	75%	83%	56%
Age			
16-17 years	79%	79%	81%
18-24 years	73%	76%	65%
25-34 years	66%	77%	51%
35-54 years	69%	80%	49%
55-64 years	79%	84%	47%
65 or older	87%	88%	61%

Social connection is a stronger motivator for both leisure dance participants and dance professionals who are older (55 and over). Men are also considerably more likely than women to point to the social connection created by dance. This is true among leisure dance participants as well as among dance professionals, although the difference is more pronounced among dance professionals. Individuals involved in period, ballroom and social, and country dance and Canadian categories of dance are the most apt to be motivated by social connection.

Table 4.3: Percentage Motivated by Social Connection: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	61%	72%	31%
Gender			
Men	72%	79	42
Women	58%	69	29
Age			
16-17 years	54%	57	38
18-24 years	50%	56	37
25-34 years	54%	71	29
35-54 years	56%	72	27
55-64 years	73%	80	34
65 or older	81%	83	55

Artistic expression is a primary motivator for dance professionals (78 per cent). It is also a strong reason for almost half of leisure dance participants (42 per cent). This is marginally less likely among dance professionals who are 55 or older relative to younger dance professionals, although the proportion is high in all age segments. Artistic expression is also a stronger reason for the involvement of younger leisure dance participants; however, this declines considerably with age. It is also more often expressed as a reason for involvement by women than men, and by respondents living in Toronto, Vancouver or Montreal. Involvement in interdisciplinary and circus, ballet, or contemporary and modern dance forms seems to be the most highly motivated by artistic expression.

Table 4.4: Percentage Motivated by Artistic Expression: Dance Professionals and Leisure Dance Participants

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	52%	42%	78%
Gender			
Men	36%	29%	69%
Women	56%	46%	79%
Age			
16-17 years	67%	64%	84%
18-24 years	70%	67%	78%
25-34 years	67%	56%	82%
35-54 years	59%	48%	78%
55-64 years	32%	26%	69%

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Overall	52%	42%	78%
Gender			
65 or older	19%	16%	58%

Sharing one's dance with an audience is a more popular motivation among dance professionals (57 per cent). It is also a primary motivation for one in three leisure dance participants. Among both dance professionals and leisure dance participants this motive diminishes somewhat with age, particularly after 55, although the pattern is less pronounced among dance professionals. This is a more prominent motive for women than men in the leisure dance world, although this is not apparent among dance professionals. This is also considerably more prominent among dance professionals living in Toronto, Vancouver and Montreal.

Employment is, of course, a prominent motive for dance professionals to be involved in dance (61 per cent), however, it is only the third most frequently cited reason after artistic expression and enjoyment. It is also less apt to have been cited among dance professionals under 25, or 65 or older (24 and 39 per cent, respectively). Men are also less often motivated by employment than women among dance professionals (54 per cent versus 62 per cent). This reason is more prominent among dance professionals living in Toronto, Montreal and Vancouver than it is elsewhere in the country.

Community building, cultural connection, spiritual connection, and healing or therapy are each noted as reasons for dance participation among roughly 15 to 30 per cent of respondents, and results are largely the same between leisure dance participants and dance professionals. Community building and engagement, is a more prominent reason for involvement, however, among rural respondents (33 per cent). Competition is cited the least frequently as a reason to participate in dance.

4.2 IMPORTANCE OF DANCE OR HOW DANCE CHANGES YOUR LIFE

In an open ended question, survey respondents were invited to describe "why dance is important to you, or how dance has made a difference in your life". Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents described newly forged friendships and life-long friends they have made through dance. Relationships have been strengthened; people have found a "network of support" and a place of belonging where they feel accepted and understood through dance. Some also mentioned that they feel a deep sense of connection to a culture and to people who have shared in the dance through generations.

"Dance has enriched my social connections and deepened my social support network, particularly as an isolated single parent. I have relied on the connections I have made through dance for over a quarter of a century, through births, deaths, major life changes and the bright pure joy of friendship and shared times. My life and that of my community would be much the poorer without dance."

– 47 year old female leisure dance participant, Ontario (Quebec traditional, English Morris, Irish set)

"Dance is a universal 'language'; the ability to connect with another human being even if you don't speak the same language. Dancing unites people."

– 40 year old female dance professional, Ontario (salsa, Caribbean & Latin American, bachata)

"It has brought me closer to my heritage and provided a lifelong understanding and enjoyment of movement in all forms. I have connected with my cultural background in other ways as an extension of my involvement with dance as well as giving me the opportunity to try other forms of dance such as ballet and tap. It has provided an opportunity for joyful expression, stress relief, appreciation of beauty and a meaningful connection to music."

– 56 year old female leisure dance participant, BC (Ukrainian dance)

"La danse m'a permis de non seulement m'accepter telle que je suis, mais m'a appris à m'aimer, à aimer mon corps, lui a appris à bouger, à s'exprimer, à se redécouvrir et à se développer. La danse m'a apporté une nouvelle expression artistique dans laquelle je ne soupçonnais pas avoir un talent."

– 29 year old female dance professional, Quebec (belly dance, Turkish, Middle Eastern)

"Dance is often the reason I travel and a way to connect quickly and easily to people in new communities."

– 30 year old female dance professional, Quebec (contemporary, bboying/bgirling, house)

"I met my future spouse at a square dance 59 years ago. For a number of years there was no square dancing where we lived. When we did find square dancing we started again and have continued to square dance to this day."

– 75 year old female leisure dance participant, Nova Scotia (square dance)

Many also said that dance has helped their mental and physical well-being. Primarily, dance is a source of joy and happiness; for some, it is a passion. Some regard dance as a positive, constructive method of channelling their emotions – anger, sadness, fear, joy. Some say that dancing has brought relief from depression and stress, providing them with peace, tranquility, calm, energy, vitality, happiness, and

confidence. Leisure dance participants in particular say that dance stimulates them mentally and that concentrating on dance provides an “escape” that frees them from the stresses of daily life. Speaking of their physical well-being, many indicated dance has helped keep them physically fit, strong, connected to their body, youthful, coordinated, and has helped them rehabilitate and overcome challenges of aging.

“Dancing frees me from the stresses of life and challenges me to live in the moment. Dance empowers me to be in tune with every part of my body and spirit. I leave dance class with a smile from ear to ear and with a lighter heart that brings positive energy into my family, community and the world. Dance has provided me with a new found passion that translates into every part of my life.”

– 32 year old female leisure dance participant, Alberta (jazz)

“As a child I experienced physical and psychological abuse at home and spent time on the streets, including nightclubs where I was first introduced to dance. Back then the release I felt while dancing was my freedom, Now, forty years later [...] when I dance I feel better connected to the true essence of who I am and feel more compassion for others and life on Earth in general. Dance is rhythm, rhythm is primordial.”

– 56 year old male leisure dance participant, BC (rumba, tango, creative movement)

“Dance has helped me connect to my body. That connection to my own physicality has helped me address body confidence issues and inspired me to take better care of my body. It has also helped me identify unresolved trauma from my early years and has given me a healthy outlet for expression and resolution.”

– 46 year old female dance professional, Newfoundland and Labrador (belly, flamenco, Bollywood)

“I love teaching people how to dance and exposing them to different types of music. I love how it makes people stand just a little bit taller in every aspect of life.”

– 40 year old female dance professional, Ontario (tap, ballet, musical theatre)

“I was always an athlete, but the aging process altered my ability to continue to enjoy / participate in my previous activities. Ballroom dance has filled that void.”

– 66 year old female leisure dance participant, BC (foxtrot, waltz, quickstep)

“Dancing through all the decades of my life has kept me healthy, fit and young in my body, mind and spirit, [...] humble in my body as it changes and ages. It has given me joy and release in times of stress and sadness. When I've been unable to dance due to injury, I've felt I might go crazy!”

– 47 year old female leisure dance participant, Alberta (jazz, modern, flamenco)

Many also described dance as an important element in their life, as a way of allowing themselves to express their creativity, and as a tool in teaching them life skills like discipline, cooperation, openness, drive, and perseverance.

"It gave me an outlet to express myself as well as a means to provide change to the community, business and organizations alike."

– 27 year old male dance professional, Ontario (hip hop, bboying/bgirling, street)

"As a child, dance allowed me to be more outgoing, less shy and to develop an identity that was my own. As I progressed into university and into the work force, it has been an identifying factor allowing me to feel more confident and composed during public speaking and in a social atmosphere."

– 30 year old male leisure dance participant, Saskatchewan (Hungarian dance)

"Dance has provided me with the drive and motivation I need to stay on top of everything and to strive to do my best at everything I do. It has made me a well structured and goal oriented person."

– 16 year old female leisure dance participant, Manitoba (tap, hip hop, jazz)

"Elle me permet d'exprimer mes pensées, autant lorsque je suis heureuse, triste ou fâchée. Je peux donc faire sortir mes émotions sans avoir besoin de parler."

– 19 year old female leisure dance participant, Quebec (cabaret, contemporary, street)

"Dance has taught me that if I want to get better, that I am the one who has to make it happen, I have to be the one accountable to my successes. It has also taught me to be open and considerate to the environments that I am in and with my relationships (professionally and personally)."

– 40 year old female dance professional, Manitoba (African dance, modern, jazz)

"Dance is my way to express my view on life and how I feel daily."

– 21 year old male leisure dance participant, PEI (contemporary, hip hop, ballet)

4.3 ATTENDANCE AT DANCE PERFORMANCES

As another indication of their involvement in dance, survey respondents were asked about the average number of live dance performances they typically attend in a year. Dance professionals in the survey reported a significantly higher attendance although both report a high level of attendance at live dance performances. Overall, 85 per cent of dance professionals and 71 per cent of leisure dance participants said that have attended at least one performance in the last year. Male leisure dance

participants, as well as those who are 65 or older are somewhat less likely to attend live performances (63 and 60 per cent, respectively).

Among those who attend, the average number attended in a year is 7.2. The average is 11 for dance professionals and 6 for leisure dance participants. Although men are less likely to attend performances than women, among the men who do attend, they report higher numbers of live performances, compared with women. The average number of performances attended in a year is largely stable across age segments, although there is a significant jump in the number attended among leisure dance participants who are 65 or older. So, while fewer participants 65 or older attend live performances, among those who do, they attend more than any other age group. It is perhaps not surprising, given access to live performances, that respondents living in Toronto, Vancouver and Montreal are most apt to attend live shows (88 per cent) and also report the highest frequency of visits (9.5 per year).

Table 4.5: Average Number of Live Dance Performances Attended in “Typical” Year by Gender and Age: Dance Professionals and Leisure Dance Participants

	Overall (n=6,949)	Leisure Dance Participants (n=5,056)	Dance Professionals (n=1,893)
Overall	7.2	5.6	11.2
Gender			
Men	8.5	7.2	13.9
Women	6.8	5.2	10.7
Age			
16-17 years	6.2	6.1	7.1
18-24 years	7.0	5.8	9.8
25-34 years	8.4	5.5	12.3
35-54 years	7.7	5.6	11.3
55-64 years	5.6	4.6	11.7
65 or older	6.8	6.6	10.3
Type of Involvement			
Take classes	7.0	5.5	11.4
Teach classes	9.3	7.0	11.0
Perform	8.7	6.8	11.9
Choreograph	9.4	7.2	11.4

5. DANCE PROFESSIONALS

As already described 27 per cent of the sample described themselves as dance professionals, or reported dance income in the form of professional fees or salaries. This definition is used to identify “dance professionals”¹⁴ throughout the report. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and the amount of formal dance training.

5.1 DANCE GENRES

Dance professionals in the survey are involved in dance forms cutting across all categories or forms of dance. The most popular forms of dance include the categories of contemporary and modern (61 per cent) and ballet (32 per cent), followed by interdisciplinary and circus (15 per cent), urban/street (14 per cent), and health and wellness (12 per cent). These are pursued at a rate that is more than double the national average for leisure dance participants. Dance professionals pursue ballroom and social, country dance and Canadian, European folk and period forms of dance at a much lower rate than found among leisure dance participants.

Table 5.1: Percentage of Dance Professionals and Leisure Dance Participants involved in Major Dance Forms

	Overall (n=8,124)	Leisure Dance Participants (n=5,948)	Dance Professionals (n=2,176)
Contemporary and modern	34%	24%	61%
Ballet	19%	15%	32%
Interdisciplinary and circus	7%	4%	15%
European traditional and folk	21%	24%	12%
Ballroom and social	26%	32%	11%
Country dance and Canadian	16%	19%	6%
Period	8%	10%	1%

Dance professionals are also more often involved in multiple dance forms than leisure dance participants. 40 per cent of dance professionals in the survey are also involved in dance as a leisure participant (i.e., they do not earn income for their involvement in these forms of dance).

¹⁴ It should be noted that this is not the definition of professional artists used by the Canada Council for the Arts or Ontario Arts Council in funding/policy decisions.

5.2 YEARS EARNING DANCE INCOME

The average number of years that dance professionals have earned income from dance is just under 12. Naturally, this coincides with age of the individual. As a result, the number of years of earning in dance is higher among men because the average age of men is higher (41) than it is for women (36), largely because of the higher degree of participation among young female dance professionals.

Table 5.2: Average Number of Years Earning Income from Dance by Gender and Age

	Average Years of Earning (n=2,176)
Overall	11.7
Gender	
Men (average age – 41)	13.3
Women (average age – 36)	11.4
Age	
Under 25 years	3.0
25-34 years	7.0
35-54 years	15.6
55-64 years	26.1
65 or older	29.6

Dance professionals involved in period, and country dance and Canadian forms of dance typically report longer histories with their dance forms, while those involved in urban/street, Middle Eastern, ballroom and social, Caribbean/Latin American or Aboriginal forms of dance report the least number of years of involvement.

5.3 YEARS OF DANCE TRAINING

Dance professionals were asked the number of years they had received training through either a dance school or program (such as a dance studio or academy, college or university) or in individualized training (such as apprenticeships, training with a mentor/guru, peer-to-peer, or self-taught methods), prior to becoming employed in dance. Eight in ten dance professionals in the survey indicated they have had training through a dance school or program. The average number of years of training prior to employment in dance is just under 10. Women are more likely to have had training through a dance school or program (82 per cent compared with 69 per cent among men), and the average number of years of training is also higher among women (10 compared with just under 6 for men). By and large, dance professionals of all ages seem to have had about nine to ten years of training, irrespective of age.

Table 5.3: Incidence and Average Number of Years of Training through Dance Institutions/Programs by Gender and Age

	Have Training through Dance School/Program (%)	Average Years
Overall	79%	9.5
Gender		
Men (average age – 41)	69%	5.9
Women (average age – 36)	82%	10.0
Age		
Under 25 years	85%	9.6
25-34 years	80%	10.0
35-54 years	81%	9.4
55-64 years	74%	8.1
65 or older	59%	10.3

Dance professionals pursuing some form of ballet and/or modern and contemporary forms of dance are the most likely to say they received this type of dance training (often 10 or more years). Those pursuing Aboriginal, country dance and Canadian, or ballroom and social forms of dance are least likely to have had training through a dance studio, academy or post-secondary dance program.

Six in ten indicated some form of individualized training prior to earning dance income, citing an average of 5.7 years of training. Individual training is somewhat more likely among male dance professionals (62 per cent), although they train for a slightly shorter period of time. Older dance professionals (ages 55 to 64) are the most apt to have pursued individual training, and for a longer period of time relative to those in other age groups.

Table 5.4: Incidence and Average Number of Years of Individualized Training (Apprenticeship, Mentors/Elders/Gurus) by Gender and Age

	Have Individualized Training (%)	Average Years
Overall	60%	5.7
Gender		
Men (average age – 41)	62%	4.9
Women (average age – 36)	51%	5.9
Age		
Under 25 years	41%	5.2
25-34 years	49%	5.1
35-54 years	55%	5.6
55-64 years	63%	7.4
65 or older	47%	9.9

5.4 PRIMARY PROFESSIONAL ROLE

In order to report average income and hours of work in dance and non-dance activities, dance professionals were first asked to indicate their primary role in dance, defined as the role they most identify with, rather than the role they have pursued for the longest, or most intensively. Almost half (47 per cent) reported that they teach. One in three (32 per cent) said they are performers (hereafter referred to as ‘dancers’), and about half as many said they create or choreograph dance (16 per cent). A further five per cent described a different role (e.g., artistic director). Results are very similar between men and women, although women are somewhat more apt to describe their primary role as a teacher (48 per cent). With regard to age, the youngest dance professionals are more apt to perform, whereas older dance professionals are more often involved in teaching (as previously described in other findings). The propensity to create dance is highest among dance professionals who are between 35 and 64 years of age.

Those who are involved in teaching are more apt to report income through salaries and professional fees, whereas dancers more often point to honoraria, grants and cash prizes. Honoraria and grants are also more prevalent among choreographers.

Table 5.5: Primary¹⁵ Role in Dance by Gender and Age

	Teacher	Dancer	Choreographer
Overall	47%	32%	16%
Gender			
Men	41%	32%	17%
Women	48%	31%	15%
Age			
Under 25 years	38%	51%	8%
25-34 years	40%	40%	15%
35-54 years	53%	20%	19%
55-64 years	57%	12%	20%
65 or older	67%	12%	11%
Type of Money Received for Dance			
Professional fees/salaries	52%	28%	15%
Honoraria	36%	37%	20%
Grants to individuals	20%	41%	31%
Cash prizes/awards	37%	38%	19%

The incidence of dance professionals who say they are primarily teachers is highest among those involved in ballroom and social, Caribbean, or country dance and Canadian forms of dance, and in dance for health, wellness and sport. Dance professionals pursuing Aboriginal, contemporary and modern, or urban/street forms of dance are the most likely to say they are primarily dancers. Those most apt to see themselves as choreographers first are involved with Asian or interdisciplinary and circus forms of dance.

5.5 FORM OF INCOME

Dance professional fees or salaries are the most common form of income for the large majority of dance professionals in the survey. Eight in ten (81 per cent) say they are paid through professional fees and salaries for their involvement in one or more forms of dance. Just over half (57 per cent) also say they are paid through occasional honoraria or fees for at least some of their work. One-quarter (24 per cent) indicate that they are paid some of the time through grants to individuals. Cash prizes or awards are less frequent, although 15 per cent of dance professionals cite them as a form of income earned.

¹⁵ "Primary role" was defined as area that the professional most identifies with, rather than the area they spend the most hours pursuing.

5.6 INCOME EARNED

In order to better understand the income that dance professionals receive, respondents were asked to report an annual income for the activities from three sources: a) their primary role in dance; b) in other dance activities; and c) outside of dance. Income was reported for 2012 before deductions. Respondents were asked to report income in five thousand dollar ranges if under \$20,000 and ten thousand dollar ranges if \$20,000 or higher in any one category. Between seven and ten per cent of dance professionals did not provide an income response in one of the three areas (i.e., main dance role, other dance activities, outside of dance). In the treatment of survey data, a midpoint was assigned for each range in order to establish averages. For the highest category of \$90,000 or more, \$90,000 was used, likely deflating response to some extent in terms of the overall average. The categories and recoded values used to present the income data are as follows:

Table 5.6 Reported Employment Income Categories

Category Selected	Recoded Value
Under \$5,000	\$2,500
\$5,000 - \$9,999	\$7,500
\$10,000 - \$14,999	\$12,500
\$15,000 - \$19,999	\$17,500
\$20,000 - \$29,999	\$25,000
\$30,000 - \$39,999	\$35,000
\$40,000 - \$49,999	\$45,000
\$50,000 - \$59,999	\$55,000
\$60,000 - \$69,999	\$65,000
\$70,000 - \$79,999	\$75,000
\$80,000 - \$89,999	\$85,000
\$90,000 or higher	\$90,000

The survey results indicate that in terms of primary role in dance, the average income among dance professionals in the survey is \$11,207. This is significantly lower among dancers (\$6,715) and highest among teachers (\$14,170). It is difficult to know if this is because dancers tend to be younger, with fewer years of dance income, and teachers older, with more years of dance income history. It may also be that teachers simply command higher incomes than dancers or have more opportunities to earn, which shows in the pattern of income by age and years of earning. It may also be that dancers work fewer paid hours relative to teachers (and choreographers). Results show, however, that there are some sizable differences.

Men report slightly higher earnings overall in their primary dance role, largely found in considerably higher earnings for dancers and choreographers. Female teachers on the other hand, earn

considerably more than male teachers. This may relate to the amount of paid hours worked (see next section).

Income increases with age. The increase is much steeper, however, among teachers over 25 years of age. Income tends to peak at 35 to 54 for teachers (reporting an average of \$17,530). Among dancers the peak is at age 55 to 64 (reporting \$9,861). Among choreographers the peak is at age 65 or older (reporting \$18,333). Except among choreographers, income declines sharply at 65, particularly for dancers (\$2,000). Interestingly, the pattern across years of earning income is much flatter than the pattern found for age.

Table 5.7: Average Dance Income Earned from the Primary Dance Role by Gender, Age and Years of Earning

	Overall (\$)	Teachers (n=1,013)	Dancers (n=685)	Choreographers (n=337)
Overall	\$11,207	\$14,170	\$6,715	\$10,385
Gender				
Men (average age – 41)	\$12,839	\$10,867	\$12,778	\$16,979
Women (average age – 36)	\$10,972	\$14,709	\$5,617	\$9,163
Age				
Under 25 years	\$5,231	\$6,759	\$4,332	\$5,172
25-34 years	\$10,230	\$13,554	\$7,992	\$7,294
35-54 years	\$14,454	\$17,530	\$7,637	\$12,244
55-64 years	\$15,873	\$16,064	\$9,861	\$15,857
65 or older	\$11,991	\$9,730	\$2,000	\$18,333
Years of Dance Earnings				
Less than 1 year	\$12,534	\$15,015	\$7,944	\$12,202
1 to 5 years	\$10,225	\$13,339	\$6,767	\$9,004
6 to 10 years	\$11,124	\$14,433	\$8,824	\$10,780
11 to 20 years	\$12,096	\$14,732	\$7,073	\$15,417
More than 20 years	\$10,763	\$17,045	\$4,881	\$9,773

The average combined income among survey respondents from dance and non-dance employment is \$32,003. This ranges from as low as just under \$15,000 for dance professionals under 25, to just over \$41,000 for those who are 55 to 64, as well as those with more than 20 years of dance income earnings.

Looking at the income earned in the primary dance role, irrespective of whether the role is teacher, dancer or choreographer, relative to the income earned in other dance-related activities, dance professionals seem to draw a sizable portion of their dance income from activities outside their primary dance role. In fact, just over one-third of their dance-related income comes from other dance activities

(\$6,254 out of \$17,461 – see table 5.7). This pattern holds largely across both genders and all age segments, as well as based on years of dance income earnings.

The combined dance income, from the primary role and the other dance-related activities, is typically only marginally higher or matches what dance professionals earn from employment outside of dance. This pattern holds for individual gender and age segments. The pattern is different, however, for the relative ratio of dance to non-dance income base on years of earning dance income. Those newer to the dance labour market earn three-quarters of their income outside of dance. Once dance professionals have been earning dance income for more than five years, however, they begin to rely considerably less on non-dance income, and the proportion of dance-related income increases steadily with years earning in dance.

Dance professionals pursuing ballet report the highest income in their primary role (\$14,400). Those pursuing a Middle Eastern dance form report the lowest average income for their primary role (\$6,800).

Table 5.8: Average Total Income by Gender, Age and Years of Earning

	Total (\$)	Primary Role (\$)	Other Dance Income (\$)	Non-Dance Income (\$)
Overall	\$32,003	\$11,207	\$6,254	\$15,695
Gender				
Men (average age – 41)	\$36,201	\$12,839	\$7,375	\$17,414
Women (average age – 36)	\$31,261	\$10,972	\$5,997	\$15,376
Age				
Under 25 years	\$14,836	\$5,231	\$2,912	\$7,071
25-34 years	\$33,776	\$10,230	\$6,524	\$17,853
35-54 years	\$38,717	\$14,454	\$7,154	\$18,198
55-64 years	\$41,357	\$15,873	\$9,518	\$18,140
65 or older	\$28,839	\$11,991	\$5,741	\$14,293
Years of Dance Earnings				
Less than 1 year	\$20,086	\$3,369	\$1,839	\$15,912
1 to 5 years	\$25,016	\$5,882	\$3,466	\$16,526
6 to 10 years	\$33,904	\$12,049	\$6,273	\$16,661
11 to 20 years	\$37,974	\$15,885	\$7,771	\$15,367
More than 20 years	\$41,822	\$19,763	\$12,638	\$11,165

Income earned from dance is typically just over half of all income. Income drawn from the primary dance role is typically about one-third of all income. The proportion of overall income earned from the primary dance activity is exactly the same between men and women. This proportion increases, however, with age, but at its highest it is still only 42 per cent. The proportion of income earned from all dance activities remains fairly stable at 55 to 60 per cent across both genders and age cohorts. There is, on the other hand, a steady progression of the proportion of income earned from dance, and specifically in the primary dance role, with years of dance earnings.

Table 5.9: Proportion of Income from Primary and Other Dance Income by Gender, Age and Years of Earning

	Proportion from Primary Dance Role (%)	Proportion from all Dance Activities (%)
Overall	35%	54%
Gender		
Men (average age – 41)	35%	55%
Women (average age – 36)	35%	54%
Age		
Under 25 years	35%	54%
25-34 years	30%	49%
35-54 years	37%	55%
55-64 years	38%	60%
65 or older	42%	59%
Years Earning Dance Income		
Under 1 year	17%	26%
1 to 5 years	24%	37%
6 to 10 years	36%	54%
11 to 20 years	42%	62%
More than 20 years	47%	76%

5.7 HOURS OF WORK

In addition to income, dance professionals were asked to report the average number of paid and unpaid hours they spend in their primary dance role, in other dance-related activities, as well as the number of paid hours they spend in non-dance employment. These were calculated onto a common weekly base. Results indicate that dance professionals responding to the survey generally work a 40 hour paid work week, where half is spent in dance and half outside of dance, with only one-quarter of their overall (paid) time spent in their main dance role. When unpaid hours in dance are added to the picture, the number of overall hours increases to 48.5, with 56 per cent represented by dance activities and 44 per cent represented by employment outside of dance. Dance professionals are somewhat more likely to be paid for their work in their primary dance role (where they report an average of 73 per cent coverage), whereas they are typically paid for about 68 per cent of their hours in other dance-related activities.

Table 5.10: Average Hours Worked Per Week

	Paid (hrs)	Paid and Unpaid (hrs)	Proportion Paid (%)
Overall			
In main dance role	11.4	15.5	73%
In other dance activities	8.0	11.8	68%
In non-dance activities	21.2	21.2	100%
Total	40.6	48.5	84%
% spent in dance activities	48%	56%	--
Type of Income			
Professional fees/salaries	11.8	15.9	74%
Honoraria	11.0	15.6	71%
Grants to individuals	12.8	17.7	73%
Cash prizes/awards	12.8	18.5	70%

Looking specifically at the hours of paid work, as well as paid and unpaid hours of work combined, spent in the main dance role, there are few differences by age and gender. There is, however, an increase in the paid hours in the main role as years of dance earnings increases. These paid hours also represent an increasingly sizable portion of the total hours committed to the main dance role (i.e., non-paid hours do not increase at the same rate).

Table 5.11: Average Hours Worked in Main Dance Role per Week by Years of Earning and Method of Income

	Paid (hrs)	Paid and Unpaid (hrs)	Proportion Paid (%)
Overall	11.4	15.5	73%
Years Earning Dance Income			
Under 1 year	7.7	11.4	68%
1 to 5 years	8.2	12.1	68%
6 to 10 years	12.4	16.5	75%
11 to 20 years	13.5	17.8	76%
More than 20 years	14.9	20.1	74%

While dance professionals pursuing dance forms in ballet report the highest income from their primary role in dance, they also report the highest number of paid hours spent per week in that primary role (14.6), and also the highest number of unpaid hours in their primary role (8). Among dance professionals involved in Middle eastern dance forms, earning the lowest income in their primary role goes hand in hand with spending the fewest paid hours per week in that role (5.5).

6. REGIONAL PROFILES

6.1 ALBERTA

Seven per cent of the 8,124 survey respondents reside in Alberta (n=577). Compared with the pattern of overall response to the survey, in Alberta the proportion of response from dance professionals, as well as dance participants in contemporary and modern forms specifically, and also from younger respondents was higher, suggesting that communications and enthusiasm related to the survey was likely higher among these segments of the dance population in Alberta.

a) Demographic Snapshot

One in five survey respondents in the Alberta sample is male. The average age of respondents in Alberta is 39, compared to 43 years in the Canada-wide sample. This includes a proportionately higher number of respondents in the 18 to 24 range, and fewer who are 65 years and older.

Table 6.1.1: Age and Gender of Respondents – National and Alberta

	National (n=8,124)	Alberta (n=577)
Gender		
Men	21%	21%
Women	77%	78%
Age		
16-17 years	3%	4%
18-24 years	15%	21%
25-34 years	20%	24%
35-54 years	23%	19%
55-64 years	16%	13%
65 years or older	15%	10%
Mean Age	43.0	39.0

The educational profile in Alberta is similar to the national average, reflecting a highly educated respondent base.

Table 6.1.2: Respondents' Highest Level of Education Completed – National and Alberta

Employment	National (n=8,124)	Alberta (n=577)
Some high school	4%	4%
High school	15%	17%
College, trade/apprenticeship	20%	17%
University (Undergraduate)	32%	36%
University (Graduate)	27%	24%
Prefer not to say	2%	2%

The employment profile is also fairly similar in Alberta relative to the national sample. Nearly two in five respondents in Alberta (39 per cent) are employed 30 hours or more per week annually, compared to 34 per cent nationally. The household income is higher in Alberta; nearly three in ten (28 per cent) have household incomes greater than \$80,000, compared to 22 per cent in the national sample.

Table 6.1.3: Employment Status and Income of Respondents – National and Alberta

	National (n=8,124)	Alberta (n=577)
Employment		
Employed 30 hours or more per week year round	34%	39%
Employed less than 30 hours per week year round	8%	9%
Seasonally employed	2%	4%
Self-employed	15%	14%
Unemployed and looking for work	2%	2%
Full-time student	15%	17%
Retired	18%	9%
Other	4%	3%
Prefer not to say	2%	2%
Gross Household Income for 2012		
Under \$19,999	12%	10%
\$20,000 to \$39,999	15%	10%
\$40,000 to \$59,999	13%	11%
\$60,000 to \$79,999	12%	11%
\$80,000 to \$99,999	8%	9%
\$100,000 or more	14%	19%
Don't know / Prefer not to say	27%	29%

b) Dance forms

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories of dance for ease of discussion.¹⁶ Albertans who participated in the survey reported involvement in a wide variety of dances, primarily contemporary and modern (42 per cent), ballroom and social (29 per cent), ballet (28 per cent), and European traditional and folk categories of dance (22 per cent). Compared with the national survey findings, the concentration of involvement in ballet and contemporary and modern dance forms is higher among respondents in Alberta.

Table 6.1.4: Top Dance Types in Alberta, Compared to National

	National (n=8,124)	Alberta (n=577)
Contemporary and modern	34%	42%
Ballroom and social	26%	29%
European traditional and folk	21%	22%
Ballet	19%	28%

c) Intensity of Involvement in Dance

Among Alberta respondents in the survey intensity of involvement in dance is similar to that found nationally. Just under half of respondents in Alberta (45 per cent) participate in four or more dance forms. They are involved in dance for 10.5 hours per week, on average, which is somewhat higher than the national average. This is due in large part to the higher incidence of dance professionals in Alberta relative to the proportion in the national sample. Respondents in Alberta have been dancing an average of 18.3 years, similar to the national average (18.8 years).

¹⁶ Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 6.1.5: Intensity of Dance Involvement – National and Alberta

	National (n=8,124)	Alberta (n=577)
Number of Dance Forms		
One	20%	16%
Two	15%	14%
Three	25%	25%
Four or more	40%	45%
Average hours danced per week	9.5	10.5
Average number of years in dance	18.8	18.3

d) Type of Involvement in Dance

Alberta has a greater proportion of survey respondents who described themselves as dance professionals, or reported dance income in the form of professional fees or salaries (33 per cent, compared to 27 per cent nationally). Leisure dance participants who earn no income from dance make up 59 per cent of respondents from Alberta, compared to 67 per cent nationally. There is a small portion of the sample that, while not defined as dance professionals, do report that they receive some money for their involvement in dance, often from cash prizes or awards.

Table 6.1.6: Dance Professionals and Leisure Dance Participants – National and Alberta

Status	National (n=8,124)	Alberta (n=577)
Dance professional	27%	33%
Not professional, but receive some income from dance	6%	8%
Not professional and receive no dance income	67%	59%

As found nationally, dance professionals in Alberta are more likely than leisure dance participants to pursue contemporary and modern dance forms and ballet. Among leisure dance participants in Alberta, ballroom and social forms of dance sit at the top of the list and are considerably more popular than they are among dance professionals. European traditional and folk dance forms are also somewhat more common among leisure dance participants in Alberta than they are with dance professionals.

Table 6.1.7: Dance Professionals and Leisure Dance Participants in Alberta Across Most Common Types of Dance

Dance Category	Leisure Dance Participants	Dance Professionals
Contemporary and modern	30%	68%
Ballroom and social	38%	10%
Ballet	21%	41%
European traditional and folk	25%	16%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). Six in ten respondents from Alberta (63 per cent) indicate that they perform for an audience or compete in one or more of their dance forms. They most frequently perform at festivals and special events (80 per cent), at performing arts facilities (72 per cent), and at community events (71 per cent). Schools and competitions are cited as avenues for performing by three in ten, followed by televised performances (25 per cent). Respondents in Alberta are more likely to perform or compete than found in the national sample, and particularly more apt to do so in performing halls or facilities, although they are less likely to do so in schools. This may be driven by the higher proportion of dance professionals in the Alberta sample compared with the national proportion of the survey.

Table 6.1.8: Proportion who Perform/Compete and Where they Perform – National and Alberta

	National (n=8,124)	Alberta (n=577)
% who perform/compete	58%	63%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	80%
Community events	71%	71%
Performing arts hall or facility	66%	72%
Schools	36%	31%
Competitions	32%	33%
Performances recorded for television	21%	25%
Restaurants, theme parks, cruise ships, etc	17%	15%

In addition to performing or competing, seven in ten respondents in Alberta (72 per cent) say they dance with a group (lower than the national average of 78 per cent). Half choreograph, create, or devise dance (marginally higher than the 46 per cent nationally) and half teach dance (compared to 44 per cent nationally).

Table 6.1.9: Non-performance Ways Respondents are Involved in Dance – National and Alberta

	National (n=8,124)	Alberta (n=577)
Dance with a group	78%	72%
Choreograph, create, or devise dance	46%	50%
Teach dance	44%	50%

The next table isolates Alberta respondents involved in the most common dance forms, indicating for each the proportion who teach, dance with a group, and choreograph, devise, or create dance. For example, of those pursuing a dance form under the category of contemporary and modern, 64 per cent say they teach dance, 69 per cent say they dance with a group and 71 per cent say they are involved in choreography. More than half of Albertans who participate in some form of ballet are involved in these three ways (i.e., 57 per cent teach dance, 65 per cent dance with a group and 63 per cent choreograph dance).

Table 6.1.10: Non-performance Ways Respondents are Involved in Dance in Alberta Across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
Contemporary and modern	64%	69%	71%
Ballroom and social	35%	66%	26%
Ballet	57%	65%	63%
European traditional and folk	50%	87%	41%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew¹⁷, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. The majority of respondents in Alberta participate in dance through a community group, dance club, or association (65 per cent). The same proportion participates through a school or studio (63 per cent). One-third (36 per cent) participates with a performing troupe, crew

¹⁷ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

or company. Dance participants in Alberta are slightly more likely to participate in their dance form with a dance school or studio relative to the national average.

Table 6.1.11: How Respondents Participate – National and Alberta

	National (n=8,124)	Alberta (n=577)
Community group, dance club or association	65%	65%
Dance school or studio	57%	63%
Performing company, troupe or crew	33%	36%

The next table isolates segments of the Alberta sample involved in the most common dance categories, showing for each one the proportions that perform with performing companies, with dance schools, and/or with community groups. Among Alberta respondents involved in contemporary and modern, and/or ballet categories of dance, participation with a school or studio is quite common (eight in ten or more). Around half of participants in these dance forms are involved with a performing company, troupe, or crew. Alberta respondents involved in ballroom and social and/or European traditional and folk categories of dance are more likely to participate with a community group, dance club, or association.

Table 6.1.12: How Respondents in Alberta Participate Across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
Contemporary and modern	53%	80%	47%
Ballroom and social	17%	53%	88%
Ballet	48%	88%	40%
European traditional and folk	37%	48%	82%

Four in ten Alberta respondents in the survey (41 per cent) receive money for their participation in dance, compared to 33 per cent nationally. The majority of these Albertans receive professional fees or salaries (72 per cent). Half say they receive occasional honoraria or fees (55 per cent). To a lesser extent, some receive money through grants (21 per cent) and cash prizes or awards (15 per cent). Fees and salaries are a more prominent form of money among Alberta respondents, relative to the national average. The average amount received is marginally higher in Alberta (although this is based on results from only 47 leisure dance participants).

Table 6.1.13: Proportion who Receive Money from Dance and Type of Income – National and Alberta

	National (n=8,124)	Alberta (n=577)
% receive money for dance	33%	41%
Type of income		
Professional fees or salaries	67%	72%
Occasional honoraria or fees	60%	55%
Grants to individuals	21%	21%
Cash prizes and awards	16%	15%
Average amount earned (Leisure dance participants only)	\$730	\$880

e) Background and Reasons for Dance

Two in three respondents in Alberta (66 per cent) have learned one or more of their dance forms through a dance school, studio, or academy, which is higher than the national survey average (60 per cent). Almost as many (59 per cent) learned with a recreational or community dance group/club. Three in ten learn through post-secondary education (31 per cent) (considerably higher than the 23 per cent nationally who learn this way) and through one-on-one instruction (32 per cent) (also greater than the national average). One in three (32 per cent) was self-taught.

Table 6.1.14: Methods of Learning Dance – National and Alberta

	National (n=8,124)	Alberta (n=577)
Dance school, studio, or academy	60%	66%
Recreational or community dance group or dance club	58%	59%
Self-taught	30%	32%
One-on-one instruction	28%	32%
Post-secondary college or university	23%	31%
Elementary and/or secondary school curriculum	11%	11%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in Alberta say they are involved in dance are enjoyment (87 per cent), exercise or fitness (71 per cent), artistic expression (59 per cent), and social connection (58 per cent). They are also more likely to say they participate in dance to share their dance with an audience (40 per cent). Alberta dance participants are

more likely to cite artistic expression compared to the national average of 52 per cent, and to share one's dance with an audience as reasons for participation compared to the national average of 33 per cent. This may be driven by proportionately higher number of dance professionals in the Alberta sample relative to the national survey who are more likely than leisure dance participants to cite these as reasons for dancing. Leisure dance participants in Alberta are more inclined to say they are involved in dance for enjoyment, exercise, and social connection.

Table 6.1.15: Top Five Reasons for Dance Involvement – National and Alberta

	National (n=8,124)	Alberta (n=577)
Enjoyment	88%	87%
Exercise or fitness	74%	71%
Artistic expression	52%	59%
Social connection	61%	58%
Share my dance with an audience/perform	33%	40%

As another indication of their involvement in dance, survey respondents were asked about the average number of live dance performances they typically attend in a year. Respondents in Alberta are similar to the national survey average in their attendance at live dance performances. Alberta respondents say they attend 7.1 live dance performances in an average year, compared to 7.9 performances reported nationally.

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“Not only does dance keep me active, it allows me to express myself in a very open and artistic way and helps me to meet new people with the same interests as me. Dance also develops my mind, from picking up choreography quickly to being able to watch someone's movements and copy them, and have good spatial/visual learning and teamwork skills.”

–19 year old female leisure dance participant (modern and jazz)

“The important moments for me are those times when a child's face lights up with the joy of movement. As an instructor, my main goal is to foster a love for dance and movement while helping to develop the child as a whole person (socially, physically, emotionally, etc) not just a dancer.”

–26 year old female dance professional (creative movement, modern, jazz)

f) Dance Professionals

As already described, 33 per cent of the sample describe themselves as dance professionals, or reported dance income in the form of professional fees or salaries. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and the amount of formal dance training.

Dance professionals in the survey are involved in dance forms cutting across all categories or forms of dance. The most popular styles of dance represented include contemporary and modern (68 per cent) and ballet (41 per cent). These are pursued at a rate that is more than double the figure for leisure dance participants in Alberta. Dance professionals pursue ballroom and social, country dance and Canadian, European folk and period forms of dance at a much lower rate than found among leisure dance participants.

Among dance professionals in Alberta, 83 per cent of those in the survey say that they have received training through a dance school or program prior to earning income, although 13 per cent do not (and the rest did not respond). The average number of years of training is 10.7 years. Sixty per cent say that they have received individualized training as an apprentice or with a mentor, elder or guru, reporting an average of 6.7 years of training, each of which is slightly higher than the national average for individual training. Since receiving that training the average number of years of earning dance income is 12.8 years.

Table 6.1.16: History of Dance Training and Income among Dance Professionals – National and Alberta

	National (n=2,197)	Alberta (n=279)
Percentage receiving training through dance school or program prior to earning dance income	79%	83%
Average number of years of training with a dance school/program	9.5	10.7
Percentage receiving individualized training (e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	60%
Average number of years of individualized training	5.7	6.7
Average number of years earning income from dance	11.7	12.8

The majority of dance professionals responding from Alberta describe their primary role as a teacher (60 per cent), which is considerably higher than the concentration found in the overall sample, suggesting a particularly enthusiastic response from teachers in the Alberta sample. Another 21 per cent are primarily dancers and 13 per cent are primarily choreographers.

Table 6.1.17: Primary Roles among Dance Professionals – National and Alberta

	National (n=2,197)	Alberta (n=279)
Teacher	47%	60%
Dancer	32%	21%
Choreographer	16%	13%

Among dance professionals responding from Alberta the average income earned is \$8,032 for their primary dance role. Another \$5,803 is earned in other dance-related activities. The average of earnings from the primary dance role is significantly less in the Alberta sample than found nationally. Income from activities outside of dance is \$21,951, which is a much higher proportion of overall income than found in the national sample of dance professionals.

Table 6.1.18: Average Income for Dance Professionals – National and Alberta

	National (n=2,197)	Alberta (n=279)
Average income in primary dance role	\$11,207	\$8,032
Average income in other dance activities	\$6,254	\$5,803
Average income in non-dance activities	\$15,695	\$21,951

Dance professionals in the survey who are from Alberta report spending an average of 13.5 paid hours per week of activity in their primary dance role, and 19.8 of combined paid and unpaid hours. The average number of unpaid hours spent in the primary dance role is higher among Alberta dance professionals than the national average. In other dance activity this is 7.3 paid hours (13.8 when combined with unpaid hours). Average hours from activity outside of dance are 21.2.

Table 6.1.19: Average Hours among Dance Professionals – National and Alberta

	National (n=2,197)		Alberta (n=279)	
	Paid Hours	Paid and Unpaid Hours Combined	Paid Hours	Paid and Unpaid Hours Combined
Average hours per week in primary dance role	11.4	15.5	13.5	19.8
Average hours per week in other dance activities	8.0	11.8	7.3	13.8
Average hours per week in non-dance activities	21.2	21.2 ¹⁸	21.2	21.2
Total hours per week	40.6	48.5	42	54.8
Percentage spent in dance	48%	56%	50%	61%

¹⁸ Respondents were not asked about unpaid hours in non-dance employment activities.

6.2 ATLANTIC CANADA

Eleven per cent of the 8,124 survey respondents (n=910) reside in Atlantic Canada (Newfoundland and Labrador, Prince Edward Island, Nova Scotia and New Brunswick). The responses from Atlantic Canada closely mirror national results in many areas, with the exception of a slightly higher proportion of participants of country dance and Canadian dance forms.

a) Demographic Snapshot

One in five survey respondents in the Atlantic Canada sample is male. The average age of respondents in Atlantic Canada is 43.5, close to the average age in the Canada-wide sample.

Table 6.5.1: Age and Gender of Respondents – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
Gender		
Men	21%	19%
Women	77%	80%
Age		
16-17 years	3%	3%
18-24 years	15%	16%
25-34 years	20%	19%
35-54 years	23%	21%
55-64 years	16%	17%
65 years or older	15%	16%
Mean Age	43.0	43.5

The educational profile in Atlantic Canada is similar to the national average, reflecting a highly educated respondent base.

Table 6.5.2: Respondents' Highest Level of Education Completed – National and Atlantic

Employment	National (n=8,124)	Atlantic (n=910)
Some high school	4%	5%
High school	15%	17%
College, trade/apprenticeship	20%	16%
University (Undergraduate)	32%	32%
University (Graduate)	27%	27%
Prefer not to say	2%	3%

The employment profile and household incomes are also fairly similar in Atlantic Canada relative to the national sample. Fewer are self-employed (11 per cent compared to 15 per cent nationally).

Table 6.5.3: Employment Status and Income of Respondents – National and Atlantic

	National (n=8,124)	Atlantic (n=889)
Employment		
Employed 30 hours or more per week year round	34%	35%
Employed less than 30 hours per week year round	8%	8%
Seasonally employed	2%	3%
Self-employed	15%	11%
Unemployed and looking for work	2%	1%
Full-time student	15%	16%
Retired	18%	20%
Other	4%	4%
Prefer not to say	2%	2%
Gross Household Income for 2012		
Under \$19,999	12%	10%
\$20,000 to \$39,999	15%	13%
\$40,000 to \$59,999	13%	13%
\$60,000 to \$79,999	12%	14%
\$80,000 to \$99,999	8%	8%
\$100,000 or more	14%	13%
Don't know / Prefer not to say	27%	28%

b) Dance Forms

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories of dance for ease of discussion.¹⁹ People in Atlantic Canada who participated in the survey reported involvement in a wide variety of dances, primarily contemporary and modern (34 per cent), ballroom and social (23 per cent), European traditional and folk categories of dance (22 per cent), country dance and Canadian (22 per cent), and ballet (21 per cent).

Table 6.5.4: Top Dance Types in Atlantic, Compared to National

	National (n=8,124)	Atlantic (n=910)
Contemporary and modern	34%	34%
Ballroom and social	26%	23%
European traditional and folk	21%	22%
Country dance and Canadian	16%	22%
Ballet	19%	21%

c) Intensity of Involvement in Dance

Among Atlantic Canadian respondents in the survey, intensity of involvement in dance mirrors that found nationally. Two in five respondents in Atlantic Canada (40 per cent) participate in four or more dance forms. They are involved in dance for 8.2 hours per week, on average. Respondents in Atlantic Canada have been dancing an average of 18.0 years, similar to the national average (18.8 years).

¹⁹ Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 6.5.5: Intensity of Dance Involvement – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
Number of Dance Forms		
One	20%	20%
Two	15%	15%
Three	25%	25%
Four or more	40%	40%
Average hours danced per week	9.5	8.2
Average number of years in dance	18.8	18.0

d) Type of Involvement in Dance

One-quarter of respondents in Atlantic Canada described themselves as dance professionals. Leisure dance participants who earn no income from dance make up 69 per cent of respondents from Atlantic Canada. There is a small portion of the sample that, while not defined as dance professionals, do report that they receive some money for their involvement in dance, often from cash prizes or awards (five per cent).

Table 6.5.6: Dance Professionals and Leisure Dance Participants – National and Atlantic

Status	National (n=8,124)	Atlantic (n=910)
Dance professional	27%	26%
Not professional, but receive some income from dance	6%	5%
Not professional and receive no dance income	67%	69%

As found nationally, dance professionals in Atlantic Canada are more likely than leisure dance participants to pursue contemporary and modern dance forms and ballet. Among leisure dance participants in Atlantic Canada, ballroom and social forms of dance are considerably more popular than they are among dance professionals. European traditional and folk dance forms and country dance and Canadian dance forms are also more common among leisure dance participants in Atlantic Canada than they are with dance professionals.

Table 6.5.7: Dance Professionals and Leisure Dance Participants in Atlantic Canada Across Most Common Types of Dance

Dance Category	Leisure Dance Participant	Dance Professional
Contemporary and modern	24%	60%
Ballroom and social	28%	10%
European traditional and folk	24%	14%
Country dance and Canadian	26%	11%
Ballet	16%	34%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). More than half of respondents from Atlantic Canada (55 per cent) indicate that they perform for an audience or compete in one or more of their dance forms. They most frequently perform at festivals and special events (75 per cent), at community events (71 per cent), and at performing arts facilities (65 per cent). Schools (35 per cent) and competitions (28 per cent) are also avenues for performing. One in five perform for television (22 per cent) and almost as many perform at restaurants or similar venues (18 per cent).

Table 6.5.8: Proportion who Perform/Compete and Where they Perform – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
% who perform/compete	58%	55%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	75%
Community events	71%	71%
Performing arts hall or facility	66%	65%
Schools	36%	35%
Competitions	32%	28%
Performances recorded for television	21%	22%
Restaurants, theme parks, cruise ships, etc	17%	18%

In addition to performing or competing, three in four respondents in Atlantic Canada (77 per cent) say they dance with a group. Nearly half (45 per cent) choreograph, create, or devise dance and two in five (42 per cent) teach dance.

Table 6.5.9: Non-performance Ways Respondents are Involved in Dance – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
Dance with a group	78%	77%
Choreograph, create, or devise dance	46%	45%
Teach dance	44%	42%

The next table isolates Atlantic Canadian respondents involved in the most common dance forms, indicating for each the proportion of those who teach, dance with a group, and choreograph, devise, or create dance. For example, of those pursuing a dance form under the category of contemporary and modern, 63 per cent say they teach dance, 72 per cent say they dance in a group, and 71 per cent say they are involved in choreography. Those who participate in dance forms categorized as ballroom and social, or European traditional and folk, are more likely to say they dance with a group, and less likely to say they teach or choreograph.

Table 6.5.10: Non-performance Ways Respondents are Involved in Dance in Atlantic Canada Across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
Contemporary and modern	63%	72%	71%
Ballroom and social	31%	68%	21%
European traditional and folk	35%	84%	36%
Country dance and Canadian	30%	88%	26%
Ballet	63%	66%	66%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew²⁰, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. The majority of respondents in Atlantic Canada participate in dance through a community group, dance club, or association (62 per cent). Almost as many participate through a school or studio (57 per cent). Nearly three in ten (29 per cent) participate with a performing troupe, crew or company.

²⁰ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

Table 6.5.11: How Respondents Participate – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
Community group, dance club or association	65%	62%
Dance school or studio	57%	57%
Performing company, troupe or crew	33%	29%

The next table isolates segments of the Atlantic Canada sample involved in the most common dance categories, showing for each one the proportions that perform with performing companies, with dance schools, and/or with community groups. Among Atlantic Canadian respondents involved in contemporary and modern, and/or ballet categories of dance, participation with a school or studio is quite common (eight in ten or more). Around four in ten participants in these two dance forms are involved with a performing company, troupe, or crew. Atlantic Canadian respondents involved in ballroom and social, country dance and Canadian, and/or European traditional and folk categories of dance are more likely to participate with a community group, dance club, or association.

Table 6.5.12: How Respondents in Atlantic Canada Participate Across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
Contemporary and modern	44%	82%	40%
Ballroom and social	9%	56%	73%
European traditional and folk	26%	42%	82%
Country dance and Canadian	17%	26%	85%
Ballet	40%	88%	37%

Three in ten Atlantic Canadian respondents in the survey (31 per cent) receive money for their participation in dance. The majority of these respondents receive professional fees or salaries (70 per cent). Half say they receive occasional honoraria or fees (53 per cent). To a lesser extent, some receive money through grants (22 per cent) and cash prizes or awards (14 per cent). The average amount of money earned by leisure dance participants in Atlantic Canada is marginally lower than those elsewhere in the country at \$689 a year, compared to \$730 for the national average among leisure dance participants.

Table 6.5.13: Proportion who Receive Money from Dance and Type of Income – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
% receive money for dance	33%	31%
Type of income		
Professional fees or salaries	67%	70%
Occasional honoraria or fees	60%	53%
Grants to individuals	21%	22%
Cash prizes and awards	16%	14%
Average amount earned (Leisure dance participants only)	\$730	\$689

e) Background and Reasons for Dance

Two in three respondents in Atlantic Canada (62 per cent) have learned one or more of their dance forms through a dance school, studio, or academy. Over half (54 per cent) learned with a recreational or community dance group/club. One in four is self-taught (27 per cent) or received one-on-one instruction (24 per cent). Seventeen per cent trained through post-secondary education, less than the proportion nationally (23 per cent).

Table 6.5.14: Methods of Learning Dance – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
Dance school, studio, or academy	60%	62%
Recreational or community dance group or dance club	58%	54%
Self-taught	30%	27%
One-on-one instruction	28%	24%
Post-secondary college or university	23%	17%
Elementary and/or secondary school curriculum	11%	7%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in Atlantic Canada say they are involved in dance are enjoyment (90 per cent), exercise or fitness (77 per cent), social connection (63 per cent), and artistic expression (45 per cent). Atlantic dance participants are somewhat less likely to cite artistic expression compared to the national average of 52 per cent. This may be driven by proportionately lower number of dance professionals in the Atlantic sample relative to the national survey who are more likely than leisure dance participants to cite this as a reason for dancing.

Table 6.5.15: Top Five Reasons for Dance Involvement – National and Atlantic

	National (n=8,124)	Atlantic (n=910)
Enjoyment	88%	90%
Exercise or fitness	74%	77%
Social connection	61%	63%
Artistic expression	52%	45%
Share my dance with an audience/perform	33%	33%

As another indication of their involvement in dance, survey respondents were asked about the average number of live dance performances they typically attend in a year. Respondents in Atlantic Canada attend marginally fewer live dance performances relative to the national survey average. Atlantic Canada respondents say they attend 6.5 live dance performances in an average year, compared to 7.9 performances reported nationally.

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“I have always had a fascination for Celtic culture (it is a part of my family heritage) and I now live and work in Cape Breton, where Scottish-derived dancing is a very important identity marker. I have always loved making music and dancing, so I was thrilled to be able to develop a career that allows me to study them.”

–41 year old female leisure dance participant (step dance, square, Scottish Cèilidh)

“I play with a community swing band. Swing and Lindy Hop felt like a dying art when I was younger and the resurgence in the dance form has broadened my life and social circle both as a dancer and as a musician. The social connection from being involved with a dance group is fantastic, and I have found it to be a welcoming and challenging environment which has helped me grow as a person.”

–37 year old male leisure dance participant (Lindy Hop, Charleston, blues)

“Without dance, I wouldn’t have made many of the friendships I have, and so wouldn’t have learned the leadership and people skills involved with teaching dance to all ages. Dance gave me a healthy outlet to express myself when things were rough.”

–17 year old female dance professional (hip hop, jazz, step)

f) Dance Professionals

As previously mentioned, 26 per cent of the sample from Atlantic Canada either describe themselves as dance professionals, or reported dance income in the form of professional fees or salaries. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and amount of formal dance training.

Dance professionals in the survey are involved in dance forms cutting across all categories of dance. The most popular forms of dance represented include contemporary and modern (60 per cent) and ballet (34 per cent). Dance professionals in Atlantic Canada pursue ballroom and social, country dance and Canadian, European folk, and period forms of dance at a much lower rate than found among leisure dance participants.

Among dance professionals in Atlantic, 84 per cent of those in the survey say that they have received training through a dance school or program prior to earning income. The average number of years of training is 9.4 years. Half (51 per cent) say that they have received individualized training as an apprentice or with a mentor, elder or guru, reporting an average of 5.3 years of training. Since receiving that training the average number of years of earning dance income is 11.5 years.

Table 6.5.16: History of Dance Training and Income among Dance Professionals – National and Atlantic

	National (n=2,197)	Atlantic (n=235)
Percentage receiving training through dance school or program prior to earning dance income	79%	84%
Average number of years of training with a dance school/program	9.5	9.4
Percentage receiving individualized training (e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	51%
Average number of years of individualized training	5.7	5.3
Average number of years earning income from dance	11.7	11.5

The majority of dance professionals responding from Atlantic Canada describe their primary role as a teacher (55 per cent), which is considerably more than in the national sample, suggesting greater participation in the survey by teachers in Atlantic Canada. Another 29 per cent are primarily dancers and 13 per cent are primarily choreographers.

Table 6.5.17: Primary Roles among Dance Professionals – National and Atlantic

	National (n=2,197)	Atlantic (n=235)
Teacher	47%	55%
Dancer	32%	29%
Choreographer	16%	13%

Among dance professionals responding from Atlantic Canada the average income earned is \$9,143 for their primary dance role. Another \$3,411 is earned in other dance-related activities. The average of earnings from the primary dance role is significantly less in the Atlantic sample than found nationally. Income from activities outside of dance is \$17,488, which is higher than found in the national sample of dance professionals.

Table 6.5.18: Average Income for Dance Professionals – National and Atlantic

	National (n=2,197)	Atlantic (n=235)
Average income in primary dance role	\$11,207	\$9,143
Average income in other dance activities	\$6,254	\$3,411
Average income in non-dance activities	\$15,695	\$17,488

Dance professionals in the survey who are from Atlantic Canada report spending an average of 10.2 paid hours per week of activity in their primary dance role, and 15.9 of combined paid and unpaid hours. The average number of unpaid hours spent in the primary dance role is close to the national average. In other dance activity this is 5.6 paid hours (11.4 when combined with unpaid hours). The average number of hours from paid activity outside of dance is 24.1. As a proportion of their paid and unpaid hours, Atlantic Canadian respondents spend about half of their time dancing (53 per cent).

Table 6.5.19: Average Hours among Dance Professionals – National and Atlantic

	National (n=2,197)		Atlantic (n=279)	
	Paid Hours	Paid and Unpaid Hours Combined	Paid Hours	Paid and Unpaid Hours Combined
Average hours per week in primary dance role	11.4	15.5	10.2	15.9
Average hours per week in other dance activities	8.0	11.8	5.6	11.4
Average hours per week in non-dance activities	21.2	21.2 ²¹	24.1	24.1
Total hours per week	40.6	48.5	39.9	51.4
Percentage spent in dance	48%	56%	40%	53%

²¹ Respondents were not asked about unpaid hours in non-dance employment activities.

6.3 BRITISH COLUMBIA

Twenty-three per cent of respondents to the survey reside in B.C. (n=1,885). Relative to the national response, there was a particularly high response from people who are involved in ballroom and social categories of dance, as well as older dance participants, suggesting that communications and enthusiasm for the survey were stronger with some networks in B.C.

a) Demographic Snapshot

There is a slightly higher proportion of B.C. respondents who are men (23 per cent) compared with the proportion of men responding to the survey across the country (21 per cent). The average age of respondents in B.C. is marginally higher than the average in other provinces at 46 years compared to 43 years Canada-wide.

Table 6.2.1: Age and Gender of Respondents – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Gender		
Men	21%	23%
Women	77%	75%
Age		
16-17 years	3%	3%
18-24 years	15%	11%
25-34 years	20%	18%
35-54 years	23%	26%
55-64 years	16%	17%
65 years or older	15%	19%
Mean Age	43.0	46.3

The educational profile in B.C. is similar to that of all respondents to the survey, reflecting a highly educated respondent base.

Table 6.2.2: Respondents' Highest Level of Education Completed – National and B.C.

Employment	National (n=8,124)	B.C. (n=1,885)
Some high school	4%	4%
High school	15%	14%
College, trade/apprenticeship	20%	21%
University (Undergraduate)	32%	31%
University (Graduate)	27%	27%
Prefer not to say	2%	3%

The employment profile of respondents in B.C. is also fairly similar to the national one, with slightly more respondents who are retired (21 per cent) compared to the national average (18 per cent). The household income is slightly lower in B.C. with fewer reporting incomes over \$100,000.

Table 6.2.3: Employment Status and Income of Respondents – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Employment		
Employed 30 hours or more per week year round	34%	32%
Employed less than 30 hours per week year round	8%	10%
Seasonally employed	2%	2%
Self-employed	15%	16%
Unemployed and looking for work	2%	2%
Full-time student	15%	10%
Retired	18%	21%
Other	4%	4%
Prefer not to say	2%	2%
Gross Household Income for 2012		
Under \$19,999	12%	12%
\$20,000 to \$39,999	15%	17%
\$40,000 to \$59,999	13%	13%
\$60,000 to \$79,999	12%	13%
\$80,000 to \$99,999	8%	8%
\$100,000 or more	14%	11%
Don't know / Prefer not to say	27%	27%

b) Dance Forms

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories of dance for ease of discussion.²² British Columbians who participated in the survey reported involvement in a wide variety of dances, including the categories of ballroom and social (34 per cent), contemporary and modern (29 per cent), European traditional and folk (20 per cent), ballet (16 per cent), and country dance and Canadian (15 per cent). Compared with the national survey findings, the concentration of involvement in ballroom and social dance is higher in B.C.

Table 6.2.4: Top Dance Types in B.C., Compared to National

	National (n=8,124)	B.C. (n=1,885)
Contemporary and modern	34%	29%
Ballroom and social	26%	34%
European traditional and folk	21%	20%
Ballet	19%	16%
Country dance and Canadian	16%	15%

c) Intensity of Involvement in Dance

Intensity of involvement in dance among B.C. respondents in the survey is similar to that found nationally. More than four in ten respondents in B.C. (42 per cent) participate in four or more dance forms. They participate in dance 8.8 hours per week on average. Respondents in B.C. have been involved in dance an average of 19.7 years, slightly more than the national average (18.8 years), which may be due in part to an older population among respondents in B.C.

²² Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 6.2.5: Intensity of Dance Involvement – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Number of Dance Forms		
One	20%	18%
Two	15%	15%
Three	25%	26%
Four or more	40%	42%
Average hours danced per week	9.5	8.8
Average number of years in dance	18.8	19.7

d) Type of Involvement in Dance

B.C. has a slightly smaller proportion of respondents who are dance professionals (22 per cent) compared to the nation-wide sample (27 per cent). Leisure dance participants who do not earn income from involvement in dance make up 71 per cent of B.C. respondents, compared to 67 per cent nationally.

Table 6.2.6: Dance Professionals and Leisure Dance Participants – National and B.C.

Status	National (n=8,124)	B.C. (n=1,885)
Dance professional	27%	22%
Not professional, but receive some income from dance	6%	7%
Not professional and receive no dance income	67%	71%

As with the national sample, the categories of contemporary and modern dance and ballet are far more frequently pursued by dance professionals. Leisure dance participants are far more likely to be involved in dance forms categorized as ballroom and social dance. European traditional and folk categories of dance are also somewhat more common among leisure dance participants than they are among dance professionals.

Table 6.2.7: Dance Professionals and Leisure Dance Participants in B.C. across Most Common Types of Dance

Dance Category	Leisure Dance Participant	Dance Professional
Ballroom and social	39%	16%
Contemporary and modern	21%	59%
European traditional and folk	23%	10%
Ballet	11%	33%
Country dance and Canadian	18%	3%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms, for example, the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). Forty per cent of respondents from B.C. indicate that they perform for an audience or compete in one or more of their dance forms. They most frequently perform at festivals and special events (81 per cent, on par with the national average, 79 per cent), at community events (also 81 per cent, and much greater than the national average, 71 per cent), and at performing arts facilities (61 per cent, slightly less than the national average, 66 per cent).

Table 6.2.8: Proportion who Perform/Compete and Where they Perform – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
% who perform/compete	58%	40%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	81%
Community events	71%	81%
Performances presented in performing arts hall or facility	66%	61%
Schools	36%	29%
Competitions	32%	31%
Performances recorded for television	21%	15%
Restaurants, theme parks, cruise ships, etc	17%	18%

In addition to performing and competing, more than eight in ten respondents in B.C. (83 per cent) say they dance with a group (higher than the national average of 78 per cent). Roughly four in ten choreograph, create, or devise dance (43 per cent) and the same proportion is involved in teaching dance (40 per cent).

Table 6.2.9: Non-performance Ways Respondents are Involved in Dance – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Dance with a group	78%	83%
Choreograph, create, or devise dance	46%	43%
Teach dance	44%	40%

The next table isolates B.C respondents involved in the most common dance forms, indicating for each the proportion that teach, dance with a group, and choreograph, devise, or create dance. Among people involved in contemporary and modern categories of dance in B.C., 58 per cent are involved in teaching, 76 per cent are involved in dancing with a group, and 69 per cent with choreographing. Similarly, more than half who participate in ballet in B.C. also take part in all three of these activities. Among those participating in country dance and Canadian, ballroom and social, and European traditional and folk categories of dance, involvement with a group is much more common than teaching or choreographing dance.

Table 6.2.10: Non-performance Ways Respondents are Involved in Dance in B.C. across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
Ballroom and Social	30%	79%	28%
Contemporary and Modern	58%	76%	69%
European Traditional and Folk	34%	90%	31%
Ballet	57%	72%	69%
Country dance and Canadian	27%	94%	19%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew²³, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. The majority of respondents in B.C. participate in dance through a community group, dance club, or association (72 per cent). Half do so through a school or studio (52 per cent). Three in ten (29 per cent) participate with a performing troupe, crew or company. Respondents in B.C. are more likely than the national average to participate in their dance form(s) with a community group, dance club, or association.

²³ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

Table 6.2.11: How Respondents Participate – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Community group, dance club or association	65%	72%
Dance school or studio	57%	52%
Performing company, troupe or crew	33%	29%

The next table isolates segments of the B.C. sample involved in the most common dance categories, showing for each one the proportions that perform with companies, with dance schools, and/or with community groups. Among people in B.C. involved in contemporary and modern forms of dance and ballet categories of dance, participating with a school or studio is quite common and around half of respondents in these forms are involved with a performing company, troupe, or crew. B.C. leisure dance participants in country dance and Canadian, ballroom and social, and European traditional and folk categories of dance are more likely to participate through a community group, dance club, or association; in fact, nearly all country dance and Canadian leisure dance participants in B.C. are involved through a community group or club.

Table 6.2.12: How Respondents in B.C. Participate Across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
Contemporary and modern	51%	78%	47%
Ballroom and social	14%	48%	87%
European traditional and folk	28%	38%	84%
Ballet	51%	91%	34%
Country dance and Canadian	6%	17%	96%

Three in ten B.C. respondents in the survey (29 per cent) receive money for their participation in one or more of their dance forms, which is roughly on par with the national average (33 per cent). The majority of these respondents receive professional fees or salaries (67 per cent), or occasional honoraria or fees (62 per cent). Some also receive grants (20 per cent) and cash prizes or awards (16 per cent).

Table 6.2.13: Proportion who Receive Money from Dance and Type of Income – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
% receive money for dance	33%	29%
Type of income		
Professional fees or salaries	67%	67%
Occasional honoraria or fees	60%	62%
Grants to individuals	21%	20%
Cash prizes and awards	16%	16%
Average amount (Leisure dance participants only)	\$730	\$634

e) Background and Reasons for Dance

Two-thirds of respondents in B.C. (66 per cent) have learned one or more of their forms of dance through a recreational or community dance group/club, which is higher than the national proportion (58 per cent). Other common methods of learning among respondents in B.C. are with a dance school, studio, or academy (55 per cent; less than the national average), through one-on-one instruction (30 per cent); through self-teaching (30 per cent); and through post-secondary education (20 per cent). Fewer respondents in B.C. have learned through a dance school or studio compared to respondents nationally (55 per cent).

Table 6.2.14: Methods of Learning Dance – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Dance school, studio, or academy	60%	55%
Recreational or community dance group or dance club	58%	66%
Self-taught	30%	30%
One-on-one instruction	28%	30%
Post-secondary college or university	23%	20%
Elementary and/or secondary school curriculum	11%	10%
Digital, Online, Print sources	9%	10%
Workshops, festivals	3%	3%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in B.C.

say they participate in dance are for enjoyment (89 per cent), exercise or fitness (74 per cent), and social connection (68 per cent). B.C. dance participants are more likely to cite social connection as a reason for their participation in dance, compared to the national average (61 per cent), understandable given the larger than average proportion in B.C. who participate with community groups and in social dance forms. Dance professionals in B.C. are more likely to say they are involved in dance for artistic expression and employment, whereas leisure dance participants are more likely to say enjoyment, exercise, and social connection are their top reasons.

Table 6.2.15: Top Five Reasons for Dance Involvement – National and B.C.

	National (n=8,124)	B.C. (n=1,885)
Enjoyment	88%	89%
Exercise or fitness	74%	74%
Social connection	61%	68%
Artistic expression	52%	50%
Community building/engagement	27%	33%

Respondents in B.C. are similar to the national average in their attendance of live dance performances. In an average year, B.C. respondents say they attend 7.3 live dance performances, which is on par with the 7.2 performances reported nationally.

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life?”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“Dance is one of the best ways I know to release held up tension in the body as well as emotional baggage I do not need. It is a wonderful way to connect with others, and connect to my inner child and a playful way of being. It is a really fun way to stay fit. I always feel my mood is uplifted after having danced. “

–29 year old female leisure dance participant (ecstatic, contact improvisation, zumba)

“Dance has enabled me to maintain a high level of fitness and flexibility. It has given me a connection to my inner emotions that has helped me in many difficult personal situations. I now volunteer as a Dance Teacher at a Seniors' Activity Centre and I realize how much benefit these students are deriving from dance.”

–63 year old female leisure dance participant (tango, ballroom, contemporary)

f) Dance Professionals

As already described, 22 per cent of the sample described themselves as dance professionals or reported dance income in the form of professional fees or salaries. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and amount of formal dance training.

Dance professionals in the survey are involved in dance forms cutting across all categories of dance. The most popular forms of dance represented include contemporary and modern (59 per cent) and ballet (33 per cent), followed by interdisciplinary and circus (19 per cent), and health, wellness and sport (14 per cent). These are pursued at a rate that is more than double the figure for leisure dance participants. Dance professionals pursue ballroom and social, country dance and Canadian, European folk and period forms of dance at a much lower rate than found among leisure dance participants.

Among dance professionals in B.C., 80 per cent of those in the survey say that they have received dance training in a dance school or program prior to earning income. The average number of years of training is 9.3 years. Six in ten (59 per cent) say that they have received individualized training as an apprentice or with a mentor, elder or guru, reporting an average of 5.5 years of training. Since receiving that training the average number of years of earning dance income is 12.0 years.

Table 6.2.16: History of Dance Training and Income among Dance Professionals – National and B.C.

	National (n=2,197)	B.C. (n=415)
Percentage receiving dance training prior to earning dance income	79%	80%
Average number of years of training through dance school/program	9.5	9.3
Percentage receiving individualized training (e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	59%
Average number of years of individualized training	5.7	5.5
Average number of years earning income from dance	11.7	12.0

Almost half of dance professionals responding from B.C. describe their primary role as teachers (46 per cent). Three in ten (31 per cent) are primarily dancers and 15 per cent are primarily choreographers.

Table 6.2.17: Primary Roles among Dance Professionals – National and B.C.

	National (n=2,197)	B.C. (n=415)
Teacher	47%	46%
Dancer	32%	31%
Choreographer	16%	15%

The average income earned among B.C. dance professionals in the survey is \$11,640 for their primary dance role, with another \$6,327 earned in other dance-related activities. Non-dance income is \$14,797.

Table 6.2.18: Average Income for Dance Professionals – National and B.C.

	National (n=2,197)	B.C. (n=415)
Average income in primary dance role	\$11,207	\$11,640
Average income in other dance activities	\$6,254	\$6,327
Average income in non-dance activities	\$15,695	\$14,797

B.C. dance professionals in the survey report an average of 12.8 paid hours per week of activity in their primary dance role, and 20 hours of combined paid and unpaid time. The number of unpaid hours spent in the primary dance role is higher in B.C. than found across the country on average. In other dance activity this is 7.8 paid hours (14.4 combined with unpaid). Hours in non-dance activity is 21.2.

Table 6.2.19: Average Hours among Dance Professionals – National and B.C.

	National (n=2,197)		B.C. (n=415)	
	Paid	Paid and Unpaid Hours Combined	Paid	Paid and Unpaid Hours Combined
Average hours per week in primary dance role	11.4	15.5	12.8	20
Average hours per week in other dance activities	8.0	11.8	7.8	14.4
Average hours per week in non-dance activities	21.2	21.2 ²⁴	21.2	21.2
Total hours per week	40.6	48.5	41.8	55.6
Percentage spent in dance	48%	56%	49%	62%

²⁴ Respondents were not asked about unpaid time in their non-dance employment activities.

6.4 MANITOBA AND SASKATCHEWAN

Seven per cent of the 8,124 survey respondents reside in Manitoba and Saskatchewan (n=505). Compared with the pattern of overall response to the survey, in Manitoba/Saskatchewan the proportion of response from leisure dance participants as well as from dancers of European traditional and folk dance forms is slightly higher than the national average. This, in part, helps to distinguish some of differences in responses between this region and respondents nationally.

a) Demographic Snapshot

More than eight in ten respondents in the Manitoba/Saskatchewan sample are female. The average age of respondents in Manitoba/Saskatchewan is 43.8, closely mirroring the Canada-wide sample, although there were fewer respondents between the ages of 18 to 35 from Manitoba/Saskatchewan compared to Canada overall.

Table 6.6.1: Age and Gender of Respondents – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Gender		
Men	21%	17%
Women	77%	82%
Age		
16-17 years	3%	4%
18-24 years	15%	13%
25-34 years	20%	17%
35-54 years	23%	24%
55-64 years	16%	18%
65 years or older	15%	15%
Mean Age	43.0	43.8

The educational profile in Manitoba/Saskatchewan is similar to the national average, reflecting a highly educated respondent base.

Table 6.6.2: Respondents' Highest Level of Education Completed – National and Manitoba/Saskatchewan

Employment	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Some high school	4%	3%
High school	15%	15%
College, trade/apprenticeship	20%	19%
University (Undergraduate)	32%	34%
University (Graduate)	27%	26%
Prefer not to say	2%	3%

Four in ten respondents in Manitoba/Saskatchewan (40 per cent) are employed 30 hours or more per week annually, compared to 34 per cent nationally, and self-employment in Manitoba/Saskatchewan is lower than found nationally (10 per cent compared to 15 per cent across respondents across Canada). One in four respondents in Manitoba/Saskatchewan (26 per cent) have household incomes greater than \$80,000, compared to 22 per cent in the national sample.

Table 6.6.3: Employment Status and Income of Respondents – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Employment		
Employed 30 hours or more per week year round	34%	40%
Employed less than 30 hours per week year round	8%	8%
Seasonally employed	2%	2%
Self-employed	15%	10%
Unemployed and looking for work	2%	1%
Full-time student	15%	13%
Retired	18%	20%
Other	4%	5%
Prefer not to say	2%	1%
Gross Household Income for 2012		
Under \$19,999	12%	8%
\$20,000 to \$39,999	15%	11%
\$40,000 to \$59,999	13%	15%
\$60,000 to \$79,999	12%	15%
\$80,000 to \$99,999	8%	9%
\$100,000 or more	14%	17%
Don't know / Prefer not to say	27%	25%

b) Dance forms

Survey respondents were asked to name up to six dance forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories of dance for ease of discussion.²⁵ Respondents from Manitoba/Saskatchewan reported involvement in a wide variety of dances, primarily European traditional and folk categories of dance (35 per cent), contemporary and modern (26 per cent), ballroom and social (24 per cent), and ballet (18 per cent). Compared with the national survey findings, the concentration of involvement in European traditional and folk dances is much higher in Manitoba/Saskatchewan.

Table 6.6.4: Top Dance Types in Manitoba/Saskatchewan, Compared to National

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
European traditional and folk	21%	35%
Contemporary and modern	34%	26%
Ballroom and social	26%	24%
Ballet	19%	18%

c) Intensity of Involvement in Dance

There is a larger proportion of respondents in Manitoba/Saskatchewan who dance just one dance form (27 per cent versus 20 per cent nation-wide); however, over half of respondents in Manitoba/Saskatchewan dance three or more dance forms. They are involved in dance for 7.9 hours per week and have been dancing an average of 19 years.

²⁵ Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 6.6.5: Intensity of Dance Involvement – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Number of Dance Forms		
One	20%	27%
Two	15%	16%
Three	25%	23%
Four or more	40%	34%
Average hours danced per week	9.5	7.9
Average number of years in dance	18.8	19.0

d) Type of Involvement in Dance

Manitoba/Saskatchewan has a slightly smaller proportion of survey respondents who described themselves as dance professionals (23 per cent versus 27 per cent nationally). Leisure dance participants who earn no income from dance make up 72 per cent of respondents from Manitoba/Saskatchewan, compared to 67 per cent nationally. There is a small portion of the sample that, while not defined as dance professionals, do report that they receive some money for their involvement in dance, often from cash prizes or awards (five per cent).

Table 6.6.6: Dance Professionals and Leisure Dance Participants – National and Manitoba/Saskatchewan

Status	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Dance professional	27%	23%
Not professional, but receive some income from dance	6%	5%
Not professional and receive no dance income	67%	72%

As found nationally, dance professionals in Manitoba/Saskatchewan are more likely than leisure dance participants to pursue contemporary and modern dance forms and ballet. Among leisure dance participants in Manitoba/Saskatchewan, ballroom and social forms of dance are considerably more popular than they are among dance professionals. European traditional and folk dance forms are also somewhat more common among leisure dance participants in Manitoba/Saskatchewan than they are with dance professionals.

Table 6.6.7: Dance Professionals and Leisure Dance Participants in Manitoba/Saskatchewan Across Most Common Types of Dance

Dance Category	Leisure Dance Participant	Dance Professional
European traditional and folk	39%	26%
Contemporary and modern	18%	50%
Ballroom and social	30%	7%
Ballet	13%	32%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). More than six in ten respondents from Manitoba/Saskatchewan (64 per cent) indicate that they perform for an audience or compete in one or more of their dance forms, which is higher than the national average. To a greater extent than the national average, they most frequently perform at festivals and special events (84 per cent), and at community events (78 per cent). This is followed by performing at performing arts facilities (62 per cent), which is reported marginally less often than the national average. One in three performs at schools (34 per cent). Competitions and performance for television are each cited as avenues for performing by more than two in ten, and almost one in five performs at restaurants and tourist locations like theme parks and cruise ships.

Table 6.6.8: Proportion who Perform/Compete and Where they Perform – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
% who perform/compete	58%	64%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	84%
Community events	71%	78%
Performing arts hall or facility	66%	62%
Schools	36%	34%
Competitions	32%	28%
Performances recorded for television	21%	23%
Restaurants, theme parks, cruise ships, etc	17%	18%

In addition to performing or competing, eight in ten respondents in Manitoba/Saskatchewan (80 per cent) say they dance with a group. Two in five choreograph, create, or devise dance (41 per cent, marginally lower than the 46 per nationally who do so) and the same number teach dance (41 per cent).

Table 6.6.9: Non-performance Ways Respondents are Involved in Dance – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Dance with a group	78%	80%
Choreograph, create, or devise dance	46%	41%
Teach dance	44%	41%

The next table isolates Manitoba/Saskatchewan respondents involved in the most common dance forms, indicating for each the proportion who teach, dance with a group, and choreograph, devise, or create dance. For example, of those pursuing a dance form under the category of contemporary and modern, 58 per cent say they teach dance, 69 per cent say they dance with a group and 69 per cent say they are involved in choreography. More than six in ten respondents in Manitoba/Saskatchewan who participate in ballet are involved in these three ways (i.e., 61 per cent teach dance, 69 per cent dance with a group and 71 per cent choreograph dance). Those who participate in dance forms categorized as ballroom and social, or European traditional and folk, are more likely to say they are dance with a group, and less likely to say they teach or choreograph.

Table 6.6.10: Non-performance Ways Respondents are Involved in Dance in Manitoba/Saskatchewan Across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
European traditional and folk	39%	89%	32%
Contemporary and modern	58%	72%	69%
Ballroom and social	29%	75%	16%
Ballet	61%	69%	71%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew²⁶, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. The majority of respondents in Manitoba/Saskatchewan participate in dance through a community group, dance club, or association (68 per cent). Half participate through a school or studio (51 per cent). One-third (34 per cent) participates with a performing troupe, crew or company.

Table 6.6.11: How Respondents Participate – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Community group, dance club or association	65%	68%
Dance school or studio	57%	51%
Performing company, troupe or crew	33%	34%

The next table isolates segments of the Manitoba/Saskatchewan sample involved in the most common dance categories, showing for each one the proportions that perform with performing companies, with dance schools, and/or with community groups. Among Manitoba/Saskatchewan respondents involved in contemporary and modern dance and/or ballet categories of dance, participation with a school or studio is quite common (more than eight in ten). Almost half of participants in these forms are involved with a performing company, troupe, or crew. More than seven in ten respondents from Manitoba/Saskatchewan who are involved in ballroom and social and/or European traditional and folk categories of dance participate with a community group, dance club, or association.

Table 6.6.12: How Respondents in Manitoba/Saskatchewan Participate Across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
European traditional and folk	38%	47%	74%
Contemporary and modern	47%	83%	36%
Ballroom and social	12%	36%	93%
Ballet	48%	90%	39%

Just over one in four respondents from Manitoba/Saskatchewan (28 per cent) receive money for their participation in dance, compared to 33 per cent nationally. The majority of these respondents receive professional fees or salaries (70 per cent). Half say they receive occasional honoraria or fees

²⁶ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

(64 per cent). To a lesser extent, some receive money through grants (24 per cent) and cash prizes or awards (20 per cent). The average amount of money a leisure dance participant receives a year from dance activities is \$510, lower than the average nationally (although this is based on results from only 26 leisure dance participants).

Table 6.6.13: Proportion who Receive Money from Dance and Type of Income – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
% receive money for dance	33%	28%
Type of income		
Professional fees or salaries	67%	70%
Occasional honoraria or fees	60%	64%
Grants to individuals	21%	24%
Cash prizes and awards	16%	20%
Average amount earned (Leisure dance participants only)	\$730	\$510

e) Background and Reasons for Dance

Almost two in three respondents in Manitoba/Saskatchewan (65 per cent) learned their dance form with a recreational or community dance group/club, which is greater than the national average (58 per cent). Over half of respondents in Manitoba/Saskatchewan (55 per cent) have learned one or more of their dance forms through a dance school, studio, or academy. One in four each learned dance through one-on-one instruction or self-teaching. Some learned dance in school, including 15 per cent who studied it at a post-secondary level and six per cent who were taught at primary or secondary school.

Table 6.6.14: Methods of Learning Dance – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Recreational or community dance group or dance club	58%	65%
Dance school, studio, or academy	60%	55%
One-on-one instruction	28%	26%
Self-taught	30%	24%
Post-secondary college or university	23%	15%
Elementary and/or secondary school curriculum	11%	6%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in Manitoba/Saskatchewan say they are involved in dance are enjoyment (92 per cent), exercise or fitness

(79 per cent), and social connection (67 per cent). To a lesser extent, artistic expression (44 per cent) and sharing a dance with an audience (38 per cent) are motivations.

Table 6.6.15: Top Five Reasons for Dance Involvement – National and Manitoba/Saskatchewan

	National (n=8,124)	Manitoba/Saskatchewan (n=505)
Enjoyment	88%	92%
Exercise or fitness	74%	79%
Social connection	61%	67%
Artistic expression	52%	44%
Share my dance with an audience/perform	33%	38%

As another indication of their involvement in dance, survey respondents were asked about the average number of live dance performances they typically attend in a year. Respondents in Manitoba/Saskatchewan say they attend 7.2 live dance performances in an average year, compared to 7.9 performances reported nationally.

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“I wanted to dance as a child but was only able to start classes as an adult, so it was very rewarding to have the opportunity to finally learn. It has been very fulfilling to find it was not too late to make substantial gains in my knowledge despite starting in my 20s. Having the chance to become part of a performing company as an amateur expanded my perception of the arts to see that non-professionals have a huge impact on the cultural landscape of my city, and make me much more engaged in attending performances and supporting artists at all levels.”

—48 year old female leisure dance participant (Spanish, flamenco, ballet)

“Dance has given me better understanding of how the human body functions, how we move in space, and how we express ourselves physically and emotionally through movement. Whether I ever earn a decent income from dance or not, it has been invaluable to me in learning how to be a better human being, to be stronger physically and emotionally.”

—44 year old female dance professional (aerial, modern, contact improvisation)

f) Dance Professionals

As previously mentioned, 23 per cent of respondents in Manitoba/Saskatchewan describe themselves as dance professionals or reported dance income in the form of professional fees or salaries. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and amount of formal dance training.

Dance professionals in the survey are involved in dance forms cutting across all categories of dance. The most popular forms of dance represented include contemporary and modern (50 per cent), ballet (32 per cent) and European traditional and folk (26 per cent). Dance professionals in Manitoba/Saskatchewan pursue ballroom and social forms of dance at a much lower rate than found among leisure dance participants.

Among dance professionals in Manitoba/Saskatchewan, 78 per cent say that they have received training through a dance school or program prior to earning income. The average number of years of training this way is 9.9 years. Six in ten say that they have received individualized training as an apprentice or with a mentor, elder or guru (59 per cent), which is slightly higher than the proportion nationally who train this way, reporting an average of 6.0 years of training. Since receiving that training the average number of years of earning dance income is 13.5 years.

Table 6.6.16: History of Dance Training and Income among Dance Professionals – National and Manitoba/Saskatchewan

	National (n=2,197)	Manitoba/Saskatchewan (n=117)
Percentage receiving training through dance school or program prior to earning dance income	79%	78%
Average number of years of training with a dance school/program	9.5	9.9
Percentage receiving individualized training (e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	59%
Average number of years of individualized training	5.7	6.0
Average number of years earning income from dance	11.7	13.5

Half of dance professionals responding from Manitoba/Saskatchewan describe their primary role in dance as a teacher (49 per cent). Three in ten (29 per cent) are primarily dancers and 17 per cent are primarily choreographers.

Table 6.6.17: Primary Roles among Dance Professionals – National and Manitoba/Saskatchewan

	National (n=2,197)	Manitoba/Saskatchewan (n=117)
Teacher	47%	49%
Dancer	32%	29%
Choreographer	16%	17%

Among dance professionals responding from Manitoba/Saskatchewan the average income earned is \$8,832 for their primary dance role. Another \$6,595 is earned in other dance-related activities. The average of earnings from the primary dance role is less among Manitoba/Saskatchewan respondents than found nationally, while income from activities outside of dance is \$22,304, much higher than the national average of dance professionals.

Table 6.6.18: Average Income for Dance Professionals – National and Manitoba/Saskatchewan

	National (n=2,197)	Manitoba/Saskatchewan (n=117)
Average income in primary dance role	\$11,207	\$8,832
Average income in other dance activities	\$6,254	\$6,595
Average income in non-dance activities	\$15,695	\$22,304

Dance professionals in the survey who are from Manitoba/Saskatchewan report spending an average of 8.6 paid hours per week of activity in their primary dance role, and 13.4 of combined paid and unpaid hours, which is less time spent in their primary role compared to respondents elsewhere in Canada. In other dance activities they spend 8.8 hours per week, or 14.5 when combined with unpaid hours. Considering all of their paid time, dance professionals in Manitoba/Saskatchewan dedicate 42 per cent of their time to dance activities, a somewhat lower proportion compared to dance professionals elsewhere in Canada.

Table 6.6.19: Average Hours among Dance Professionals – National and Manitoba/Saskatchewan

	National (n=2,197)		Manitoba/Saskatchewan (n=117)	
	Paid Hours	Paid and Unpaid Hours Combined	Paid Hours	Paid and Unpaid Hours Combined
Average hours per week in primary dance role	11.4	15.5	8.6	13.4
Average hours per week in other dance activities	8.0	11.8	8.8	14.5
Average hours per week in non-dance activities	21.2	21.2 ²⁷	24.2	24.2
Total hours per week	40.6	48.5	41.6	52.1
Percentage spent in dance	48%	56%	42%	54%

²⁷ Respondents were not asked about unpaid hours in non-dance employment activities.

6.5 ONTARIO

Just over one in three survey respondents (36 per cent) reside in Ontario (n=2,931). Given that respondents of this province make up by far the largest concentration, it is not surprising that the profile of Ontario is largely in line with the national survey sample, as it is the primary contributor to the overall results.

a) Demographic Snapshot

Just over one in five Ontario respondents in the survey is male (22 per cent) which is the same as the proportion of men responding to the survey nationally. The average age of respondents in Ontario is also on par with the national results at 44.7 years compared to 43 years Canada-wide.

Table 6.3.1: Age and Gender of Respondents – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
Gender		
Men	21%	22%
Women	77%	77%
Age		
16-17 years	3%	3%
18-24 years	15%	14%
25-34 years	20%	19%
35-54 years	23%	21%
55-64 years	16%	17%
65 years or older	15%	18%
Mean Age	43.0	44.7

The educational profile in Ontario shows six in ten having completed a university level of education and another 17 per cent having completed college as their highest level of education. Just over one-third (36 per cent) do not have any post-secondary education.

Table 6.3.2: Respondents' Highest Level of Education Completed – National and Ontario

Employment	National (n=8,124)	Ontario (n=2,931)
Some high school	4%	4%
High school	15%	15%
College, trade/apprenticeship	20%	17%
University (Undergraduate)	32%	31%
University (Graduate)	27%	30%
Prefer not to say	2%	2%

As with the national sample, one-third of respondents in Ontario work 30 hours or more per week year round, 15 per cent are self-employed, and 13 per cent are students. Just over one in five (22 per cent) report a household income that is below \$40,000. Another 23 per cent cite incomes of \$40,000 to \$80,000, and 26 per cent said the household makes \$80,000 or more, reflecting the national distribution of income reported in the survey.

Table 6.3.3: Employment Status and Income of Respondents – National and Ontario

	Overall (n=8,124)	Ontario (n=2,931)
Employment		
Employed 30 hours or more per week year round	34%	33%
Employed less than 30 hours per week year round	8%	8%
Seasonally employed	2%	2%
Self-employed	15%	15%
Unemployed and looking for work	2%	2%
Full-time student	15%	13%
Retired	18%	21%
Other	4%	3%
Prefer not to say	2%	2%
Gross Household Income for 2012		
Under \$19,999	12%	9%
\$20,000 to \$39,999	15%	13%
\$40,000 to \$59,999	13%	13%
\$60,000 to \$79,999	12%	10%
\$80,000 to \$99,999	8%	9%
\$100,000 or more	14%	17%
Don't know / Prefer not to say	27%	28%

b) Dance forms

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories of dance for ease of discussion.²⁸ Ontario participants in the survey reported involvement in a wide variety of dance forms. Dance forms categorized as contemporary and modern are practiced by the largest proportion of participants (33 per cent). This is followed by one in four practising ballroom and social or European traditional folk categories of dance (23 per cent). Ballet is practised by 19 per cent, and 17 per cent are involved in some form of country dance and Canadian. These proportions are reflective of the national distribution of the survey.

Table 6.3.4: Top Dance Types in Ontario, Compared to National

	National (n=8,124)	Ontario (n=2,931)
Contemporary and modern	34%	33%
Ballroom and social	26%	25%
European traditional and folk	21%	23%
Ballet	19%	19%
Country dance and Canadian	16%	17%

c) Intensity of Involvement in Dance

Intensity of involvement in dance among Ontario respondents is similar to that found nationally. Four in ten survey respondents in Ontario (41 per cent) participate in four or more dance forms. They participate in dance 9.5 hours per week on average. Respondents in Ontario have been involved in dance for an average of 19.1 years, which is on par with the national average (18.8 years). Even the youngest dance participants (under 18) recorded nine years of dance history pointing to the early age at which most respondents became involved in dance.

²⁸ Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 6.3.5: Intensity of Dance Involvement – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
Number of Dance Forms		
One	20%	21%
Two	15%	13%
Three	25%	25%
Four or more	40%	41%
Average hours danced per week	9.5	9.5
Average number of years in dance	18.8	19.1

d) Type of Involvement in Dance

In line with the national sample overall, one in four members of the Ontario sample identify themselves as dance professionals or report income from professional salaries or fees (26 per cent). Leisure dance participants who earn no income from dance make up 68 per cent of Ontario respondents. While not considered professionals, a small proportion of leisure dance participant report some money received from their involvement in dance, often from cash prizes or awards.

Table 6.3.6: Dance Professionals and Leisure Dance Participants – National and Ontario

Status	National (n=8,124)	Ontario (n=2,931)
Dance professional	27%	26%
Not professional, but receive some income from dance	6%	6%
Not professional and receive no dance income	67%	68%

Contemporary and modern and ballet categories of dance are far more frequently pursued among dance professionals in the Ontario sample, as is also the case nationally. Ballroom and social, and European traditional and folk categories of dance are the most frequently practiced by leisure dance participants. Some form of country dance and Canadian dance is also commonly practised by leisure dance participants, considerably more so than pursued by dance professionals.

Table 6.3.7: Dance Professionals and Leisure Dance Participants in Ontario across Most Common Types of Dance

Dance Category	Leisure Dance Participant (n=2,165)	Dance Professional (n=766)
Contemporary and modern	23%	60%
Ballroom and social	30%	10%
Ballet	15%	32%
Urban / street	18%	14%
European traditional and folk	27%	13%
Country dance and Canadian	21%	5%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms, for example, the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). Just over half (54 per cent) of respondents from Ontario say they perform for an audience or compete in one or more of their dance forms. As is the case nationally, they most frequently perform at festivals or special events (79 per cent) or at community events (76 per cent). Six in ten point to performing arts halls or facilities, which is marginally lower than found at the national level. Performances in schools or competitions are described by one in three survey respondents. One in four participants in Ontario performs in television recorded performances in one or more of their dance forms and another 17 per cent say that they perform in restaurants, theme parks, cruise ships or other venues.

Table 6.3.8: Proportion who Perform/Compete and Where they Perform – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
% who perform/compete	58%	54%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	79%
Community events	71%	76%
Performances presented in performing arts hall or facility	66%	61%
Schools	36%	39%
Competitions	32%	34%
Performances recorded for television	21%	25%
Restaurants, theme parks, cruise ships, etc	17%	17%

In addition to performing (and/or competing), the majority of respondents in Ontario (79 per cent) say they are involved in dance through a group, reflecting the national average. Just under half (45 per cent) of those involved in dance participate through choreography, creating, or devising dance. Almost half (44 per cent) teach dance.

Table 6.3.9: Non-performance Ways Respondents are Involved in Dance – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
Dance with a group	78%	79%
Choreograph, create, or devise dance	46%	45%
Teach dance	44%	44%

The table below shows the proportions of respondents from Ontario who teach, dance with a group, and choreograph, devise, or create dance across the most common dance forms. Among people participating in some form of contemporary and modern dance in Ontario, between 72 and 75 per cent are dancing with a group, and/or choreographing. There is a fairly similar pattern of intensity among those involved in a form of urban/street dance. Among those involved in dance forms within the categories of ballroom and social, European traditional and folk, and/or country dance and Canadian, high proportions (92 to 76 per cent) dance with a group, but relatively few choreograph (17 to 33 per cent). For respondents pursuing ballet, two in three dance with a group and/or choreograph. Within ballet and contemporary and modern forms of dance, as well as urban/street dance about six in ten (58 to 65 per cent) are involved in teaching. Those involved in the other categories of dance are much less likely to do so (22 to 37 per cent).

Table 6.3.10: Non-performance Ways Respondents are Involved in Dance in Ontario Across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
Contemporary and modern	65%	75%	72%
Ballroom and social	30%	76%	24%
Ballet	62%	66%	68%
Urban / street	58%	79%	68%
European traditional and folk	37%	87%	33%
Country dance and Canadian	22%	92%	17%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew²⁹, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. As with the national sample, the majority of respondents in Ontario participate in dance through a school or studio (69 per cent). Just over half (55 per cent) participates through a community group, dance club, or association, and one in three participate with a performing troupe, crew or company, reflecting the national average.

Table 6.3.11: How Respondents Participate – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
Community group, dance club or association	65%	69%
Dance school or studio	57%	55%
Performing company, troupe or crew	33%	30%

The next table shows the proportions of Ontario respondents that participate with performing companies, dance schools, and community groups across the most commonly pursued styles of dance. Participation with a dance school or studio is quite common for those pursuing ballet and contemporary and modern categories of dance, and to a lesser degree, ballroom and social forms of dance. Performing company, troupe, or crew is also found among half of those involved in contemporary and modern forms. The urban/ street category of dance is often pursued in a troupe or crew, but equally likely to be in a dance school or community group/association. Dance forms classified as European traditional and folk, as well as country dance and Canadian are considerably more likely to be pursued in a community group, dance club, or association than in a dance school or in a company or crew. Some form of ballroom and social dance are also often pursued in the community, although (as already cited) many also dance with a school or studio.

²⁹ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

Table 6.3.12: How Respondents in Ontario Participate Across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
Contemporary and modern	50%	77%	49%
Ballroom and social	17%	60%	81%
Ballet	39%	90%	40%
Urban / street	51%	51%	60%
European traditional and folk	21%	21%	82%
Country dance and Canadian	10%	17%	92%

Reflecting the national average, one in three Ontario respondents in the survey (32 per cent) receive money for their participation in one or more forms of dance, as found nationally. The majority of these people also receive occasional honoraria or fees (70 per cent) and many receive professional fees or salaries (56 per cent) for participation in their dance form(s). A much smaller proportion receive grants (18 per cent) and cash prizes or awards (18 per cent). Fees and honoraria are particularly prevalent in Ontario relative to the national occurrence in the sample. The average amount received by leisure dance participants in Ontario (\$796 last year) is on par with the national average received (\$730).

Table 6.3.13: Proportion who Receive Money from Dance and Type of Income – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
% receive money for dance	33%	32%
Type of income		
Professional fees or salaries	67%	70%
Occasional honoraria or fees	60%	56%
Grants to individuals	21%	18%
Cash prizes and awards	16%	18%
Average amount (Leisure dance participants only)	\$730	\$796

e) Background and Reasons for Dance

Six in ten respondents in Ontario have learned a form of dance through recreational or community dance groups/clubs (60 per cent). About the same proportion have learned one or more of their dance forms through a dance school or studio (58 per cent) as is the case nation-wide. Other common

methods of learning among respondents in Ontario are through self-teaching (30 per cent), one-on-one instruction (27 per cent), and post-secondary education (21 per cent).

Table 6.3.14: Methods of Learning Dance – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
Dance school, studio, or academy	60%	58%
Recreational or community dance group or dance club	58%	60%
Self-taught	30%	30%
One-on-one instruction	28%	27%
Post-secondary college or university	23%	21%
Elementary and/or secondary school curriculum	11%	13%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in Ontario say they participate in dance are enjoyment (89 per cent), exercise or fitness (75 per cent), and social connection (62 per cent), reflecting the national results. Artistic expression was also cited by half of respondents (49 per cent) as a key reason for their involvement.

Table 6.3.15: Top Four Reasons for Involvement in Dance – National and Ontario

	National (n=8,124)	Ontario (n=2,931)
Enjoyment	88%	89%
Exercise or fitness	74%	75%
Social connection	61%	62%
Artistic expression	52%	49%

Respondents in Ontario are similar to the national average in their attendance of live dance performances. In an average year, Ontario respondents say they attend 7.1 live dance performances, compared to 7.2 performances for respondents nationally.

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life?”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“Dance is my way of self expression. I do it all the time. On the trains, buses, bus stop, when no one is watching, for an audience, I’m always dancing! It’s my passion...I use it to channel my emotions and just to bring joy to those around me. I wish I could dance more here in Canada.”
–27 year old female dance professional (dancehall, Afro-Caribbean, contemporary)

“Dance has given me a second family, an indescribable support system, and an outlet for my negative emotions.”
–18 year old female leisure dance participant (Irish step)

f) Dance Professionals

As previously described, 26 per cent of the sample described themselves as dance professionals or reported dance income in the form of professional fees or salaries. This definition is used to identify “dance professionals”³⁰ throughout the report. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and the amount of formal dance training.

Dance professionals in the survey are involved in dance forms cutting across all categories of dance. The most popular styles of dance represented include contemporary and modern (60 per cent) and ballet (32 per cent), followed by interdisciplinary and circus (16 per cent), health and wellness (15 per cent) and urban/street (14 per cent). These are pursued at a rate that is more than double the average for leisure dance participants. Dance professionals pursue ballroom and social, country dance and Canadian, European folk and period forms of dance at a much lower rate than found among leisure dance participants.

Among dance professionals in Ontario, 82 per cent of those in the survey say that they have received training through a dance school or program prior to earning income. The average number of years of training is 10.3 years. Since receiving that training the average number of years of earning dance income is 11.1 years, reflecting the national picture overall. Individual training through an apprenticeship or with a mentor, elder or guru prior to earning dance income is reported by just over half of dance professionals in the Ontario sample (52 per cent), which reflects the national average. The average number of years of individual training is 6.1, which is also similar, if marginally longer than the national average.

³⁰ It should be noted that this is not the definition of professional artists used by the Canada Council for the Arts or Ontario Arts Council in funding/policy decisions.

Table 6.3.16: History of Dance Training and Income among Dance Professionals – National and Ontario

	National (n=2,197)	Ontario (n=428)
Percentage receiving dance training through school/program prior to earning dance income	79%	82%
Average number of years of training in a school program	9.5	10.3
Percentage receiving individualized training(e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	52%
Average number of years of individual training	5.7	6.1
Average years of earning dance income	11.7	11.1

In order to report average income and hours of work in dance and non-dance activities, dance professionals were first asked to indicate their primary role in dance, defined as the role they most identify with, rather than the role they have pursued for the longest, or most intensively. Just under half of dance professionals responding from Ontario describe their primary role as a teacher (47 per cent). One in three is primarily a dancer (32 per cent) and one in six (14 per cent) a choreographer.

Table 6.3.17: Primary Roles among Dance Professionals – National and Ontario

	National (n=2,197)	Ontario (n=428)
Teacher	47%	47%
Dancer	32%	32%
Choreographer	16%	14%

The average income earned among dance professionals responding from Ontario is \$11,955 for their primary dance role, with another \$6,549 earned in other dance-related activities. Income from the primary role varies considerably, however, based on the role. Those primarily involved as dancers report only about \$6,400 of income on average, whereas this is roughly \$11,200 among choreographers and \$15,100 among teachers. This pattern is reflected in the national results. Non-dance income is \$15,771, which is on par with the overall income found nationally.

Table 6.3.18: Average Income for Dance Professionals – National and Ontario

	National (n=2,197)	Ontario (n=428)
Average income in primary dance role	\$11,207	\$11,955
Average income in other dance activities	\$6,254	\$6,549
Average income in non-dance activities	\$15,695	\$15,771

In terms of hours spent, Ontario dance professionals in the survey report an average of 11.0 paid hours per week spent in their primary dance role. This rises to 17.9 when combined with unpaid hours. The number of unpaid hours spent in the primary dance role is slightly higher in Ontario than the national survey average. In other dance activity this is 8.6 paid hours (14.6 combined with unpaid). Average hours in non-dance activity is 21.3, representing 40 per cent of all hours spent each week.

Table 6.3.19: Average Hours among Dance Professionals – National and Ontario

	National (n=2,197)		Ontario (n=428)	
	Paid	Paid and Unpaid Hours Combined	Paid	Paid and Unpaid Hours Combined
Average hours per week in primary dance role	11.4	15.5	11.0	17.9
Average hours per week in other dance activities	8.0	11.8	8.6	14.6
Average hours per week in non-dance activities	21.2	21.2 ³¹	21.3	21.3
Total hours per week	40.6	48.5	40.9	53.8
Percentage spent in dance	48%	56%	48%	60%

³¹ Unpaid hours not asked for employment outside of dance.

6.6 QUEBEC

Fifteen per cent of respondents to the survey reside in Quebec (n=1,220). There is a higher proportion of respondents who are dance professionals in the Quebec sample relative to the proportion found in the national sample, 16 to 35 year olds, and participants in a dance form categorized as contemporary and modern, suggesting that communications and enthusiasm related to the survey was likely higher among these segments of the dance population in Quebec.

a) Demographic Snapshot

One in five members of the Quebec sample is male (22 per cent), reflecting the national average in the survey. The average age of respondents in Quebec is lower than the average in other provinces at 46 years compared to 43 years Canada-wide. Over half (51 per cent) of the sample is between 18 and 34 compared with 35 per cent nationally.

Table 6.4.1: Age and Gender of Respondents – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Gender		
Men	21%	22%
Women	77%	77%
Age		
16-17 years	3%	5%
18-24 years	15%	23%
25-34 years	20%	28%
35-54 years	23%	22%
55-64 years	16%	9%
65 years or older	15%	7%
Mean Age	43.0	46.3

The educational profile in Quebec shows a larger proportion of respondents having completed a college education or trade certificate (28 per cent) as their highest degree, compared with the national (20 per cent). Six in ten (59 per cent) have obtained a university degree. There is a slightly lower proportion that has completed a graduate degree in the Quebec sample relative to the national results.

Table 6.4.2: Respondents' Highest Level of Education Completed – National and Quebec

Employment	National (n=8,124)	Quebec (n=1,220)
Some high school	4%	2%
High school	15%	16%
College, trade/apprenticeship	20%	28%
University (Undergraduate)	32%	31%
University (Graduate)	27%	20%
Prefer not to say	2%	3%

Slightly fewer respondents in Quebec work 30 hours or more per week year round (30 per cent), compared to the national figure (34 per cent), while more are students (26 per cent), or self-employed (19 per cent). The household income is lower among Quebec respondents with fewer reporting incomes over \$60,000 (22 per cent, versus 37 per cent nationally).

Table 6.4.3: Employment Status and Income of Respondents – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Employment		
Employed 30 hours or more per week year round	34%	30%
Employed less than 30 hours per week year round	8%	8%
Seasonally employed	2%	2%
Self-employed	15%	19%
Unemployed and looking for work	2%	2%
Full-time student	15%	26%
Retired	18%	8%
Other	4%	4%
Prefer not to say	2%	2%
Gross Household Income for 2012		
Under \$19,999	12%	22%
\$20,000 to \$39,999	15%	19%
\$40,000 to \$59,999	13%	14%
\$60,000 to \$79,999	12%	9%
\$80,000 to \$99,999	8%	6%
\$100,000 or more	14%	7%
Don't know / Prefer not to say	27%	23%

b) Dance forms

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories of dance for ease of discussion.³² Quebec participants in the survey reported involvement in a wide variety of dance forms. Participation in one or more dance forms categorized as contemporary and modern forms of dance is most common (45 per cent), and much greater than the proportion nationally (34 per cent). Other popular dance forms pursued are under the categories of ballroom and social (23 per cent), ballet (21 per cent), urban and street dance (17 per cent, higher than the national average, 10 per cent), and European traditional and folk (15 per cent).

Table 6.4.4: Top Dance Types in Quebec, Compared to National

	National (n=8,124)	Quebec (n=1,220)
Contemporary and modern	34%	45%
Ballroom and social	26%	23%
European traditional and folk	21%	15%
Ballet	19%	21%
Urban/street	10%	17%

c) Intensity of Involvement in Dance

Intensity of involvement in dance among Quebec respondents is similar to that found nationally. More than one in three respondents in Quebec (36 per cent) participates in four or more dance forms. They participate in dance 8.8 hours per week on average. They have been involved in dance for an average of 17.3 years, which is slightly less than the national average (18.8 years). This is likely driven by the higher proportion of young respondents in Quebec.

³² Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

Table 6.4.5: Intensity of Dance Involvement – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Number of Dance Forms		
One	20%	18%
Two	15%	15%
Three	25%	30%
Four or more	40%	36%
Average hours danced per week	9.5	11.9
Average number of years in dance	18.8	17.3

d) Type of Involvement in Dance

Quebec has a larger proportion of respondents who consider themselves to be a dance professional and/or earn income in dance through professional fees or salaries (35 per cent). This is compared with the national average of 27 per cent. Leisure dance participants who earn no income from dance make up 60 per cent of Quebec respondents, compared to 67 per cent nationally.

Table 6.4.6: Dance Professionals and Leisure Dance Participants – National and Quebec

Status	National (n=8,124)	Quebec (n=1,220)
Dance professional	27%	35%
Not professional, but receive some income from dance	6%	5%
Not professional and receive no dance income	67%	60%

Dance forms categorized as contemporary and modern and/or ballet are far more frequently pursued among dance professionals than leisure dance participants in Quebec, reflecting the national pattern. Dance forms classified as ballroom and social dance are more frequently practiced by leisure dance participants than they are by dance professionals. The same pattern is true for dance forms categorized as contemporary and modern dance. European traditional and folk, and country dance and Canadian are also somewhat more commonly pursued by leisure dance participants than by dance professionals. The incidence of involvement in urban/ street forms of dance is the same across the two segments.

Table 6.4.7: Dance Professionals and Leisure Dance Participants in Quebec across Most Common Types of Dance

Dance Category	Leisure Dance Participant	Dance Professional
Contemporary and modern	34%	65%
Ballroom and social	29%	12%
Ballet	16%	29%
Urban / street	17%	16%
European traditional and folk	19%	9%
Country dance and Canadian	18%	6%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they are taking classes in one, two or three dance forms, for example, the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). More than two-thirds of respondents from Quebec (69 per cent) indicate that they perform for an audience or compete in a dance form. They most frequently perform at performing arts facilities (78 per cent, greater than the national average, 66 per cent), and at festivals or special events (74 per cent, slightly less than the national average, 79 per cent). Performing at community events, however, is reported significantly less frequently among Quebec respondents than among those from elsewhere. Performances in schools are more frequent than the national average.

Table 6.4.8: Proportion who Perform/Compete and Where they Perform – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
% who perform/compete	58%	69%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	74%
Community events	71%	47%
Performances presented in performing arts hall or facility	66%	78%
Schools	36%	44%
Competitions	32%	35%
Performances recorded for television	21%	16%
Restaurants, theme parks, cruise ships, etc	17%	15%

In addition to performing and competing, the majority of dance participants in Quebec (73 per cent) say they dance with a group (marginally lower than the national average of 78 per cent). Over half (56 per cent) are involved in choreographing, creating or devising dance (higher than the 46 per cent nationally). Almost half (46 per cent) teach dance.

Table 6.4.9: Non-performance Ways Respondents are Involved in Dance – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Dance with a group	78%	73%
Choreograph, create, or devise dance	46%	56%
Teach dance	44%	46%

The next table isolates Quebec respondents involved in the most common dance forms, indicating for each the proportion that teach, dance with a group, and choreograph, devise, or create dance. Among people involved in one or more dance forms categorized as contemporary and modern, ballet, and urban/street dance in Quebec, teaching, dancing with a group, and choreographing are all activities the majority of respondents do. Among those involved in ballroom and social, European traditional and folk, and country dance and Canadian categories of dance, dancing with a group is common. Fewer say that they are involved in teaching or choreographing, although a not insignificant proportion also teach and/or choreograph, create, or devise.

Table 6.4.10: Non-performance Ways Respondents are Involved in Dance in Quebec Across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
Contemporary and modern	53%	74%	76%
Ballroom and social	39%	74%	36%
Ballet	56%	71%	74%
Urban / street	52%	82%	71%
European traditional and folk	46%	76%	35%
Country dance and Canadian	41%	80%	29%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew³³, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. Unlike the national results, the majority of respondents in Quebec participate in dance through a school or studio (72 per cent), likely driven by the higher proportion of dance professionals in the Quebec sample. Almost half (47 per cent) participate with a performing troupe,

³³ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

crew or company, which is also higher than the national average. A similar proportion participates through a community group, dance club, or association (43 per cent), although this is considerably lower than the national average, again, likely driven by the lower portion of the Quebec sample who are leisure dance participants.

Table 6.4.11: How Respondents Participate – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Community group, dance club or association	65%	43%
Dance school or studio	57%	72%
Performing company, troupe or crew	33%	47%

The next table isolates segments of the Quebec sample involved in the most common dance categories, showing for each one the proportions that perform with performing companies, with dance schools, and/or with community groups. Participation with a dance school or studio is quite common across all of the top dance forms, although it is lowest for those who are involved in country dance and Canadian. More than half of participants in contemporary and modern, ballet, and urban/street categories of dance also participate with a performing company, troupe, or crew. The majority of Quebec participants in some form of European traditional and folk, and/or country dance and Canadian dance participate with a community group, dance club, or association.

Table 6.4.12: How Respondents in Quebec Participate across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
Contemporary and modern	61%	79%	26%
Ballroom and social	37%	80%	55%
Ballet	53%	93%	20%
Urban / street	57%	84%	40%
European traditional and folk	32%	49%	63%
Country dance and Canadian	30%	35%	74%

Four in ten Quebec respondents in the survey (40 per cent) receive money for their participation in one or more forms of dance, compared to 33 per cent nationally. The majority of these people also receive occasional honoraria or fees (72 per cent) and many receive professional fees or salaries (56 per cent). Some receive grants (27 per cent) and cash prizes or awards (13 per cent). Fees and honoraria are particularly prevalent in Quebec relative to the national occurrence. The average amount

received by leisure dance participants in Quebec is marginally lower than the national average received (although based on only 53 respondents).

Table 6.4.13: Proportion who Receive Money from Dance and Type of Income – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
% receive money for dance	33%	40%
Type of income		
Professional fees or salaries	67%	56%
Occasional honoraria or fees	60%	72%
Grants to individuals	21%	27%
Cash prizes and awards	16%	13%
Average amount (Leisure dance participants only)	\$730	\$646

e) Background and Reasons for Dance

Seven in ten respondents in Quebec have learned one or more forms of dance through a dance school or studio, which is greater than the proportion found nationally (60 per cent). Other common methods of learning among respondents in Quebec are through recreational or community dance groups/clubs (39 per cent, although less so than found nationally, 58 per cent); through post-secondary education (34 per cent, compared to 23 per cent nationally); through self-teaching (32 per cent); and through one-on-one instruction (27 per cent).

Table 6.4.14: Methods of Learning Dance – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Dance school, studio, or academy	60%	70%
Recreational or community dance group or dance club	58%	39%
Self-taught	30%	32%
One-on-one instruction	28%	27%
Post-secondary college or university	23%	34%
Elementary and/or secondary school curriculum	11%	14%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in Quebec say they participate in dance are enjoyment (87 per cent), exercise or fitness (66 per cent), artistic

expression (65 per cent), social connection (45 per cent), and cultural connection (37 per cent). Quebec dance participants are more likely than the national sample to cite artistic expression and cultural connection as reasons for their involvement in dance, both reasons that are more often given by dance professionals in Quebec. Leisure dance participants in Quebec, like those in other provinces, are more likely to say enjoyment, exercise/fitness, and social connection are their top reasons for participating in dance.

Table 6.4.15: Top Five Reasons for Involvement in Dance – National and Quebec

	National (n=8,124)	Quebec (n=1,220)
Enjoyment	88%	87%
Exercise or fitness	74%	66%
Artistic expression	52%	65%
Social connection	61%	45%
Cultural connection	24%	37%

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life?”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“La danse me sert de sortie face au stress, aux problèmes divers de ma vie, c'est une façon d'oublier tout ceci, de se défouler et de se changer les idées tout en faisant un bon exercice. C'est un mélange de plaisir, de concentration, de thérapie, de compétition et santé.”
 –17 year old female leisure dance participant (hip hop, contemporary)

“Des voyages, des rencontres, du plaisir, de la culture et tout cela en travaillant - et ça continue!”
 –62 year old male dance professional (Quebec traditional, Quebec gigue, square)

As another indication of their involvement in dance, survey respondents were asked about the average number of live dance performances they typically attend in a year. Respondents in Quebec are similar to the national average in their attendance of live dance performances. In an average year, Quebec respondents say they attend 8.0 live dance performances, compared to 7.2 performances for respondents nationally.

f) Dance Professionals

As already described, 35 per cent of the sample described themselves as dance professionals or reported dance income in the form of professional fees or salaries. This definition is used to identify “dance professionals”³⁴ throughout the report. Dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and amount of formal dance training.

Dance professionals in the survey are involved in dance forms cutting across all categories of dance. The most popular forms of dance represented include contemporary and modern (65 per cent) and ballet (29 per cent). As found nationally, dance professionals pursue ballroom and social, country dance and Canadian, European folk and period dance categories at a much lower rate than found among leisure dance participants.

Among dance professionals in Quebec, 75 per cent of those in the survey say that they have received training through a dance school or program prior to earning income. The average number of years of training is 7.5 years (compared with 9.5 nationally). Since receiving that training the average number of years of earning dance income is 11.7 years. Just under half (47 per cent) have pursued individual training through an apprenticeship, or with a mentor, elder or guru. Those who have pursued this type of training prior to earning dance income report an average of 5.1 years of training, which is marginally lower than found nationally.

Table 6.4.16: History of Dance Training and Income among Dance Professionals – National and Quebec

	National (n=2,197)	Quebec (n=428)
Percentage receiving training through school or program prior to earning dance income	79%	75%
Average number of years of school/program training	9.5	7.5
Percentage receiving individualized training (e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	47%
Average number of years of individualized training	5.7	5.1
Average years of earning dance income	11.7	11.7

Nearly one in four professionals from Quebec is primarily a dancer (38 per cent). Just over one in three dance professionals responding from Quebec describe their primary role as teachers (35 per cent),

³⁴ It should be noted that this is not the definition of professional artists used by the Canada Council for the Arts or Ontario Arts Council in funding/policy decisions.

which is considerably less than the concentration found overall. One in five (21 per cent) are primarily choreographers.

Table 6.4.17: Primary Roles among Dance Professionals – National and Quebec

	National (n=2,197)	Quebec (n=428)
Teacher	47%	35%
Dancer	32%	38%
Choreographer	16%	21%

6.7 TERRITORIES

One per cent of the 8,124 survey respondents (n=96) reside in the Territories (Northwest Territories, Nunavut, and Yukon). Compared to the national results, respondents in the Territories differ by age (being younger than the national average) and to a certain extent by types of dance, as two of the top five categories of dance mentioned by people in the Territories (urban/street and health, wellness, sport) do not appear among the top five dances nationally. The element of community is also apparently strong amongst this group of respondents, as involvement in community dance organizations and learning through recreational groups is higher when compared to the national results.

a) Demographic Snapshot

Over eight in ten survey respondents in the Territories sample are female (84 per cent). The average age of respondents in Territories is 39.5, lower compared to the average of 43 years in the Canada-wide sample due to no respondents in the Territories being over the age of 65.

Table 6.7.1: Age and Gender of Respondents – National and Territories

	National (n=8,124)	Territories (n=96)
Gender		
Men	21%	15%
Women	77%	84%
Age		
16-17 years	3%	5%
18-24 years	15%	10%
25-34 years	20%	23%
35-54 years	23%	35%
55-64 years	16%	21%
65 years or older	15%	0%
Mean Age	43.0	39.5

The educational profile in the Territories is similar to the national average, reflecting a highly educated respondent base.

Table 6.7.2: Respondents' Highest Level of Education Completed – National and Territories

Employment	National (n=8,124)	Territories (n=96)
Some high school	4%	6%
High school	15%	13%
College, trade/apprenticeship	20%	14%
University (Undergraduate)	32%	38%
University (Graduate)	27%	28%
Prefer not to say	2%	2%

Nearly six in ten respondents in the Territories (59 per cent) are employed 30 hours or more per week annually, compared to 34 per cent nationally, while far fewer in the Territories sample are retired (due to no respondents over age 65). The household income is higher in the Territories; one-third (33 per cent) have household incomes greater than \$80,000, compared to 22 per cent in the national sample.

Table 6.7.3: Employment Status and Income of Respondents – National and Territories

	National (n=8,124)	Territories (n=96)
Employment		
Employed 30 hours or more per week year round	34%	59%
Employed less than 30 hours per week year round	8%	8%
Seasonally employed	2%	2%
Self-employed	15%	9%
Unemployed and looking for work	2%	3%
Full-time student	15%	7%
Retired	18%	7%
Other	4%	2%
Prefer not to say	2%	1%
Gross Household Income for 2012		
Under \$19,999	12%	3%
\$20,000 to \$39,999	15%	13%
\$40,000 to \$59,999	13%	8%
\$60,000 to \$79,999	12%	18%
\$80,000 to \$99,999	8%	8%
\$100,000 or more	14%	25%
Don't know / Prefer not to say	27%	25%

b) Dance forms

Survey respondents were asked to name up to six forms of dance they participate in, listing the most important ones first. Respondents were provided with a drop down list of 190 dance genres and also given the opportunity to type in their response, if preferred. The 190 dance forms in which respondents told us they participate were subsequently grouped with similar dance forms into 16 categories or styles of dance for ease of discussion.³⁵ As is the case nationally, contemporary and modern dance forms are predominant in the Territories and are danced by 43 per cent of respondents. Urban/street dance is much more common among respondents from the Territories (24 per cent) than elsewhere, as are dance forms classified under health, wellness, and sport (19 per cent versus 10 per cent nationally). Ballroom and social dances (19 per cent) and ballet (17 per cent) are also popular in the Territories.

Table 6.7.4: Top Dance Types in Territories, Compared to National

	National (n=8,124)	Territories (n=96)
Contemporary and modern	34%	43%
Urban/street dance	10%	24%
Ballroom and social	26%	19%
Health, wellness and sport	10%	19%
Ballet	19%	17%

c) Intensity of Involvement in Dance

Half of respondents in the Territories (50 per cent) participate in four or more dance forms. They are involved in dance for 6.9 hours per week, less than the national average (9.5). Despite their younger average age, respondents in the Territories have been dancing an average of 21.3 years.

Table 6.7.5: Intensity of Dance Involvement – National and Territories

	National (n=8,124)	Territories (n=96)
Number of Dance Forms		
One	20%	15%
Two	15%	8%
Three	25%	27%
Four or more	40%	50%
Average hours danced per week	9.5	6.9
Average number of years in dance	18.8	21.3

³⁵ Categories and the list of known dance forms were developed by the study management team. Throughout the survey collection, previously unlisted dance forms were added and categorized.

d) Type of Involvement in Dance

Similar to the national average, the Territories have a smaller proportion of survey respondents who described themselves as dance professionals (28 per cent) than those who can be classified as leisure dance participants who do not receive any income from dance (65 per cent). There is a small portion who, while they do not call themselves dance professionals, report that they receive some money for their involvement in dance, often from cash prizes or awards (seven per cent).

Table 6.7.6: Dance Professionals and Leisure Dance Participants – National and Territories

Status	National (n=8,124)	Territories (n=96)
Dance professional	27%	28%
Not professional, but receive some income from dance	6%	7%
Not professional and receive no dance income	67%	65%

As found nationally, dance professionals in the Territories are more likely than leisure dance participants to pursue contemporary and modern dance forms and ballet. Among leisure dance participants in Territories, ballroom and social and health, wellness, and sport forms of dance are considerably more popular than they are among dance professionals.

Table 6.7.7: Dance Professionals and Leisure Dance Participants in the Territories Across Most Common Types of Dance

Dance Category	Leisure Dance Participant	Dance Professional
Contemporary and modern	34%	63%
Urban/street dance	19%	30%
Ballroom and social	26%	4%
Health, wellness and sport	24%	11%
Ballet	10%	30%

Survey respondents were asked to provide details about their involvement in their top three dance forms. Each individual may therefore have provided information on how they are involved, and how they were educated in one, two or three dance forms. Survey responses are treated independently (i.e., considering up to three responses per respondent answering the survey) where results are reported by dance form. In all other instances, results are reported per respondent. Whether an individual indicated they

are taking classes in one, two or three dance forms the response of “taking classes” is counted only once, unless results are described for specific dance forms.

Survey respondents were first asked to describe how they are involved in their dance form(s). Half of respondents from the Territories (52 per cent) indicate that they perform for an audience or compete in one or more of their dance forms. These people most frequently perform at community events (85 per cent), at festivals and special events (80 per cent), and at performing arts facilities (71 per cent). Schools are cited as avenues for performing by three in ten (32 per cent), followed by televised performances (25 per cent). One in five (19 per cent) participates in competitions and the same proportion performs at restaurants, theme parks, or similar places.

Table 6.7.8: Proportion who Perform/Compete and Where they Perform – National and Territories

	National (n=8,124)	Territories (n=96)
% who perform/compete	58%	52%
Opportunities for Performing/Competing (of those who perform)		
Festivals or special events	79%	80%
Community events	71%	85%
Performing arts hall or facility	66%	71%
Schools	36%	32%
Competitions	32%	19%
Performances recorded for television	21%	25%
Restaurants, theme parks, cruise ships, etc	17%	19%

In addition to performing or competing, seven in ten respondents in the Territories (75 per cent) say they dance with a group. Half choreograph, create, or devise dance (52 per cent) and half teach dance (49 per cent).

Table 6.7.9: Non-performance Ways Respondents are Involved in Dance – National and Territories

	National (n=8,124)	Territories (n=96)
Dance with a group	78%	75%
Choreograph, create, or devise dance	46%	52%
Teach dance	44%	49%

The next table isolates respondents in the Territories who are involved in the most common dance forms, indicating for each the proportion who teach, dance with a group, and choreograph, devise, or create dance. For example, of those pursuing a dance form under the category of contemporary and

modern, 49 per cent say they teach dance, 78 per cent dance with a group, and 68 per cent say they are involved in choreography. More than six in ten respondents in the Territories who participate in some form of ballet are involved in these three ways and more than half involved in urban/street dance participate in these three ways. Those who participate in dance forms categorized as ballroom and social, as well as those dancing for health, wellness and sport are likely to say they dance with a group, and are less likely to say they teach or choreograph.

Table 6.7.10: Non-performance Ways Respondents are Involved in Dance in the Territories Across Most Common Types of Dance

Dance Category	Teach	Dance with a Group	Choreograph, Create, Devise
Contemporary and modern	49%	78%	68%
Urban/street dance	57%	74%	70%
Ballroom and social	33%	56%	17%
Health, wellness and sport	28%	61%	39%
Ballet	63%	88%	75%

Survey respondents were asked to indicate whether they participate with a performing company, troupe or crew³⁶, a dance school or studio, a community group, dance club or association, or some other group, in one of their dance forms. Eight in ten respondents in the Territories participate in dance through a community group, dance club, or association (81 per cent), which is a greater incidence than among respondents nationally (65 per cent). Half in the Territories participate through a school or studio (51 per cent). One-third (33 per cent) participates with a performing troupe, crew or company.

Table 6.7.11: How Respondents Participate – National and Territories

	National (n=8,124)	Territories (n=96)
Community group, dance club or association	65%	81%
Dance school or studio	57%	51%
Performing company, troupe or crew	33%	33%

The next table isolates segments of the Territories sample involved in the most common dance categories, showing for each one the proportions that perform with performing companies, with dance schools, and/or with community groups. Among respondents in the Territories involved in contemporary and modern dance, urban/street dance, and/or ballet, participation with a school or studio is quite common (seven in ten or more). Four in ten to almost six in ten participants in these dance forms are involved with a

³⁶ Crew is a term used for a group of street dance or hip hop dancers who usually compete ('battle') and perform together.

performing company, troupe, or crew. Involvement with a community group, dance club, or association is also high across the board in all five of the most common categories of dance in the Territories (a participation rate of over three in four).

Table 6.7.12: How Respondents in the Territories Participate Across Most Common Types of Dance

Dance Category	With a performing company, troupe, or crew	With a dance school or studio	With a community group, dance club or association
Contemporary and modern	41%	73%	83%
Urban/street dance	57%	74%	78%
Ballroom and social	22%	44%	83%
Health, wellness and sport	17%	44%	89%
Ballet	44%	88%	88%

One in three respondents in the Territories (35 per cent) receives money for their participation in dance. The majority of these people say they receive occasional honoraria or fees (71 per cent). Half receive professional fees or salaries (65 per cent) and more than half receive grants to individuals (56 per cent). To a lesser extent, some receive money through cash prizes or awards (15 per cent).

Table 6.7.13: Proportion who Receive Money from Dance and Type of Income – National and Territories

	National (n=8,124)	Territories (n=96)
% receive money for dance	33%	35%
Type of income		
Professional fees or salaries	67%	65%
Occasional honoraria or fees	60%	71%
Grants to individuals	21%	56%
Cash prizes and awards	16%	15%

e) Background and Reasons for Dance

Seven in ten respondents in the Territories (70 per cent) have learned one or more of their dance forms through a recreational or community dance group/club, higher than the national proportion that has learned this way (58 per cent). More than half have learned through a dance school, studio, or academy (57 per cent) and self-teaching is also common (47 per cent), more so in the Territories than compared to the national average. Three in ten learned through one-on-one instruction (28 per cent) and one in five learned through post-secondary education (22 per cent). More than one in ten learned through primary or secondary education (15 per cent).

Table 6.7.14: Methods of Learning Dance – National and Territories

	National (n=8,124)	Territories (n=96)
Recreational or community dance group or dance club	58%	70%
Dance school, studio, or academy	60%	57%
Self-taught	30%	47%
One-on-one instruction	28%	28%
Post-secondary college or university	23%	22%
Elementary and/or secondary school curriculum	11%	15%

People dance for many reasons, often in combination. Survey respondents were asked to identify the main reasons (up to five) that they are involved in dance. The top reasons respondents in the Territories say they are involved in dance are the same as the top reasons reported by respondents nationally: enjoyment (78 per cent), exercise or fitness (72 per cent), social connection (58 per cent), artistic expression (50 per cent), and to share one's dance with an audience (44 per cent).

Table 6.15: Top Five Reasons for Dance Involvement – National and Territories

	National (n=8,124)	Territories (n=96)
Enjoyment	88%	78%
Exercise or fitness	74%	72%
Social connection	61%	58%
Artistic expression	52%	50%
Share my dance with an audience/perform	33%	44%

As another indication of their involvement in dance, survey respondents were asked about the average number of live dance performances they typically attend in a year. Respondents in the Territories see somewhat fewer live dance performances in a year, 4.7 compared to 7.9 performances reported by respondents nationally.

In an open ended question, survey respondents were invited to describe “why dance is important to you, or how dance has made a difference in your life”. Many survey respondents, leisure dance participants and dance professionals alike, said that dance provides them with the benefit of deeper social connections. Respondents say dance stimulates their mental and physical well-being and is a great source of joy, stress relief, and exercise. Many say that dance is a way to express themselves constructively and creatively. Many also feel that participating in dance has taught them life skills like discipline, cooperation, openness, drive, and perseverance.

“It is important to me because the dance, song and stories are very old and need to continue passing them on. I feel connected with my ancestors and culture when I dance and sing. I have become to know who I am and also happy to see my daughter continue the culture as well.”

–35 year old female leisure dance participant (Aboriginal, country-western, square)

“Dance is the main thing that took me out of a challenging child/teenage-hood and allowed me to feel part of a community, giving me an opportunity to pay it forward to others.”

–36 year old female dance professional (bboying/bgirling, Aboriginal, zumba)

f) Dance Professionals

As previously mentioned, 28 per cent of respondents in the Territories describe themselves as dance professionals or reported dance income in the form of professional fees or salaries. This is represented by 27 dance professionals responding to the survey from the territories. These 27 dance professionals in the survey provided information about their income and hours of dance, as well as some background on their years of earning dance income and whether or not they have formal dance training. Caution should be used, however, in the interpretation of these findings because of the relatively small number in the sample.

The most popular forms of dance represented by dance professionals in the Territories include contemporary and modern (63 per cent), interdisciplinary and circus (37 per cent), urban/street dance (30 per cent), and ballet (30 per cent). Dance professionals participate in ballroom and social and health, wellness and sport dances at a lower rate than leisure dance participants.

Among dance professionals in Territories, 67 per cent of those in the survey say that they have received training through a dance school or program prior to earning income. The average number of years of training is 9.2. Half (51 per cent) say that they have received individualized training as an apprentice or with a mentor, elder or guru, reporting an average of 5.9 years of training, which are figures almost identical to the national averages. Since receiving that training the average number of years of earning dance income is 10.8 years.

Table 6.7.16: History of Dance Training and Income among Dance Professionals – National and Territories

	National (n=2,197)	Territories (n=27)
Percentage receiving training through dance school or program prior to earning dance income	79%	67%
Average number of years of training with a dance school/program	9.5	9.2
Percentage receiving individualized training (e.g., apprenticeship, with mentor, elder, guru) prior to earning dance income	53%	51%
Average number of years of individualized training	5.7	5.9
Average number of years earning income from dance	11.7	10.8

The majority of dance professionals responding from Territories describe their primary role as a teacher (52 per cent). One-third are primarily dancers (33 per cent) and 11 per cent are primarily choreographers.

Table 6.7.17: Primary Roles among Dance Professionals – National and Territories

	National (n=2,197)	Territories (n=27)
Teacher	47%	52%
Dancer	32%	33%
Choreographer	16%	11%

Among dance professionals responding from the Territories, the average income earned for their primary dance role is \$7,500 which is considerably lower than the national average, but this is based on a very small sample (n=27). Another \$9,423 is earned in other dance-related activities. Income from activities outside of dance is \$35,100, much higher than the average income for dance professionals outside of the Territories.

Table 6.7.18: Average Income for Dance Professionals – National and Territories

	National (n=2,197)	Territories (n=27)
Average income in primary dance role	\$11,207	\$7,500
Average income in other dance activities	\$6,254	\$9,423
Average income in non-dance activities	\$15,695	\$35,100

Dance professionals in the survey who are from the Territories report spending an average of 8.3 paid hours per week of activity in their primary dance role, and 15.1 hours when combined with unpaid work. In other dance activity, dance professionals in the Territories spend 5 paid hours, or 10.1 when

combined with unpaid hours. Considering all of their paid time, dance professionals in the Territories dedicate 29 per cent of their time to dance activities, a lower proportion compared to dance professionals elsewhere in Canada (48 per cent).

Table 6.7.19: Average Hours among Dance Professionals – National and Territories

	National (n=2,197)		Territories (n=279)	
	Paid Hours	Paid and Unpaid Hours Combined	Paid Hours	Paid and Unpaid Hours Combined
Average hours per week in primary dance role	11.4	15.5	8.3	15.1
Average hours per week in other dance activities	8.0	11.8	5.0	10.1
Average hours per week in non-dance activities	21.2	21.2 ³⁷	32.4	32.4
Total hours per week	40.6	48.5	43.7	57.6
Percentage spent in dance	48%	56%	29%	44%

³⁷ Respondents were not asked about unpaid hours in non-dance employment activities.

APPENDIX A
DETAILED METHODOLOGY

EKOS and Strategic Moves worked with the study management team to design and administer an online survey of Canadians who dance. The survey was open to all people living in Canada ages 16 and older who dance, teach dance, or choreograph dance in some type of organized or on-going way. Responses were collected from November 19, 2013 to January 31, 2014. A total of 8,124 responses were collected over this time.

1. Survey Design

Between August and November 2013, the survey team worked to develop a questionnaire that would capture details about how Canadians participate in dance. The survey tool was comprised of 31 questions, with one section of the survey administered only to respondents who identified themselves as professionals in dance. The sections included:

- 3 pre-screening questions used to determine eligibility for the survey (age, involvement in dance, and residency);
- 1 question to establish what dance forms they participate in (up to 6);
- 4-6 questions to establish details of their dance practice for the top three dance forms they identified (one question asked only of respondents indicating they perform and one asked of those indicating they earn income from dance);
- 5-7 questions to establish their overall involvement in dance, not specific to any form (2 questions asked only of respondents indicating they earn income from dance);
- 6 questions on dance employment, asked only of respondents answering yes to “Do you consider yourself to be a professional in dance?”;
- 6 questions on demographics; and
- 2 optional open ended questions about the importance of dance to them personally and what groups they dance with.

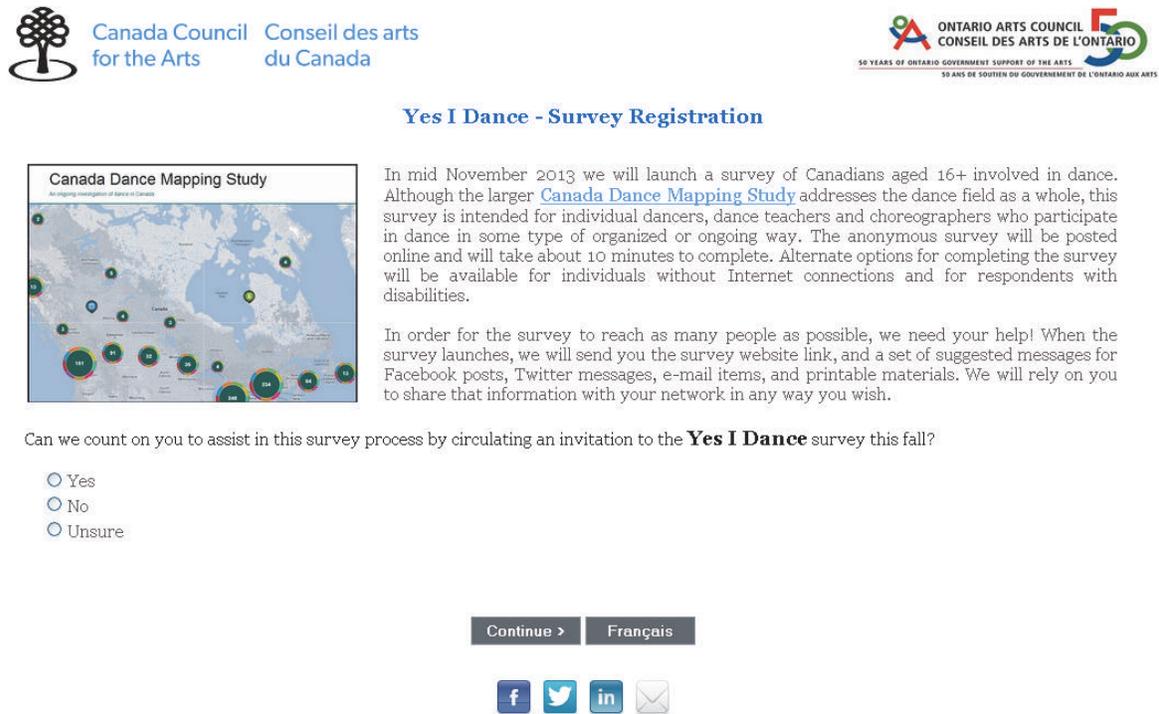
2. Registry

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. One of the intended purposes of the inventory was to identify potential respondents or contacts for the study’s research undertakings, including this survey.

EKOS developed an online registry tool to allow organizations to register their interest in learning more about the survey and to help the study team gauge the number of individuals that are represented by dance organizations in the inventory. EKOS sent an introductory email to all the

organizations in the inventory (for which there was a valid email address). Of more than 3,000 organizations invited to register, 370 responded to our invitation and registered their interest in the survey. These organizations represented an array of dance training institutions, community-based organizations, multidisciplinary arts networks, and professional dance presenters connected to more than 120,000 individuals in the dance field.

Figure 1. Introductory page to the survey registration tool



3. Review by Experts and Pretest

The survey team enlisted the assistance of a 14 member panel of experts with significant involvement in professional and/or leisure dance who provided feedback throughout the survey design phase on the survey questionnaire and communications about the survey. The 14 panellists were personally invited to provide their feedback because of their varied personal backgrounds in the dance field. Panellists were provided an honorarium for their assistance.

The survey questionnaire was then pre-tested in English and French with roughly 100 individuals. The pre-test survey included additional questions to allow respondents to provide their assessment of individual survey items and the overall survey length and flow. The expert panellists were asked to distribute the survey to about five of their colleagues, friends or family and ask them to complete the test survey. After this initial testing phase, it was determined that more testing was needed, so the study

team invited a large dance organization to distribute the survey to about 100 people. As a result of some changes to question wording, categories and skip logic, these test survey results were not included in the final survey data base and analysis.

4. Survey Administration

The survey took an average of 8 minutes to complete for leisure dance participants (i.e., non-professionals not reporting income from salaries or professional fees) and 11 for professional dance participants. The survey was slightly longer for those who answered 3 dance forms or more, averaging 14 minutes for leisure dance participants and 18 for dance professionals. To limit the response burden on individuals involved in multiple forms, questions applying to their top three dance forms were presented in grid form so that the respondent could provide the answer for all three dance forms at the same time (see Figure 2). The survey questionnaires are provided in Appendix B.

The survey was accessed using an open web link (www.ekos.com/yesidance-survey). A web link accessible to respondents using screen-reading technology was also made available. The introductory page to the survey also indicated a telephone number and email address respondents could use to contact for assistance in completing the survey. Staff were on hand to assist anyone requesting to complete the survey by telephone or on paper. Only a few requests were made for telephone interviews and no one completed the survey on paper.

Figure 2. Example of grid format of questions

Details About Your Dance

Thinking about each of the main forms of dance you are involved in professionally or for leisure ...

In this dance form, do you:

<i>(select all that apply)</i>	<i>Asian</i>	<i>Ballet</i>	<i>Foxtrot</i>
Perform for an audience or compete	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Take dance classes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance with a group	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teach dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Choreograph, create, or devise dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (specify)	<input type="checkbox"/> <input style="width: 80px;" type="text"/>	<input type="checkbox"/> <input style="width: 80px;" type="text"/>	<input type="checkbox"/> <input style="width: 80px;" type="text"/>
No answer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Do you participate in this form of dance with a:

<i>(select all that apply)</i>	<i>Asian</i>	<i>Ballet</i>	<i>Foxtrot</i>
Performing company, troupe or crew	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Community group, dance club or association	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance school or studio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (specify)	<input type="checkbox"/> <input style="width: 80px;" type="text"/>	<input type="checkbox"/> <input style="width: 80px;" type="text"/>	<input type="checkbox"/> <input style="width: 80px;" type="text"/>
No answer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.

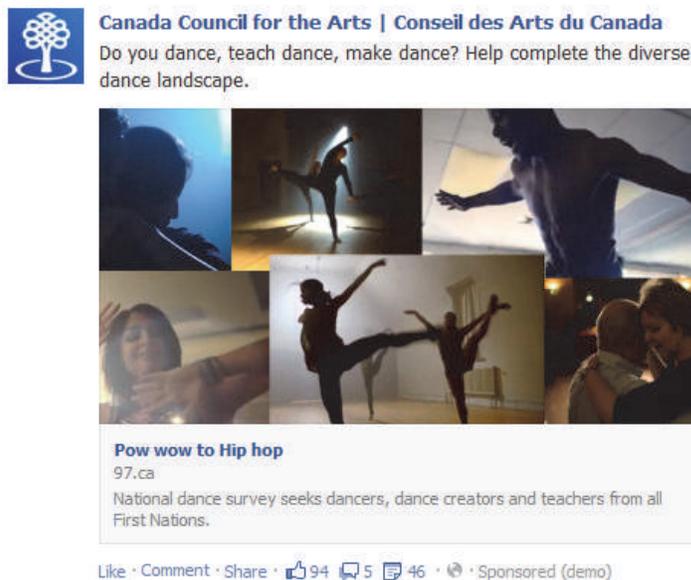
Outreach and Survey Promotion

The survey partners undertook a multi-platform approach to promote the survey:

- **Direct contact with dance organizations, arts funders, and individuals in dance:** Using the Study’s dance mapping inventory and personal networks, the Study partners made direct contact about the survey, primarily through email, but also in person, by phone, Facebook, and Twitter. EKOS issued an initial email to communication partners (those who registered for the survey, as well as others) and three reminder emails with a request to distribute the survey link and suggested messaging to use in emails and on social media to their networks of leisure dance participants and dance professionals. To control the number of people accessing the survey during the first few days of it being open (to not overload servers), EKOS staggered the sending of email invitations over four days. Some organizations received more tailored reminder messages later in the data collection to urge them to distribute the survey to groups that were less well represented (e.g., people in Aboriginal dance, the Territories, and PEI). In total, EKOS reached out by email to 3,470 organizations and individuals.
- **Video:** A video was developed by Canada Council, using footage provided courtesy of the Ontario Arts Council from its “Why I dance....Pourquoi je danse” video. This video was created by Gloria Ui Young Kim. This was posted to YouTube and shared widely online. At survey close, the English language video had more than 5,500 views and the French language video had more than 1,400.
- **Facebook ad buy:** In mid-January, Facebook advertising was purchased to target the survey to three groups where response was low: leisure dance participants in PEI; in Nunavut, Northwest Territories, and Yukon; and in Aboriginal forms (see Figure 2).

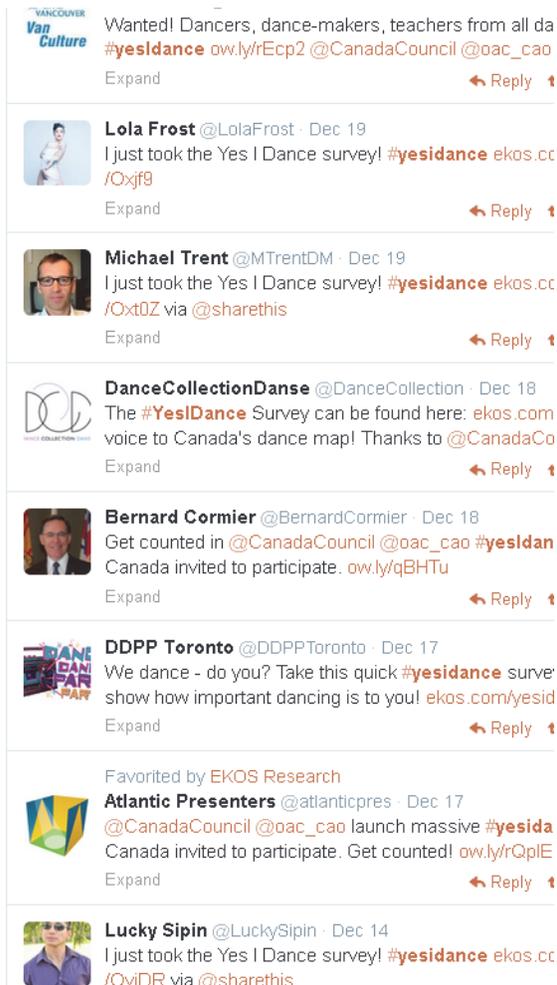
- **Encouraging respondents to “pass it on”:** Appended to the survey were suggestions for sharing the survey link with others who dance, including direct links to share the survey via Twitter, Facebook, email, and blogs. A few hundred tweets were sent using the hashtag

Figure 2: Sample Facebook post



#yesidance (see Figure 3).

Figure 3: Twitter mentions of #yesidance



6. Data analysis

The results were explored overall and by whether respondents identified as professionals in dance or leisure dance participants. The following subgroups were looked at in detail for dance professionals and leisure dance participants (i.e., non-professionals not reporting income from fees or salaries) for some items:

- Age: <18, 18-24, 25-34, 35-54, 55-64, 65+
- Gender: Male, Female

- Ways in which they practice their dance form: take classes, teach, perform or compete, choreograph
- Organized groups that respondents dance with: companies, schools and studios; community groups, dance clubs, associations

Across respondents overall, the survey results were explored by:

- High incidence of dance genres (based on rolled up categories of dance forms/genres; see Appendix C)
- Number of dance genres practiced: 1, 2, 3 or more
- Region: 10 provinces (Atlantic Provinces as well as Manitoba/Saskatchewan and the Territories were combined).

APPENDIX B
SURVEY INSTRUMENT (ENGLISH AND
FRENCH)

YES I DANCE SURVEY

Introduction

Do you dance? Then you've come to the right place!

The Canada Council for the Arts and the Ontario Arts Council are leading a major nation-wide survey as part of the Canada Dance Mapping Study, a study which aims to enhance our understanding of the dance field. The survey is intended for individuals who are 16 years or age or older and currently living in Canada, who dance, teach dance or choreograph dance in some type of organized or on-going way. Your participation in this survey will help us get a clearer picture of dance in Canada: who dances, where they dance, and why.

Some dance for recreation and sport, others dance for competition or as professional artists. Whether you practice African dance, ballet, ballroom, folk, highland, hip hop, jazz, powwow, square dance or any other style, you are taking this survey to count yourself in!

The survey will only take you about 10 minutes and your answers are completely anonymous. The survey questions are about you and your own personal activities as a performer, dance teacher, or choreographer. If there is someone else in your household who also dances, please feel free to provide them with the link so that they may also complete the survey. We never ask you to give us your name or other information that would identify you personally. Responses will be reported in aggregate form only so that no individual's responses can be linked to that person.

A link to the accessible version of the survey is available in the upper corner right corner of each page of the survey. If you have any questions about how to complete the survey, please call EKOS Research Associates at 1-800-388-2873 or send an email to yesldance@ekos.com.

Thank you in advance for your participation.

First, we have a few questions to determine whether this survey is right for you.

Are you 16 or over?

- Yes
- No

Do you dance, or teach or choreograph dance in some type of organized or on-going way?

- Yes
- No

What province or territory do you live in? Please specify.

- British Columbia
- Alberta
- Saskatchewan
- Manitoba
- Ontario
- Quebec
- New Brunswick
- Nova Scotia
- Prince Edward Island
- Newfoundland and Labrador
- Yukon
- Northwest Territories
- Nunavut
- Outside of Canada

The survey questions apply to you personally in your practice as a dance participant, dance teacher, or choreographer.

Please tell us the dance forms that you participate in.

INSTRUCTIONS

- > Enter up to six dance forms you are involved in.
- > List your dance forms by order of importance to you - we will ask you some further questions about the top 3.
- > Type in the first few letters/word to find your dance using the search function in the drop down list. Dance forms listed include all traditional, folk, classical and contemporary expressions of that form.
- > Use 'other' only if you cannot find the dance form you are looking for or are unsure about where your dance form fits from the list provided.

Most, Second Most and Third Most Important Dance Genre

- Aboriginal and Indigenous Traditional and Contemporary
- African Traditional and Contemporary
- Asian Traditional and Contemporary
- Ballet
- Ballroom and Social
- Caribbean and Latin American Folk and Contemporary
- Contemporary and Modern
- Country dance and Canadian
- European Traditional and Folk
- Interdisciplinary and Circus
- Middle Eastern Folk and Contemporary
- Period Dance
- Spiritual Dance
- Urban
- Health, Wellness & Sport
- Other

Other Most, Second Most and Third Most Important

- Please specify
- No response

Details About Your Dance

Thinking about <each of> the main forms of dance you are involved in professionally or for leisure ...

In this dance form, do you:

	Dance 1	Dance 2	Dance 3
Take dance classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teach dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dance with a group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Perform for an audience or compete	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Choreograph, create, or devise dance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify)	_____	_____	_____
No answer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you participate in this form of dance with a:

	Dance 1	Dance 2	Dance 3
Performing company, troupe or crew	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dance school or studio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community group, dance club or association	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify)	_____	_____	_____
No answer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you typically receive money (i.e., employment income, prize money, cash awards, or honoraria, grants to individuals) for your participation in this form of dance? (Consider only money you receive personally, not money received by an organization you dance with).

	Dance 1	Dance 2	Dance 3
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
No answer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Where did you learn (or are you learning) this form of dance?

	Dance 1	Dance 2	Dance 3
Elementary and/or secondary school curriculum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dance school, studio, or academy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Post-secondary college or university	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreational or community dance group or dance club	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Self-taught	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
One-on-one instruction (e.g., private lessons, mentor, elder, guru)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (e.g. mentor, elder, guru, company, digital or print instruction, online, videos, etc.) (specify)	_____	_____	_____
No answer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

You said you perform or compete in <Q1A,Q1B,Q1C>. In what ways do you perform this form of dance?

	Dance 1	Dance 2	Dance 3
Competitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Festivals or special events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performances recorded for television	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performances presented in performing arts hall or facility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Schools	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Restaurants, theme parks, cruise ships, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify)	_____	_____	_____
No answer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

You said you receive income in <Q1A,Q1B,Q1C>. How do you receive income for dance?

	Dance 1	Dance 2	Dance 3
Professional fees or salaries (e.g., earnings throughout the year)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Occasional honoraria or fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grants to individuals (e.g., from public arts funders, private and community foundations)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cash prizes and awards	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify)	_____	_____	_____
No answer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Your Overall Involvement in Dance

These questions relate more generally to <all of> the forms of dance you participate in.

On average, how much time do you spend dancing, teaching dance or choreographing dance? (Please do NOT include time spent in preparation for or support activities related to dance, such as administration, marketing, fitness training, etc.)

(Please provide an approximate number of hours and select per day / week / month / season)

- Hours
- Day
- Week
- Month
- Season or Year (e.g., busy season for your type of dance)
- No answer

What are the main reasons that you dance?

- Enjoyment
- Spiritual connection
- Cultural connection
- Social connection (e.g., friends or family)
- Exercise or fitness
- Healing or therapy
- Employment
- Artistic expression
- To compete
- To share my dance with an audience/perform
- Community building/engagement
- Other (specify)
- No answer

Approximately how many years have you been dancing?

- Less than one year
- Enter number of years of dance
- Don't recall / No answer

Do you consider yourself to be a professional in dance?

- Yes
- No
- No answer

Dance Employment

Of the various roles in which you may be employed in dance, select the role you most identify with.

- As a performer
- As a teacher or instructor
- As a choreographer, dance maker, etc.
- In another capacity (e.g. artistic director, Aboriginal knowledge keeper, dance therapist, dance caller, etc.)
- No answer

The following questions relate to your employment in (and outside of) dance.

What was your approximate income in 2012, before deductions, for the following activities? (You can round to the nearest \$1,000. Please enter numbers only; do not use commas or decimals.)

	Income earned as a performer	Income earned from all other dance-related employment activities (combined)	All other income outside of dance activities
No income	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<\$5,000	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$5,000-\$9,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$10,000-\$14,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$15,000-\$19,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$20,000-\$29,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$30,000-\$39,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$40,000-\$49,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$50,000-\$69,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$70,000-\$89,999	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
\$90,000+	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prefer not to say	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How many hours do you typically spend in each of these types of employment activities (please round to the nearest hour):

	# of PAID hours	Per week	Per month	Per season (specify weeks in season)	Too difficult to estimate
Time spent as a performer	_____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Time spent in other dance-related employment activities	_____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Time spent in all other (non-dance) employment activities	_____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	# of UNPAID hours	Per week	Per month	Per season (specify weeks in season)	Too difficult to estimate
Time spent as a performer	_____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Time spent in other dance-related employment activities	_____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How many years have you been earning income from dance?

- Less than one year
- Enter # years: _____
- No answer

Before becoming employed in dance, did you receive:

Training through a dance school or program (e.g., in dance studios or academies, colleges or universities)?

- Yes # of years: _____
- No
- No answer

Individualized dance training (e.g., apprenticeships, training with mentor/elder/guru, peer-to-peer, self-taught)?

- Yes # of years: _____
- No

- No answer

Approximately how much money did you receive for your dance activities in 2012?

- Less than \$500 per year
- \$500 to under \$1,000 per year
- \$1,000 to under \$2,000 per year
- \$2,000-under \$5,000 per year
- \$5,000 to under \$10,000 per year
- More than \$10,000 per year
- Prefer not to say

Your Profile

These last few questions gather basic information about you, which will help us understand more fully who dances in Canada. Remember that your responses are entirely anonymous.

How many live dance performances do you typically attend in an average year?

- None
- Enter number of live dance performances: _____
- Don't recall / Prefer not to say

What is your year of birth?

- Enter year: _____
- Prefer not to say

What is your gender?

- Male
- Female
- Prefer not to say

Which best describes your current employment situation overall <not just in dance> ?

- Employed 30 hours or more per week year round
- Employed less than 30 hours per week year round
- Seasonally employed
- Self-employed
- Unemployed and looking for work

- On a leave of absence
- Full-time student
- Full-time Homemaker
- Retired
- Other
- Prefer not to say

What is the highest level of education that you have completed overall <not just in dance> ?

- Some high school
- High school diploma
- College or trade or apprenticeship certificate or diploma, including professional dance training certificate
- Undergraduate degree or certificate
- Graduate and/or post-graduate degree
- Prefer not to say

What was your household income for 2012 before tax deductions overall <not just in dance> ? Please consider the incomes of everyone in your family unit (i.e., that are living within this shared income).

- Under \$19,999
- \$20,000 39,999
- \$40,000 \$59,999
- \$60,000 \$79,999
- \$80,000 \$99,999
- \$100,000 or more
- Don't know Prefer not to say

What are the first three digits of your postal code? This helps us to understand what city or region you are in.

- Enter postal code: _____
- Rather not say

If you have a few more minutes, please name up to 3 dance organizations you are involved with.

- Please specify: _____

- Nothing more to add

Also, please tell us why dance is important to you, or how dance has made a difference in your life.

Please specify: _____

Nothing more to add

THANK YOU

Thank you very much for completing this survey. Results will be posted on the Dance Mapping website.

Your participation will help create a better understanding of the dance landscape in Canada. Here's 4 other ways you can help:

Forward the survey link to others you know involved in dance : www.ekos.com/yesldance-survey.

Look up or register your organization on the Dance Map.

Like the Canada Council's Facebook page and follow [@canadacouncil](https://twitter.com/canadacouncil) on Twitter. Don't forget to use the #yesidance hashtag!

Your answers have been saved. If you click continue you will be re-directed to the Canada Council site for the Canada Dance Mapping Study.

APPENDIX C
DETAILED LIST OF DANCE GENRES

Aboriginal and Indigenous Traditional and Contemporary

Aboriginal
Coastal Aboriginal dance forms
Indigenous
Inuit drum dance
Métis forms
Native American Hoop Dance
Powwow dance forms

African Traditional and Contemporary

African
Burundian
Guinean
Gumboot
Kizomba
Kpanlogo
Malagasy
South African
African Traditional and Contemporary - other

Asian Traditional and Contemporary

Asian
Bangladeshi
Bhangra
Bharatanatyam
Bollywood
Butoh
Cambodian
Chinese
Chinese Opera
Garba and Raas
Hula
Indian
Indonesian
Japanese
Kathak
Kathakali
Korean
Kuchipudi
Manipuri
Mohiniyattam
Odissi
Odori
Pakistani

Polynesian
Punjabi
South Asian
Sri Lankan
Thai
Vietnamese
Asian Traditional and Contemporary - other

Ballet

Ballet

Ballroom and Social

Argentine Tango
Balboa
Ballroom
Blues
Cha-Cha-Cha
Charleston
DanceSport
Foxtrot
Hustle
Jitterbug
Jive
Lindy Hop
Paso Doble
Polka
Quickstep
Rock 'n Roll
Rumba
Shag
Swing
Tango
Waltz
West Coast Swing
Ballroom and Social - other

Caribbean and Latin American Folk and Contemporary

Afro-Caribbean
Bachata
Brazilian
Capoeira
Colombian
Haitian
Lambada
Latin
Merengue
Mexican

Peruvian
Salsa
Samba
Venezuelan
Zouk
Caribbean and Latin American Folk and Contemporary -
other

Contemporary and Modern

Contact Improvisation
Contemporary
Experimental
Integrated Dance
Jazz
Lyrical
Mixed Abilities
Modern
Tap
Contemporary and Modern - other

Country Dance and Canadian

Clogging
Country-Western
Line
Quebec Gigue
Quebec traditional dance
Round
Square
Stepdancing, Canadian styles
Country dance and Canadian - other

European Traditional and Folk

Austrian
Balkan
Bulgarian
Croatian
Danish
Eastern European
English Morris
European
Finnish
Flamenco
French
German
Greek, Hellenic
Highland
Hungarian

International Folk
Irish Céilí
Irish Set
Irish Step
Italian
Lithuanian
Polish
Romanian
Russian
Scandinavian
Scottish Cèilidh
Scottish Country
Serbian
Slovak
Spanish
Swiss
Ukrainian
European Traditional and Folk - other

Health, Wellness & Sport

Choreography for Sport
Creative Movement
Hula Hoop
Nia
Pole dancing
Therapeutic Movement
Zumba
Health, Wellness and Sport - other
Acro Dance
Aerial
Body Percussion
Burlesque
Cabaret
Can Can

Circus and Interdisciplinary

Ice Dance Theatre
Interdisciplinary
Musical Theatre
Interdisciplinary and Circus - other

Middle Eastern Folk and Contemporary

Armenian
Arabic
Belly Dance
Egyptian
Iranian
Israeli

Lebanese
Middle Eastern
Persian
Raqs sharqi
Sufi, Whirling Dervish
Turkish
Middle Eastern Folk and Contemporary - other

Period Dance

Baroque
Contra
English Country
Period Dance
Renaissance
Period Dance - other

Spiritual Dance

Circle Dancing
Ecstatic
Liturgical
Sacred Circle
Spiritual Dance – other

Urban / Street Dance

Bboying/ Bgirling
Dancehall
Hip Hop
House
Krumping
Locking
Popping
Reggaeton
Stepping, African American
Street
Urban
Voguing
Waacking
Urban / Street Dance – other