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Survey of the Social Impacts of Dance Organizations in Canada



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Cover image: Image taken in the *Dancing with Parkinson's* class at Canada's National Ballet School

Photo: Jackielou Perez



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FINAL REPORT

Submitted to:

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EXECUTIVE SUMMARY

The *Canada Dance Mapping Study* is a multi-year study that has been undertaken on behalf of the dance field in Canada by the Canada Council for the Arts (Canada Council) with an additional financial contribution and in collaboration with the Ontario Arts Council (OAC). Both councils' research and dance program offices provided additional staff resources in support of this study. This Study is the first attempt of its kind to map dance in Canada, including both the professional sector and a full range of dance activities outside of the professional field, and contribute significant new knowledge about the depth and breadth of dance in Canada. The present survey of dance organizations aims to provide new knowledge and a more nuanced understanding of the social impact of dance organizations in Canada. This component of the study began with the development of a social impact framework based on a review of relevant literature in 2015.

Social impact framework

"Social impact" is understood as a broad area of impacts that incorporate the physical, emotional, and psychological well-being of individuals and communities. For the purpose of designing the online questionnaire the focus was on six broad areas of impact:

1. Physical and psychological well-being of individuals
2. Empowerment of specific groups, that are often marginalized in society
3. Education; empowerment, skills and / or personality building among children and youth
4. Intellectual enrichment
5. Connection to / Understanding of cultural and linguistic groups
6. Connection / Satisfaction / Trust in relation to community, such as community vitality, energy and vibe, sense of community, belonging, attachment and identify, civic engagement, safety.



Survey sample

A database of approximately 2,800 dance organizations comprising the *Dance Across Canada* map (<http://dancemap.canadacouncil.ca/>) was used as the foundation of the sample for the study. Dance

companies, dance training schools, presenters and service organizations were invited to participate in the survey which was open from November 10 to December 10, 2015. 367 organizations completed the survey. Since the survey is not a probabilistic sample, a response rate or margin of sampling error is not applicable. We have no knowledge about whether or in what ways the respondents are representative of the database – or the Canadian dance field at large. The reader should not extrapolate results beyond the respondents. Sub-group analysis is used to shed light on the different categories of participating dance organizations in terms of their social impact and organizational characteristics.

Summary of findings

Dance organizations increasingly offer programming for social impacts that aim at improving the lives of individuals and their communities

The survey results revealed that a large proportion of respondent organizations are intensely involved in offering programming designed for social impacts. About two-thirds of respondents have offered a dance activity or program during the last three years with the aim of achieving an impact on the health and well-being of individuals and the community; and at an average of almost nine different dance activities during this time. Programming occurs across all six dimensions of social impact examined. It is most pronounced in areas related to education, civic engagement and sense of community belonging, sports and recreation, and multiculturalism.

This programming is designed to achieve a wide range of impacts: from improved health and sense of well-being of individuals, to greater engagement in and attachment to the community, as well as to personal pride in oneself, in one's culture and in one's community. Resilience and ability to cope, decrease risk factors for illness, increased safety and increased literacy are targeted much less frequently among the organizations that responded to the survey

There is a trend towards offering more programming intended to have a social impact. Most organizations involved in this kind of work said that their efforts to produce activities and programs to engender social impacts have increased over the past three years. Further, most expect continued involvement in this type of programming during the next three years with more than half expecting their activities to increase. Of those organizations expecting to increase their programming, most foresee the need to obtain additional funding, and/or increase networking to find partners, and/or increase the number of volunteers. For some, hiring staff or finding additional space or facilities are also important considerations in terms of building capacity.

Prevalence and formats of programming for social impact and populations targeted

Just over half of respondent organizations with programming designed to have a social impact offer activities to enhance community vitality, energy and civic engagement or fostering physical and psychological well-being of individuals. Similarly, half have offered programming to promote healthy

development of children and youth. Just under half have offered initiatives that promote intellectual enrichment or fostered cultural/linguistic appreciation and understanding. Over one-quarter has also offered social programming for specific vulnerable and marginalized segments of society. Community vitality and civic engagement is most often targeted to youth, while individual well-being is most prevalent among those working with seniors. Among the organizations that offer programming in these key social impact areas, most reported that these form part of their core mandate, although to a lesser extent when working with marginalized segments of the population.

In terms of the programming itself, a considerable quantity is reported to foster cultural or linguistic understanding and appreciation (seven programs on average over last three years (2013-2015), followed by fostering community vitality or civic engagement (about five projects).

Programs designed to address the development of children and youth, intellectual enrichment and cultural or linguistic understanding tend to have a median of about 200 participants per program (i.e., half of the organizations reach fewer than 200 and half reach 200 or more). Marginally higher numbers of participants are reported in community vitality/civic engagement programming (often delivered in the education sector). Programming that targets well-being is often tailored to small numbers of participants (median of 100), and engaging marginalized segments, offered by the fewest organizations, is often provided in a smaller group.

Respondent organizations offering programming intended to have a social impact most often described their top three programs as broad-based, not targeting any particular segment of the population. Programming is primarily delivered through classes, and to a lesser extent, dance workshops. Other methods used less frequently (i.e., for about one quarter to one half of organizations) include community events, cultural festivals, arts education (school) programs.

Funding sources are varied. Many rely on fee for service, used by half or more of organizations, even among those targeting marginalized segments of the community. Government funding is reported by about half of the respondent organizations and usually complemented by individual donations.

Most organizations involved in programming designed to have a social impact have associated or worked with other organizations (predominantly other arts organizations or community/recreation centres) over the past three years, emphasizing the strong collaborative nature of this type of programming in the dance field in Canada. Typically, these collaborations are fluid in form and entered into at least as often with partners outside of the arts sector, as they are with arts-based partners. As with the trend observed towards offering more social impact programming over time, opportunities for partnership and collaboration are also rising.

1. INTRODUCTION

This *Survey of the Social Impacts of Dance Organizations* represents the final phase of the *Canada Dance Mapping Study*. The goal of this phase of research is to provide new knowledge and to gain a better understanding of activities or programs that are offered by dance organizations to achieve social impacts. For the purpose of this survey, the term “social impact” is used to signify a broad range of impacts that incorporate the physical, emotional, and psychological well-being of individuals and the communities they live in. This introduction includes a background on the *Canada Dance Mapping Study* to provide context for this present survey. The specific objectives of this research phase examining the prevalence of social impacts follows, along with the survey methodology.

1.1 BACKGROUND: CANADA DANCE MAPPING STUDY

The *Canada Dance Mapping Study* is a multi-year study that has been undertaken on behalf of the dance field in Canada by the Canada Council for the Arts (Canada Council) with an additional financial contribution and in collaboration with the Ontario Arts Council (OAC). This Study is the first attempt of its kind to map dance in Canada, including both the professional sector and a full range of dance activities outside of the professional field, and contribute significant new knowledge about the depth and breadth of dance in Canada. Areas explored through this expansive Study cover six broad themes:

- **Artistic Expressions:** diversity of dance styles, genres, techniques; dance influenced by popular culture; dance influenced by the nation’s history (including patterns of immigration) and its peoples;
- **Ecology:** demographic and geographic profile of dance practices; professional dance training and education; creation, production and dissemination systems; business models and support services; volunteering; leadership; workforce; unions; partnerships; lifecycle of the dance artist; role of touring dance;
- **Economic:** funding patterns; revenues sources;
- **Social:** learning to dance as a recreational activity; participating in dance; watching dance; dance in health/wellness settings; cultural identity; intersection between dance and other sectors of society.

The outcomes of the *Canada Dance Mapping Study* are expected to support decisions and activities by a range of dance stakeholders, such as:

- allowing public arts funders to more effectively assist the development, dissemination and distribution of dance across Canada;
- provide a framework for discussion of public arts policies that foster and promote dance;
- inspire collaborations between the arts and other sectors of society, informing dance artists and organizations about possible new partnerships; and
- have a better understanding of the social impacts of dance in local communities.

Previous research components included a literature review and identification of the gaps in existing research; the development of an inventory of dance organizations in Canada; an examination of public arts funders' data related to dance; and the *Yes I Dance* survey of more than 8,000 Canadians who participate in dance.

In addition to publishing comprehensive reports of findings, results to-date have been used to create an online map of Canada showing dance activities, organizations, and genres (<http://dancemap.canadacouncil.ca>), as well as an interactive Dance Wheel (<http://dancewheel.ca/>) that highlights statistics about participation in dozens of dance genres (<http://canadacouncil.ca/dance/dance-mapping-study>).

1.2 SURVEY OBJECTIVES: MEASURING SOCIAL IMPACTS

The present survey of dance organizations aims to:

- provide new knowledge and a more nuanced understanding of dance organizations' social impact on individuals and communities;
- provide information about the contexts in which the dance organizations are involved in dance in the community;
- explore their intersections with other non-dance fields; and
- provide an overview of their organizational characteristics (e.g., size of operations, financial profile, funding sources, staffing involved in social programming activities).

1.3 METHODOLOGY

“Social impact” is understood as a broad area of impacts that incorporate the physical, emotional, and psychological well-being of individuals and communities. In order to measure social impacts, the survey design phase began with the development of a social impact framework based on a review of relevant literature in 2015. We drew on several key reports to establish a practical framework, including:

- *The Arts and Individual Well-being in Canada* (2013, Hill Strategies)
 - ◇ This report established a series of connections between 18 cultural activities and eight indicators of health and well-being based on Statistics Canada’s General Social Survey

- *The Value of Presenting: A Study of Performing Arts Presentation in Canada* (2013, Canadian Arts Presenting Association (CAPACOA) & Strategic Moves)
 - ◇ This national study examined the value, benefits and impacts of performing arts presentations for Canadians and in their communities through a two-year long qualitative and quantitative iterative research process and featured a comprehensive review of the literature related to impacts.

- *Understanding the Value and Impacts of Cultural Experiences: A Literature Review* (2014, Arts Council England)
 - ◇ This report concludes that “while individual experiences are the building blocks of the value system, the literature agrees that cumulative impacts – the effects of a lifetime of involvement in arts and culture – are the fuel for larger societal outcomes”. In this context, “the dearth of research on cumulative impacts of cultural experiences on individuals (and their families) is particularly disconcerting”.

This critical review process resulted in a social impact framework including definitions of impacts and a series of possible indicators. For the purpose of designing the online questionnaire the focus was on six broad areas of impact and a set of definitions we developed for each.

Social Impact Framework

Impact Category	Components include:
Physical and psychological well-being of individuals	<ul style="list-style-type: none"> › Increased physical/aesthetic condition/health (e.g., fitness) › Increased mental and emotional health, cognition, resilience, confidence › Increased relaxation, increased ability to focus › Increased well-being, satisfaction with/quality of life, reduced stress › Decreased risk factors (e.g., obesity, hyper-tension)
Empowerment of specific groups, that often live at the margins of society	<ul style="list-style-type: none"> › Engagement and inclusion of groups that otherwise may be at a disadvantage › Increased sense of self/confidence, sense of achievement, pride › Building social connection/social relationships with others
Education; Empowerment of children and youth	<ul style="list-style-type: none"> › Working, independently or in conjunction with education system, to attain/increase academic achievement, functioning well in groups, sense of self, respect for others, tolerance, and so on
Intellectual enrichment	<ul style="list-style-type: none"> › Opportunities to learn, to develop greater intellectual capacity including literacy, discipline and focus, and skills in areas such as music, teamwork, creation
Connection to/Understanding of cultural/linguistic groups	<ul style="list-style-type: none"> › Understanding/empathy for other cultures › Celebrating of cultural heritage
Sense of community, belonging, attachment and identity, civic engagement	<ul style="list-style-type: none"> › Public spaces and infrastructure that are valued and used › Building community pride and sense of connection to community › Building mutual understanding and social cohesion, social networks/connections, particularly between different segments/cultures › Volunteering, doing a neighbour a favour › Breaking down isolation

The complete framework is presented in Appendix A.

A questionnaire was designed based on this framework, with five main sections:

1. Social impact programming;
2. Benefits of programming designed to have a social impact on the community;
3. Collaborations/partnership in programming design for community impact;
4. Basic characteristics of dance programming; and
5. An organizational profile.

The questionnaire was developed to be self-administered online, and available in respondents' official language of choice and accessible in a screen reader version. Programming of the survey instrument followed, along with a pre-test of the instrument in English (10 completed cases) and in French (4 completed cases). This phase of pre-testing revealed the need for changes to the structure of sections of the questionnaire to better capture how respondents describe an individual program designed to generate specific social impact outcome. The survey included an average of 50 questions for most organizations, taking an average of 15 minutes to complete. The final survey questionnaire is presented in Appendix B.

The following definition of "core dance organizations" was used as the guideline for organizations to include in the sample.

- Dance companies: including companies/groups/troupes/crews that create, produce and perform, and clubs that facilitate opportunities for social dancing.
- Dance training schools/academies: including private and non-profit schools/academies, and secondary and post-secondary dance programs.
- Leisure organizations: including only people who dance for leisure.
- Presenters: including specialized dance festivals, dance presenting events/series, pow wow committees, organizers of public dance events, community centres, and multi-disciplinary presenters/producers of live arts.
- Service providers: including specialized dance and multi-disciplinary performing arts networks, associations, and service organizations.

The database of approximately 2,800 dance organizations listed on the *Dance Across Canada* map was used as the foundation of the sample for the study. This population was previously asked to support other activities of the *Canada Dance Mapping Study*, including contributing information to the dance inventory/map database and sharing news about the *Yes I Dance* survey. Of these, approximately 2,000 records had an email address, although many included only a generic information e-mail address (e.g., "info@..."). Therefore, an open link was used to access the survey in order to maximize promotion of it in the dance community nationally. Each organization with an e-mail address was sent an e-mail invitation (in both official languages) with the survey link. The introductory text also encouraged organizations to forward the open link to other dance organizations in their network to be included in the study (particularly relevant among membership-base dance service organizations).

The initial participation in the survey was low. However, a long collection period of about one month, and robust communications to encourage participation and forwarding the open link helped to increase response. Each organization was sent up to four reminder e-mails to boost response. The Canada Council and OAC also used Facebook and other social media networks to generate awareness and enthusiasm about the survey. Also, Canadian Dance Assembly and Regroupement québécois de la danse encouraged their members to complete the survey. Additionally, EKOS conducted a manual look up of telephone numbers for approximately 600 organizations not available in the Dance Mapping database. Of

these, 450 phone numbers were located and these organizations were called up to three times to introduce the study, provide information on the open link, and confirm the e-mail address provided in the original database.

The survey was open to respondents from November 10 to December 10, 2015. During this period, 367 organizations completed the survey. A response rate is not available given that the administration was through an open link to the survey. Since the survey is not a probabilistic sample, a margin of sampling error is not applicable.

Report structure

Overall results are presented in text, charts, and tables. Bulleted text is used to describe specific segments of the sample if they are statistically and substantively different from the overall results for the entire sample. If differences are not noted in the report it can be assumed that they are either not statistically significant in their variation from the overall result or that the difference was deemed to be substantively too small to be noteworthy. Statistically different results presented in tables are shown in bold font.

Readers should note that results for the proportion of respondents in the sample that said either “don’t know” or did not provide a response may not be indicated in the graphic representation of the results. Results may also not total to 100 per cent due to rounding

Limitations of the Study

There is no commonly agreed on social impact framework, definitions or indicators that existed as we began this study. In order to undertake this research, the EKOS team applied its collective experience and expertise in establishing the requisite framework of social impacts. In this process, we selected and grouped impacts in order to prepare a practical survey instrument. In addition to the six areas of social impact included in this survey, there may be other social impacts not examined, that may be relevant to some dance organizations.

The Dance Mapping Study's list of dance organizations has been expanded greatly through this study. It is likely still not complete, however, and full contact information, including individual contact names are not always available or current. As such, a convenience sample was used, adding a snowball technique (inviting contacted organizations to further distribute the survey to others in their network) to encourage as broad a participation as possible. The communications activities and survey invitation focused on social impacts which may have resulted in dance organizations active in this area responding in higher numbers than those who do not. As a result, we are unable to provide the normal quality metrics typically provided for most quantitative surveys, including a response rate and a margin of sampling error. This research is considered valid and reliable insofar as it reflects 367 dance organizations from across the country. We have no knowledge about whether or in what ways the respondents are representative of the database – or the Canadian dance field at large, although there is a strong potential that the survey drew

disproportionate attention and participation from dance organizations involved in social impact programming. It cannot be used to extrapolate any of the characteristics or activities reported on to the dance field in Canada at large.

Sub-group analysis has been conducted to show differences between types of organizations in terms of their social impact and organizational characteristics. This information is useful, however, as far as it reflects patterns of differences, again, among this pool of survey respondents only.

2. SURVEY FINDINGS

2.1 SOCIAL IMPACT PROGRAMMING

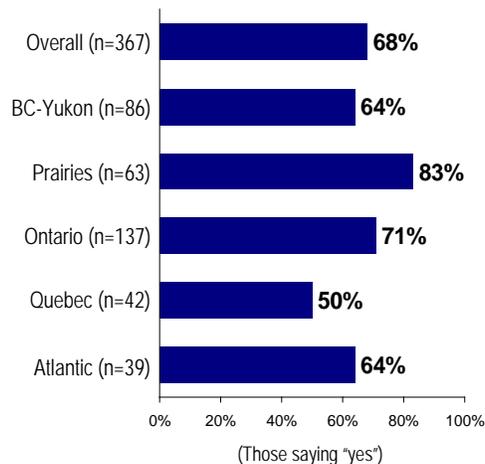
This section outlines the composition of organizations responding to the survey who offer a dance activity or program with the aim of achieving a social impact, presented by region and area of concentration. The areas of social programming offered by these organizations are also explored. Findings in this section further outline funding sources, trends in social impact programming, and requirements for those who intend to increase social impact programming efforts.

a) Profile of Organizations Engaged in Social Impact Programming

Among the 367 dance organizations responding to the survey, two-thirds (68 per cent) have offered a dance activity or program over the last three years with the aim of achieving a social impact on the health or well-being of individuals and the community in which they are located or in which they tour. Programming intended to have a social impact is much higher within the cluster of Prairie Provinces (83 per cent) responding to the survey and lowest among organizations responding from Quebec (50 per cent).

Chart 2.1
Social Impact Programming by Region

“Over the past three years, has your organization offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in which you are located or communities in which you tour?”



Sub-Group Patterns of Findings:

- Professional dance companies in the survey are even more apt than companies with leisure dancers, dance schools/academies, or other types of dance organizations to offer social impact programming (80 per cent). Those who are mostly presenters are least likely to offer social impact programming.

Table 2.1: Incidence of Social Impact Programming by Organization Description

Over the past three years, has your organization offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in which you are located or communities in which you tour?

	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenter/ Associations
<i>n</i> =	60	46	95	92
Yes	80%	70%	65%	63%
No	10%	15%	20%	27%
Unsure	10%	15%	15%	10%

- Organizations without social impact programming tend to be smaller organizations with lower annual budgets (e.g., under \$50,000).
- Organizations offering programming specific to Aboriginal, immigrant or ethnic, and low income segments of society are also more apt to report social impact programming.

b) Concentration of Social Impact Programming

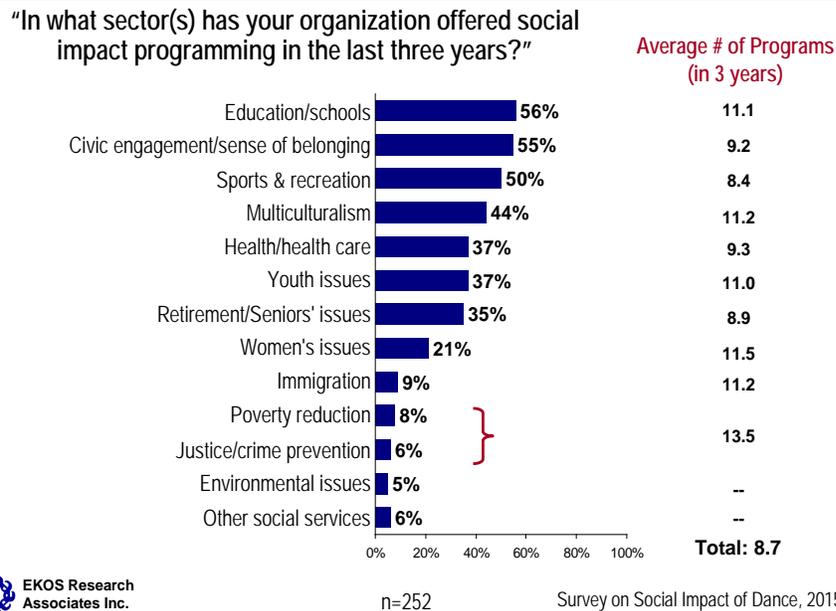
Respondent organizations report programming intended to have a social impact that cuts across a wide range of different areas from education to sports and recreation, from youth issues to poverty reduction. A majority of these organizations offer programming in education/school (56 per cent), civic engagement and sense of community belonging (55 per cent), or sports and recreation (50 per cent). Programming related to multiculturalism is offered by 44 per cent of those with social impact programming. Over one-third offer programming in the areas of health (37 per cent), and/or programming for youth (37 per cent) or seniors (35 per cent). One in five (21 per cent) offer programming specifically related to women issues. One in ten organizations or fewer offer programming specific to immigration, poverty reduction, justice/crime prevention or environmental issues.

In addition to the high incidence of responding organizations offering programming designed to have a social impact, the volume of programming is also high, again possibly because of the nature of the open link and type of organizations that responded to the survey (i.e., those more involved in social impact programming). Responding organizations have been involved in an average of almost nine different dance activities, projects or programs over the last three years (2013 through 2015) that have been designed to have an impact in the areas of social wellbeing or health in their community.

Responding organizations offering programming in immigration/multiculturalism, justice/poverty reduction, women’s issues, youth issues, or education typically reported greater numbers of programs over the three year period (2013 through 2015)¹. Programming related to health, seniors, sports or civic engagement is typically less intense in terms of number of programs.

Chart 2.2

Concentration of Social Impact Programming



Sub-Group Patterns of Findings:

- Organizations offering programming in areas related to seniors or education tend to be long standing (founded over ten years ago).
- Those with programming working with seniors are also less likely to have full time staff, while, organizations offering programming in poverty reduction, youth issues, or education are often larger, with six or more staff.
- Professional dance companies in the survey are more likely than any other type of dance organization to offer programming for seniors, women, youth, or in the multiculturalism or education. Dance training schools and academies in the survey are more apt to say they have activities in sports and recreation.

¹ Throughout the report there is reference to “the last three years” which refer to 2013 through 2015.

Table 2.2: Concentration of Social Impact Programming by Organization Description

In what sector(s) has your organization offered a dance activity or program in the last three years that is designed to have an impact on the social well-being or health of your community?

	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters./Associations
<i>n</i> =	48	32	62	58
Education/schools	73%	44%	56%	59%
Multiculturalism	63%	63%	29%	43%
Civic engagement and sense of belonging to the community you	60%	59%	48%	55%
Youth issues	56%	9%	45%	36%
Sports & recreation	48%	53%	63%	36%
Retirement/Seniors' issues	48%	47%	27%	31%
Health/health care	38%	31%	39%	31%
Women's issues	31%	16%	29%	14%
Justice/crime prevention	13%	3%	6%	3%
Immigration	10%	6%	13%	9%
Poverty reduction	10%	3%	10%	9%
Environmental issues	10%	0%	0%	5%
Other social services	6%	3%	3%	9%
No response	2%	3%	0%	3%

Significant higher values (.05 level) noted in bold.

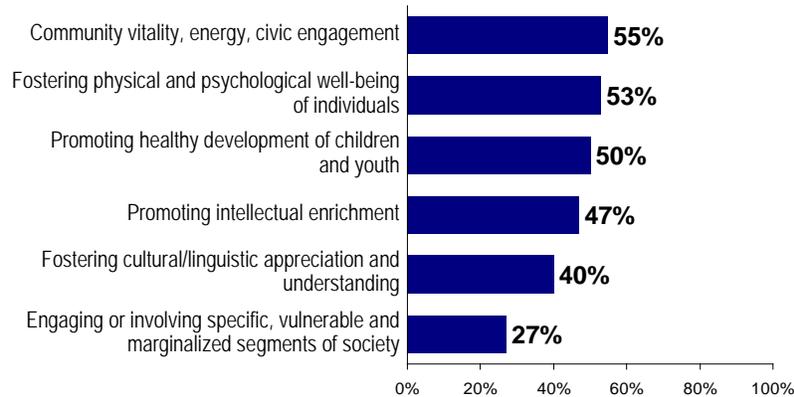
c) Objectives of Programs for Social Impact

Many responding organizations with programming designed to have a social impact have multiple objectives for their programming, often within a single program. Using the survey framework as a basis for asking responding organizations about specific programming areas, each were asked whether they offered programming in each of six specific objective areas. Community vitality and civic engagement, individual well-being, and healthy development of children and youth are the most prevalent objectives of this type of programming, followed by intellectual enrichment. Just over half of responding organizations with programming designed to have a social impact offer activities in the areas of community vitality, energy and civic engagement (55 per cent) or fostering physical and psychological well-being of individuals (53 per cent). Similarly, half (50 per cent) have offered activities or programming to promote healthy development of children and youth. Only slightly fewer have offered initiatives that promote intellectual enrichment (47 per cent) or fostered cultural/linguistic appreciation and understanding (40 per cent). Over one-quarter (27 per cent) have also offered programming to engage or involve specific vulnerable and marginalized segments of society.

Chart 2.3

Areas of Social Impact

“Did your organization offer dance activities or other programming intended to have a positive social impact on residents in your community in the following areas in the last 3 years?”



n=252 (Those with social programming)

Survey on Social Impact of Dance, 2015

Sub-Group Patterns of Findings:

- Those offering programming related to health and seniors are more apt than those working in other areas to have activities intended to foster physical and psychological well-being of individuals, decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc.
- As expected, those operating in education, along with those working on programming for youth are more apt to offer programming to promote healthy development of children and youth. This is also true for organizations with programming for women, emphasizing the importance of youth development as a women’s issue.
- Responding organizations working in the areas of immigration/multi-cultural and civic engagement are more likely than those in other areas to offer programming in the areas of fostering cultural/linguistic appreciation and understanding.
- Correspondingly, those working in civic engagement are more apt to offer programming in community vitality, energy, civic engagement (including increasing sense of safety, trust, and community participation).
- Those offering classes designed to foster physical and psychological well-being tend to have a higher number of participants; those offering classes designed to engage or involve specific vulnerable and marginalized segments of society typically have the fewest participants.

Table 2.3: Social Impact Areas by Concentration

Did your organization offer dance activities or other programming intended to have a positive social impact in these areas in the last 3 years?
(Select top 3)

	Health	Seniors	Multiculturalism	Justice/Poverty	Women	Youth	Education	Sports	Civic engagement
<i>n</i> =	92	88	113	29	52	92	142	125	139
Fostering physical and psychological well-being of individuals , decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc.	71%	68%	43%	41%	50%	42%	44%	57%	50%
Engaging or involving specific, vulnerable and marginalized segments of society to increase inclusion and connection to society, self-confidence and pride	32%	26%	30%	52%	33%	37%	27%	26%	27%
Promoting healthy development of children and youth , including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience, ability to cope (change/stress)	42%	44%	53%	59%	63%	72%	65%	50%	50%
Promoting intellectual enrichment including skills in the arts, creativity, self-discipline and focus, literacy	49%	39%	43%	41%	48%	51%	49%	50%	48%
Fostering cultural/linguistic appreciation and understanding , including empathy and respect, sense of pride and value of differences and commonality, celebration of culture, language and heritage, sense of belonging, identity	30%	40%	60%	31%	46%	35%	44%	40%	46%
Community vitality, energy, civic engagement , including increasing sense of safety, trust, and community participation (e.g., volunteerism), reducing isolation, building social and cultural connections	58%	58%	58%	66%	50%	55%	55%	54%	68%

* Percentages for all respondents for each social impact area found in chart on page 13. Significant higher values noted in bold.

Sub-Group Patterns of Findings:

- For-profit organizations in the survey are more apt to offer activities to promote the healthy development of children and youth. Not-for-profit respondents are more likely than for-profit organizations, presenters or service organizations to offer social impact programming that engages specific vulnerable and marginalized segments of society. Presenters and service organizations in the survey are more likely to offer activities to foster physical and psychological well-being of individuals.

Table 2.4: Social Impact Areas by Type of Organization

Did your organization offer dance activities or other programming intended to have a positive social impact on residents in your community in these areas in the last 3 years? (Top 3 areas)			
	For-profit	Not-for-profit	Group or Collective
<i>n=</i>	59	119	51
Fostering physical and psychological well-being of individuals, decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc.	58%	45%	67%
Engaging or involving specific, vulnerable and marginalized segments of society to increase inclusion and connection to society, self-confidence and pride	20%	34%	18%
Promoting healthy development of children and youth , including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience and ability to cope with change and stress	68%	50%	25%
Promoting intellectual enrichment including skills in the arts, creativity, self-discipline and focus, literacy	58%	48%	35%
Fostering cultural/linguistic appreciation and understanding , including empathy and respect, sense of pride and value of differences and commonality, celebration of culture, language and heritage, sense of belonging, attachment and identity	32%	45%	45%
Community vitality, energy, civic engagement , including increasing sense of safety, trust, and community participation (e.g., volunteerism), reducing isolation, building social and cultural connections	47%	52%	67%

* Percentages for all respondents for each social impact area found in chart on page 13. Significant higher values noted in bold.

Table 2.5: Social Impact Areas by Organization Description

Did your organization offer dance activities or other programming intended to have a positive social impact on residents in your community in these areas in the last 3 years? Please select up to 3 top areas that your organization has focused on the most over the last 3 year. Select up to 3 top areas

	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenters/ Associations
n=	48	32	62	58
Fostering physical and psychological wellbeing of individuals , decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc.	56%	69%	56%	31%
Promoting healthy development of children and youth , including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience and ability to cope with change and stress	54%	16%	74%	48%
Promoting intellectual enrichment including skills in the arts, creativity, self-discipline and focus, literacy	50%	34%	58%	57%
Community vitality, energy, civic engagement, including increasing sense of safety, trust, and community participation (e.g., volunteerism), reducing isolation, building social and cultural connections[...]	50%	56%	44%	62%
Engaging or involving specific, vulnerable and marginalized segments of society to increase inclusion and connection to society, self-confidence and pride	44%	16%	18%	26%
Fostering cultural/linguistic appreciation and understanding , including empathy and respect, sense of pride and value of differences and commonality, celebration of culture, language and heritage, sense of belonging, attachment and identity	38%	59%	29%	47%
Other objectives designed for positive social impact on specific groups or society overall	0%	0%	2%	0%

Significant higher values (.05 level) noted in bold.

Sub-Group Patterns of Findings:

- Those responding organizations offering ballet, modern, interdisciplinary (such as musical theatre, burlesque, acro/areal), and urban genres of dance are more likely to offer activities to promote healthy development of children and youth, and promote intellectual enrichment (including skills in the arts, creativity, self-discipline and focus) compared with dance organizations offering programming in other forms of dance.
- Dance organizations in the survey offering ethnic genres of dance tend to offer programming that fosters cultural/linguistic appreciation and understanding.
- Those organizations in the survey offering social genres of dance (e.g. ballroom) are more apt to offer activities intended to foster community vitality, energy, and civic engagement. They are

also more apt to deliver programming aimed at increasing physical and social well-being. (See Table 12 in Appendix C.

d) Funding Sources

Dance organizations responding to the survey have their social impact programming funded through a variety of means. The majority of organizations (68 per cent) indicated a fee for service or participants pay approach to cover at least some of the programming costs. Four in ten of the organizations offering programming designed to have a social impact include individual donations (45 per cent) and/or government funding (43 per cent) to pay for their programs. Just over one-third (36 per cent) benefit from in-kind donations to cover programming. Roughly one-quarter of responding organizations source at least some of their program funding through organization memberships (28 per cent), foundation funds (26 per cent), or corporate donations (23 per cent). Just under one in five (18 per cent) reported at least some program funding through a partner organization².

One in four of the responding organizations reporting program budgets in the survey described only one source of funding for their social impact programming. Another one in four reported two sources of program funding, 16 per cent reported three sources and the same proportion (14 per cent) reported four sources to cover their social impact programming. The remaining one in five reported more than four source of funding from the list, highlighting the extent to which many organizations rely on multiple sources to fund their social impact programming.

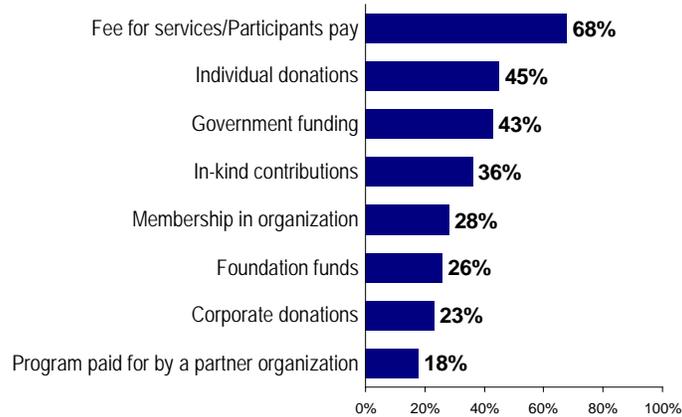
Among organizations citing two sources of funding for their social impact programming, membership fees is a key source after fees for services.

² See section 2.3 (page 54) regarding types of partner organizations.

Chart 2.4

Funding Sources

“What are/were the sources of funding for these activities/programs?”



n=250

Survey on Social Impact of Dance, 2015

Sub-Group Patterns of Findings:

- Not-for-profit organizations in the survey (along with those active in youth and education) are more likely than other types of organizations to receive program funding from government funding, foundation funds, corporate donations, individual donations, and in-kind contributions. For-profit organizations that responded to the survey, along with those involved with seniors or sports, are more apt to list fee for service/participants payment as a funding source for programming.
- Larger organizations in the survey, with six or more employees, are more apt than smaller organizations to receive program funding through government, foundation, corporate donations or individual donations.
- Responding organizations located in British Columbia/Yukon report in-kind donations to cover social impact programming more often (53 per cent) than responding organizations in other regions.
- Responding organizations with programming targeting vulnerable segments are more apt to receive government funding, foundation funds or in-kind contributions for their programming, although more than half (53 per cent) still indicate fee for service. Organizations in the survey offering programming aimed at increasing well-being are least likely to receive funding from government, foundation, corporate or individual donations, or in-kind contributions for these programs. Those with cultural or linguistic objectives are more apt to receive individual

donations or funding through memberships in the organization to cover social impact programming.

Table 2.6: Sources of Funding by Social Impact Area

What are/were the sources of funding for these activities/ programs?						
	Well being	Vulnerable segments	Youth	Intellectual enrichment	Cultural/ Linguist	Civic engagement
<i>n</i> =	132	68	124	119	102	138
Government funding	31%	53%	51%	45%	45%	44%
Foundation funds	17%	41%	32%	32%	25%	28%
Corporate donations	17%	31%	27%	29%	25%	21%
Individual donations	34%	53%	45%	45%	54%	48%
In-kind contributions	26%	50%	45%	29%	36%	41%
Fee for services/Participants pay	73%	53%	72%	69%	67%	65%
Program paid for by a partner organization	14%	19%	22%	18%	21%	20%
Membership in organization	31%	19%	24%	22%	38%	28%

* Percentages for all respondents for each source of funding found in chart on page 18. Significant higher values noted in bold.

Table 2.7: Sources of Funding by Organization Description

What are/were the sources of funding for these activities/programs?				
	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenters/ Associations
<i>n</i> =	48	32	62	58
Fee for services/Participants pay	67%	78%	81%	55%
Government funding	63%	25%	24%	67%
Individual donations	58%	38%	27%	55%
In kind contributions	50%	19%	18%	52%
Foundation funds	35%	9%	19%	43%
Program paid for by a partner organization	33%	9%	10%	22%
Corporate donations	31%	9%	23%	33%
Membership in organization	21%	59%	13%	28%
Other	0%	3%	5%	0%
No separate/specific funding paid for out of operating bud	0%	3%	5%	2%

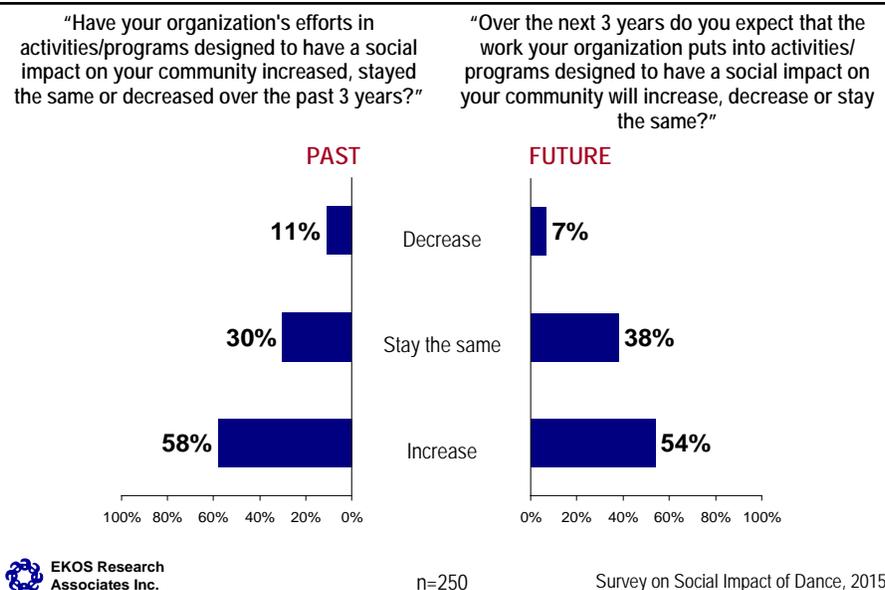
Significant higher values (.05 level) noted in bold.

e) Trends

Survey results point to an increasing trend over time towards more programming designed to achieve social impact. Most responding organizations involved in this kind of work said that their efforts to produce activities and programs in this area have increased (58 per cent) over the past three years. Another three in ten indicated that it stayed the same. Further, most anticipate continued involvement in this type of programming over the next three years with over half (54 per cent) expecting their activities to increase.

Chart 2.5

Trends in Social Impact Programming



Sub-Group Patterns of Findings:

- Organizations in the survey founded within the past ten years (2005-2015), are more apt to have had an increase in programming, and also to expect a further increase in the next three years.
- Responding organizations located in British Columbia or Yukon are more likely than those in other regions to have experienced an increase in this type of programming.
- Responding dance companies with leisure dancers have tended to see their programming stay the same over past three years.

Table 2.8: Trend in Activities by Organization Description

Have your organization's efforts in activities/programs designed to have a social impact on your community increased, stayed the same or decreased over the past 3 years?

	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenters/ Associations
<i>n</i> =	48	32	62	58
Decreased	8%	16%	10%	5%
Stayed the same	27%	50%	37%	26%
Increased	63%	34%	53%	69%
No response	2%	0%	0%	0%

Over the next 3 years do you expect that the work your organization puts into activities/programs designed to have a social impact on your community will increase, decrease or stay the same?

Decrease	6%	6%	2%	7%
Stay the same	40%	53%	40%	33%
Increase	54%	38%	58%	59%
No response	0%	3%	0%	2%

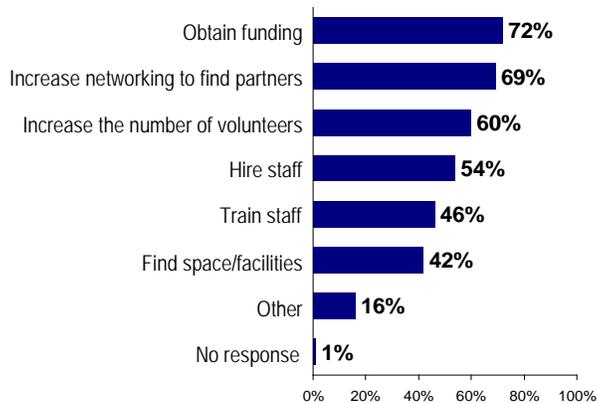
Significant higher values (.05 level) noted in bold.

- Organizations in the survey with no full time employees are more apt to have had their activities decrease over the past three years
- Those in the survey offering ballet, and larger organizations with six or more staff are most apt to expect an increase in this type of programming over the next three years.

For those organizations in the survey who expect to increase their programming designed to have a social impact, obtaining additional funding is the most common need foreseen (72 per cent), closely followed by the need to increase networking to find partners for activities or programs (69 per cent). Addressing human resource needs is important to these organizations, with three in five (60 per cent) planning to increase the number of volunteers, and just over half (54 per cent) planning to hire staff (and 46 per cent expecting to train staff). Four in ten (42 per cent) of these responding organizations anticipate the need to find space or facilities to increase social impact programming. Other types of responses included additional efforts related to networking and/or outreach, particularly to increase membership and or dancers. Investment in technology to deliver programs and learning modules online was also cited.

Chart 2.6 Capacity Requirements

“What types of things do you expect that your organization will need to do in order to increase efforts?”



n=134
(Organization expecting increase)

Survey on Social Impact of Dance, 2015

Sub-Group Patterns of Findings:

- Not-for-profit organizations in the sample are more likely than other types of organizations to cite a need for additional funding in order to increase programming. For-profit organizations are more apt to be planning for additional training of staff.
- Those responding organizations with only one or two full time staff have to hire to increase programming.

Conclusion:

- Results among responding organizations point to a strong prevalence of social impact programming, with the majority of dance organizations having offered a dance activity or program over the last three years with the aim of achieving an impact on the social well-being or health of the community in which they are located or in which they tour. These responding organizations have been involved in an average of nine different dance activities, projects or programs during this period.
- Responding organizations with social impact programming offer activities in a wide range of areas, most notably in education/school, civic engagement and sense of community belonging, or sports and recreation. Many organizations with programming designed to have a social impact have multiple objectives for their programming, often within a single program.
- Dance organizations responding to the survey are funded through a variety of means. The majority of organizations indicated a fee for service or participants pay approach to cover at least some of the programming costs.
- Survey results point to an increasing trend over time towards more programming designed to achieve social impact. For those organizations in the sample who expect to increase their programming designed to have a social impact, obtaining additional funding is the most common need identified, closely followed by the need to increase networking to find partners for activities or programs.

2.2 PROGRAMMING SPECIFICS

Following are details of social impact programming offered by dance organizations that responded to the survey, including whether or not each social impact area is part of the organization's core mandate, the reach it has in terms of numbers of programs/activities and numbers of participants, and the type of objectives or benefits that programming strives for. Segments targeted and methods of program delivery are also explored.

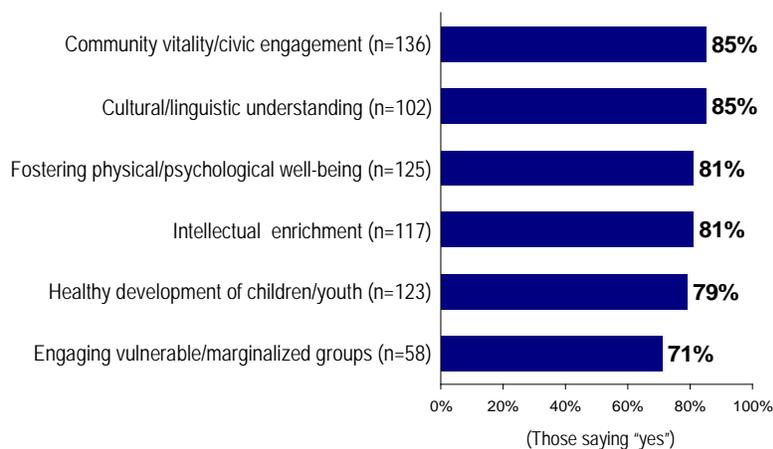
a) Part of Core Mandate

Among the responding organizations indicating that they offer programming intended to have a social impact in one or more of the six areas under study, most reported that these form part of their core mandate. For example, just over eight in ten (85 per cent) of the organizations offering programs designed to have an impact on community vitality/civic engagement (n=136 organizations) reported this to be a part of their core mandate. The same is true of the 102 organizations in the survey offering programming intended to foster cultural/ linguistic understanding. Similarly, eight in ten responding organizations involved in programming to foster well-being, and/or intellectual enrichment, or healthy development of children or youth said that this is part of the mandate of their organization. Only slightly fewer (71 per cent) of those offering programming to engage vulnerable or marginalized groups of society said this forms part of their core mandate.

Chart 2.7

Programming in Core Mandate

"Is this part of your organization's core mandate?"



Sub-Group Patterns of Findings:

- Organizations in the survey with a mandate to address physical or psychological well-being are more often found offering programming for seniors or in sports.

Table 2.9: Incidence of Programming as Core Mandate by Organization Description

Is this part of your organization's core mandate?				
	% YES			
	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenters/ Associations
<i>n</i> =	24	10	36	32
Intellectual enrichment	88%	70%	83%	81%
<i>n</i> =	24	18	27	35
Community vitality/ civic engagement	88%	72%	89%	89%
<i>n</i> =:	26	22	34	15
Fostering physical/ psychological wellbeing	81%	86%	85%	73%
<i>n</i> =	26	5	46	27
Healthy development of children/youth	73%	40%	96%	70%
<i>n</i> =	18	19	18	27
Cultural/linguistic understanding	72%	89%	94%	85%

- Those responding organizations striving for development of children or youth as part of their mandate are more often dance training schools and academies and often teaching ballet.
- Intellectual enrichment is most often reported to be part of the mandate of responding organizations offering programming for seniors.
- Community vitality and civic engagement is more often considered to be part of the core mandate of responding organizations offering programming in education.
- Multicultural or linguistic programming is considered part of the core mandate of more responding organizations working in multiculturalism, offering dance in ethnic art forms, but also among those working with programming designed for youth.

b) Programming Reach

Dance organizations in the survey offering programming in each of these areas have offered an average of just over four programs. The fewest average number of programs are offered in areas designed to engage marginalized segments of the population (3.1 on average). More programs are offered to foster community vitality (4.9), and considerably more programming is reported to foster cultural or linguistic understanding and appreciation (7.1).

Adding to the understanding of reach, programs designed to address the development of children and youth, intellectual enrichment and cultural or linguistic understanding typically have about 200 participants per program. It should be noted that this figure is the median (i.e., half report fewer than 200 participants and half report more than 200 participants), since the average can be quite high as a result of high numbers reported by a small number of organizations. Marginally higher numbers of participants are reported by responding organizations involved in community vitality/civic engagement programming (often delivered in education). Programming targeting well-being is typically tailored to small numbers of participants (median of 100), and engaging marginalized segments, offered by the fewest organizations, is often provided to smaller numbers. Broad estimation of reach is calculated in the last column of Table 2.10 for each social impact area based on average of participants per program multiplied by average number of programs.

Table 2.10: Intensity of Programming in Social Impact Areas

Of the dance activities/programs offered in the last 3 years, how many contribute specifically to: (social impact areas)				
	Average (Number of programs)	Median (Number of People)	Average (Number of People)	Reach
Fostering physical/ psychological well-being	3.9	100	303	1,200
Engaging vulnerable/ marginalized groups	3.1	65	280	900
Healthy development of children/youth	3.7	200	487	1,800
Intellectual enrichment	3.6	200	788	2,800
Cultural/linguistic understanding	7.1	200	984	7,000
Community vitality/ civic engagement	4.9	250	463	2,300

Sub-Group Patterns of Findings:

- There is considerable variation in the numbers of programs offered and the number of participants reached across the different segments of dance organizations responding to the survey. Generally, however, there are no strong patterns that stand out, and small sample sizes make it difficult to detect strong systematic, statistically significant variations by sub-groups.
- Programs offered to larger numbers of participants in the area of well-being, however, are most often provided in the fields of health and sports in survey results.
- Programs offered to larger numbers of participants in the area of well-being are also more often delivered by dance schools than companies or other types of organizations in the survey.

Table 2.11: Social Impact Objectives by Organization Description

Of the [number of] dance activities or programs offered by your organization in the last 3 years, how many activities or programs were designed to contribute specifically to...?

	MEAN			
	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters/Associations
<i>n</i> =	25	22	31	13
Fostering physical/ psychological wellbeing	4.32	4.73	3.32	3.77
Healthy development of children/youth:	2.96	5.00	4.18	4.00
Intellectual enrichment:	3.23	3.20	3.69	4.65
Cultural/linguistic understanding:	6.2	4.6	15.4	7.0
Community vitality/ civic engagement:	2.86	2.82	8.19	5.97

- Those responding organizations delivering programming to develop children and youth draw the largest number of participants in the areas of health or education. Similarly, programming designed to foster community vitality and civic engagement described in the survey also sees larger numbers of participants among organizations delivering in programming in education.

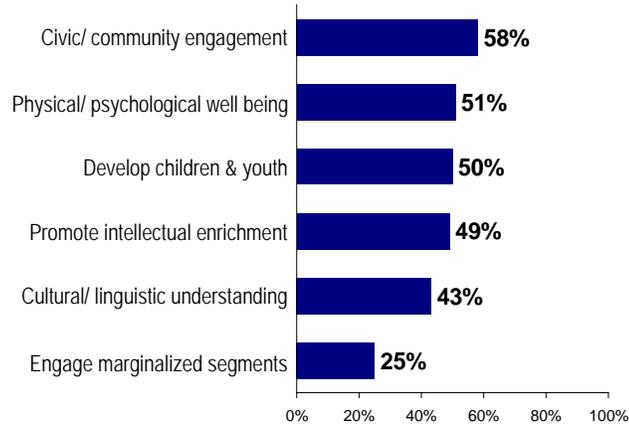
c) Social Impact Areas

Organizations were asked to report on the primary objectives of their three largest or most important social impact activities. Programming intended to foster community vitality/civic engagement is the most prevalent in the programs responding organizations selected to report on (58 per cent), followed by programming designed to have a positive impact on well-being, development of youth and children, and promote intellectual enrichment. Programming intended to foster cultural or linguistic understanding is only marginally less prevalent in the survey sample, although only one in four responding organizations have programming designed to engage marginalized segments of society. When describing their top programs, this distribution across the six areas under study is largely the same as described in Section 2.5d (page 16).

Chart 2.8

Social Impact Areas – Top 3 Programs

“Thinking about your 3 largest or most important programs/activities, what are the primary objectives or benefits for individuals involved?”



n=243

Survey on Social Impact of Dance, 2015

Sub-Group Patterns of Findings:

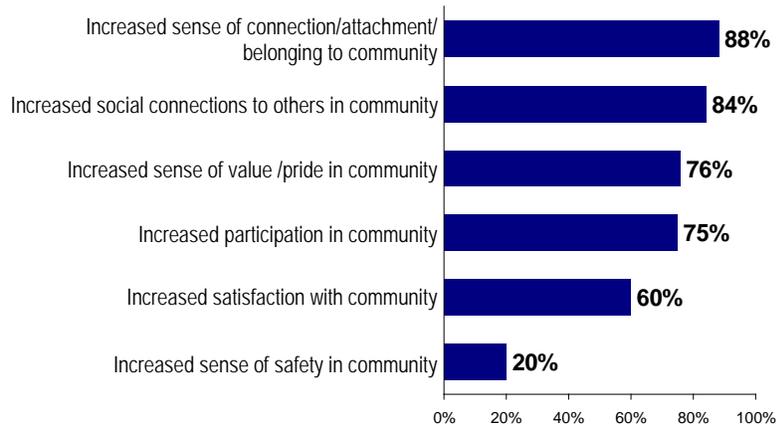
- Programming designed to engage marginalized segments is most often reported among responding organizations working with youth. This is also more pronounced among professional dance companies and those who are not-for-profit.

Across the 140 organizations that responded to the survey describing their top programming designed to foster **community vitality and civic engagement**, more than eight in ten are looking to increase participants' sense of connection to their community, and/or their social connections (93 per cent in each case). Most also say that they are hoping to augment pride and participation in community (84 and 80 per cent, respectively). Seven in ten sample respondents (72 per cent) aim to increase satisfaction with community. Fewer (28 per cent) of these same organizations in the survey are thinking about increased safety as a key objective.

Chart 2.9

Civic/Community Engagement

"First, thinking about your largest or most important program or activity/program or activity, what are the primary objectives or benefits for individuals involved?"



n=140 (Top 3 programs)

Survey on Social Impact of Dance, 2015

Selected civic/community engagement quotes:³

"This program has increased socialization among the participants and brought enjoyment to their lives as well as taught them skills"

"Working with the [...] to create workshops that have an impact on sense of belonging to the community and increasing emotional health and wellbeing has been tremendously successful"

³ Any French quotations from the open-ended survey questions that are cited in this report have been translated to English for ease of reading.

Sub-Group Patterns of Findings:

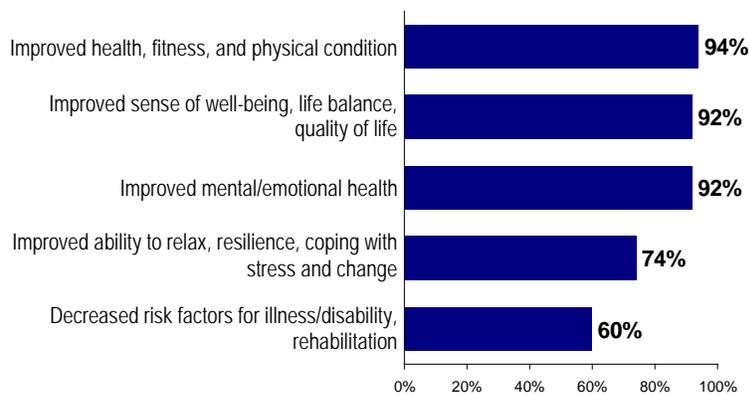
- Although safety is not typically seen as a primary benefit, organizations in the sample working with youth and women are more likely to describe primary programming that is designed to increase sense of safety.
- Increase pride in community is more often an objective described by responding organizations targeting youth, and working in education.

A total of 123 responding organizations described their top programs as **fostering physical or psychological well-being**. Among these, improved health, fitness and physical condition, sense of well-being improved, and mental or emotional health are almost universal benefits (reported by 92 to 94 per cent). Improved ability to relax and cope with stress is reported as a benefit about three quarters of the time in the sample, while decreased risk factors for illness or disability is reported as a benefit 60 per cent of the time.

Chart 2.10

Physical/Psychological Well-Being Benefits

“What are the primary objectives or benefits for individuals involved?”



n=123 (Top 3 programs)

Survey on Social Impact of Dance, 2015

Selected well-being quotes:

"Modern square dancing offers people physical activity, mental activity, fun friendliness, social engagement with other members of the club and squares..."

"Providing a recreational opportunity in the community for seniors and others to enhance their physical and mental health and wellbeing"

"Partnering with our district, we offer after school arts education programs at local schools to encourage physical activity, confidence building, social interaction"

"Through social dance and music, people have a sense of belonging, moves them out of isolation, participate in wholesome activities with people of all ages that respects one another in a safe, fun and healthy environment"

Sub-Group Patterns of Findings:

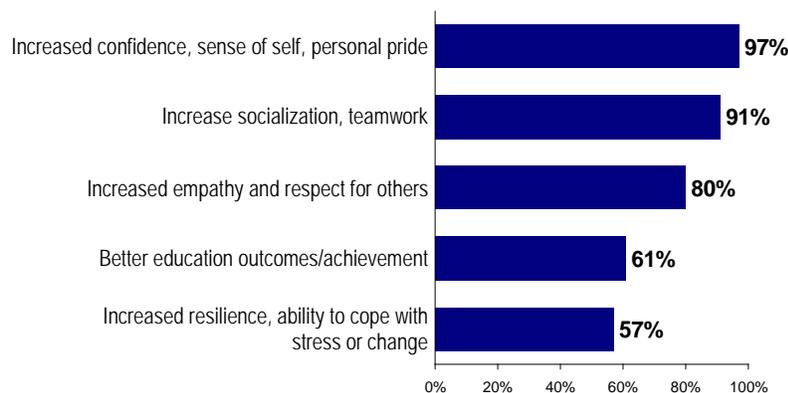
- Increased sense of well-being and life balance is reported in the survey even more frequently among those providing programming in sports or civic engagement.

Responding organizations describing their top programs intended to **develop children and youth**, are almost universally looking to increase confidence and socialization (94 and 91 per cent respectively). Most are also hoping to increase empathy and respect (80 per cent). Six in ten of these responding organizations also say that their programs are designed to achieve better educational outcomes (61 per cent) and just under half are targeting increased resilience and ability to cope with change and stress (57 per cent).

Chart 2.11

Benefits of Developing Children and Youth

"What are the primary objectives or benefits for individuals involved?"



Selected quotes relating to developing children and youth:

“Hold [...] dance classes for youth with special needs, providing a safe space for creativity and self-expression”

“Makes children 6-20 proud and feel confident about themselves as well as the community as a whole”

Sub-Group Patterns of Findings:

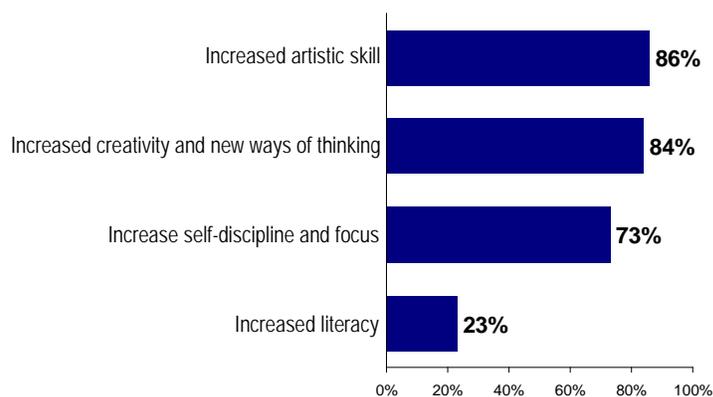
- Responding organizations delivering programming to women, as well as those delivering programming in health-related areas are considerably more likely to point to increased resilience and ability to cope with change and stress as a key objective or benefit of their programming. This is also true of schools and academies in the sample, and those offering programming in ballet and interdisciplinary dance forms compared with other organizations in the survey.

Across the 119 responding organizations describing their top programming designed to increase **intellectual enrichment** about eight in ten are intending to increase artistic skill (86 per cent) and/or creativity (84 per cent). Three in four of these organizations in the sample intend to strengthen self-discipline and focus. Increase literacy is not as typical an objective for most programs (cited by 23 per cent).

Chart 2.12

Benefits of Intellectual Enrichment

“What are the primary objectives or benefits for individuals involved?”



Selected quotes relating to benefits of intellectual enrichment:

“You’ll learn to move with less effort and notice the relationship between movement and thought, increased mental awareness and creativity”

“We hold weekly lessons that teach dance, history, and culture while promoting physical and mental health”

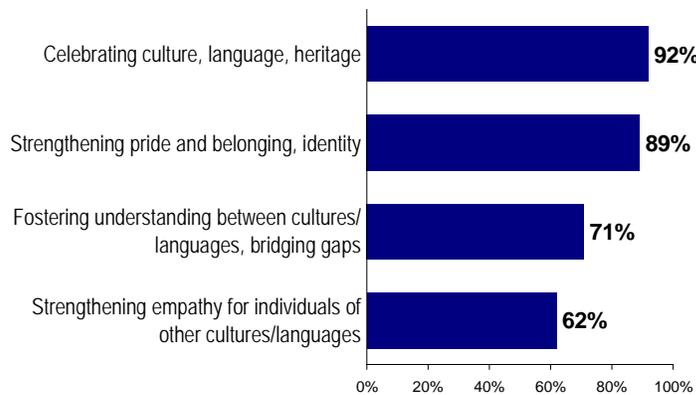
Responding organizations involved in programming in sports-related fields are more likely than others to be intending to increase self-discipline and focus. Those in the survey delivering social impact programming for youth are more likely than average to cite increased creativity as a key objective.

Among the 104 organizations in the survey describing their top programs designed to **increase cultural or linguistic understanding or appreciation**, almost all (92 per cent) celebrate culture, language and heritage, and most (89 per cent) intend to strengthen pride and belonging. Fostering understanding between cultures was cited in the survey as a key benefit by marginally fewer (71 per cent), and 62 per cent pointed to strengthening empathy for others.

Chart 2.13

Benefits of Cultural/Linguistic Understanding

“What are the primary objectives or benefits for individuals involved?”



Selected cultural and linguistic understanding quotes:

“It’s the ethnic dress that many associate with. In the school system where we have taught and performed, the multi-culturalism has always been a lauded aspect”

“[The] studio became very successful in offering multicultural dance programs, example Indian, Chinese, Russian, Ukrainian dances for the community, to create an awareness and increase a respect between cultures”

“Offer our dance form to the immigrant communities as an instant social connection”

Sub-Group Patterns of Findings:

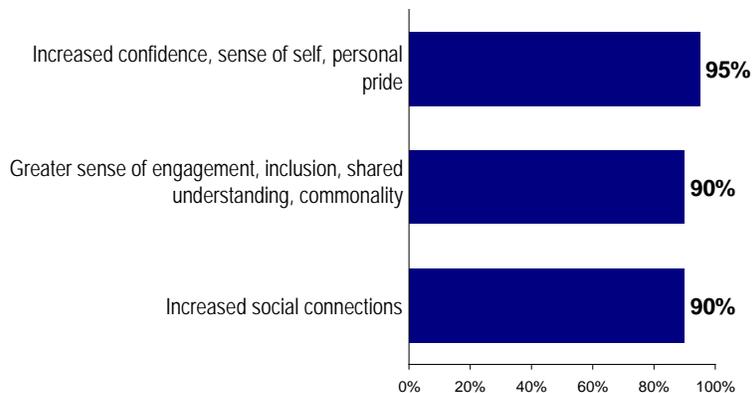
- Increased understanding between cultures is even more likely to be seen as a key objective among those working with the seniors’ community. Increased empathy is more often a key objective among organizations working with youth and/or with seniors.

A total of 58 responding organizations described primary programming designed to **engage marginalized segments of the population**. Almost all of them (90 to 95 per cent) target greater sense of inclusion, confidence and social connections, and increasing social connections.

Chart 2.14

Benefits of Engaging Marginalized Segments

“What are the primary objectives or benefits for individuals involved?”



Selected quotes relating to the benefits of engaging marginalized segments:

"Partner with community dance studios to offer inclusive & accessible dance programs for dancers with disabilities"

"I and a group of volunteers adapt folk dances and create dance routines that intellectually challenged individuals of varied ability levels can participate in. This program has increased socialization among the participants and brought enjoyment to their lives as well as taught skills to them"

"Many of our students receive funding through [...], a program that is administered by Child and Family Services, opening up opportunities for many families that could not afford to have their children registered in dance"

"[...]Program provides movement workshops free of charge for groups in our community ranging from senior homes to at risk youth"

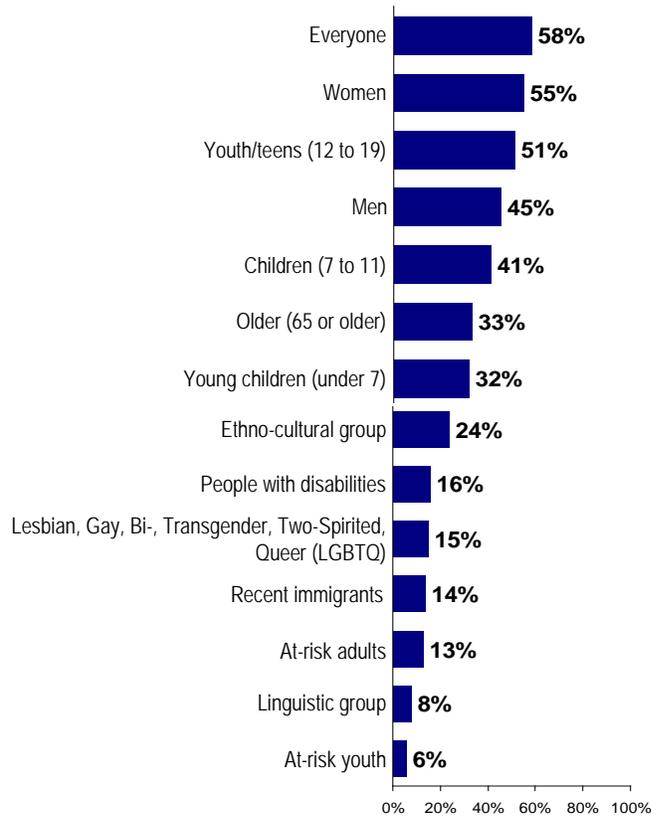
d) Target Segments

Responding organizations offering programming with social impact objectives most often described their top programs as broad-based, and not targeting any particular segment of the population (58 per cent). Among those responding to the survey with a target, children and youth are often the target of their top programs, and one in three to half of all organizations who deliver this type of programming say that they target one or more of these younger age groups. Women are another key segment that is targeted by their top programs, including 55 per cent who target women with their top programs. Men are only marginally less likely to be the target of a top program (45 per cent). One in three target seniors with a top program and one in four target an ethno-cultural segment of the population.

People with disabilities, the Lesbian/Gay, Bisexual, Two-Spirited, Queer/Questioning (LGBTTO) community, recent immigrants and youth-at-risk are each the target of top programs described in the survey in about one in six or seven organizations (i.e., target audience of top social impact programming for 13 to 16 per cent of responding dance organizations involved in programming for social objectives).

Chart 2.15 Programming Target

“Who does this largest or most important program or activity/program or activity target?”



Only items with 3% or more shown in chart



n=250

Survey on Social Impact of Dance, 2015

Sub-Group Patterns of Findings:

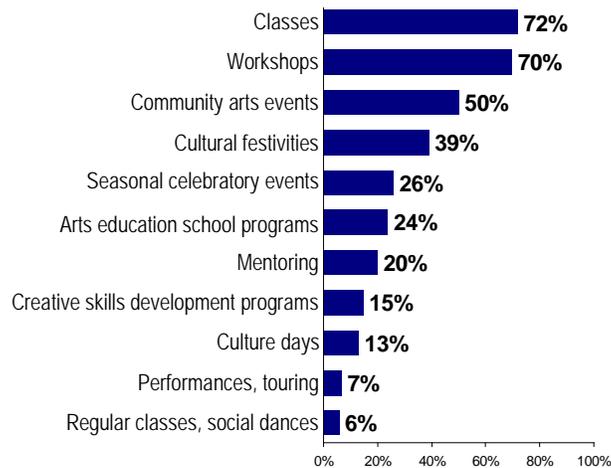
- Organizations in the survey reporting that they offer programming designed with a social objective to everyone are nonetheless more typically working in areas related to seniors or multiculturalism, as well as civic engagement and education.
- Responding organizations offering programming in ballet, modern, urban and interdisciplinary forms of dance more often offer them to children and youth, while those offering social forms of dance more often target men and older Canadians.

e) Methods of Program Delivery

While classes are the method by which the largest number of organizations in the sample deliver their top programs there is a broad array of methods used. Classes were noted by 72 per cent of organizations describing their top three programs. In addition to classes, workshops are used 70 per cent of the time across their three top programs, making it equally popular with classes across top programming. Community events (50 per cent) and cultural festivals (39 per cent) are frequently used as a delivery method to deliver their top three programs. Seasonal celebratory events are also a method by which one in four organizations deliver a top program, as are arts education (school) programs. Mentoring is also a key mechanism through which to deliver top programming among one in five. Fewer responding organizations rely on creative skills programs, performances, regular classes, or Culture Days to delivery social programming.

Chart 2.16
Program Delivery

“How is this largest or most important program or activity/program or activity delivered?”



Sub-Group Patterns of Findings:

- Organizations in the sample delivering programming in the areas of multiculturalism and immigration are more apt to use community events and cultural festivals as well as seasonal celebrations than organizations delivering other types of programming. This is also true of those responding organizations involved in civic engagement.

- Programs targeting youth and in education in general are more likely than other responding organizations to use arts programs, creative skill development programming and mentoring as a model for delivery. These types of programming are also more popular among responding organizations offering ballet and modern forms of dance, which also tend to be the larger organizations in the sample.

Conclusion:

- Among the responding organizations indicating that they offer programming intended to have a social impact in one or more of the six areas under study, most reported that these form part of their core mandate.
- Dance organizations in the survey offering programming in each of these areas have offered an average of about four programs. The highest quantity of programming described in the survey is reported to foster cultural or linguistic understanding and appreciation, followed by programs that foster community vitality.
- The “largest or most important” programming was identified by responding organizations as those intended to foster community vitality/civic engagement, followed by programming designed to have a positive impact on well-being, development of youth and children, and to promote intellectual enrichment.
- Organizations in the survey offering programming with social impact objectives most often described their primary program as broad-based, and not targeting any particular segment of the population. Among those responding to the survey with a target, children and youth are often the target of the primary program described, followed by women, men, seniors, and ethno-cultural groups.
- Classes are described in the survey as the method of delivery for most programs, followed by workshops and community arts events and cultural festivities.

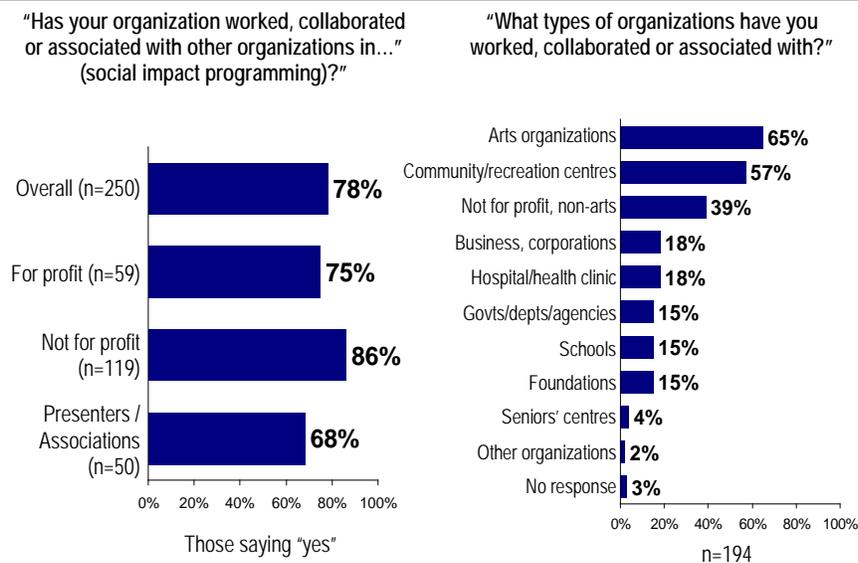
2.3 COLLABORATION

Dance organizations responding to the survey were subsequently asked about whether they have worked, collaborated or associated with other organizations over the past three years in offering programming intended to have a social impact. A total of 78 per cent of organizations responding to the survey who indicated an involvement in social impact programming said that they have worked with others in designing or delivering these program(s). This is considerably higher among not-for-profit organizations (86 per cent). Only two in three presenters or networks/service organizations (68 per cent), however report that they collaborate with others.

Other arts organizations and recreation/other groups in neighbourhood communities are the most likely partners, cited by more than half of those who have collaborated (65 and 57 per cent, respectively). Collaborations with (other) not-for-profit organizations outside of the arts field are also fairly common, according to 39 per cent of those who deliver programming designed to have a social impact. Business, government organizations, and public institutions, such as public schools and hospitals are each cited by just fewer than one in five as collaboration partners, as is the case with foundations.

Chart 2.17

Collaboration on Programming for Social Impact



Sub-Group Patterns of Findings:

- Responding organizations delivering programming in multiculturalism and immigration, youth, and education are more likely to have collaborated than organizations delivering other types of programming.
- Professional dance organizations in the survey are also more apt to have collaborated with other organizations, as is also the case with not-for-profit organizations.

Table 2.12: Incidence of Collaboration by Organization Description

Has your organization worked, collaborated or associated with other organizations in designing an activity/program intended to have a social impact on your community?				
	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenters/ Associations
<i>n</i> =	48	32	62	58
Yes	92%	75%	76%	76%
No	6%	25%	19%	24%
No response	2%	0%	5%	0%

- Those in the sample delivering programming in areas related to youth and education are more apt to collaborate with hospitals/health clinics, community recreation centres, businesses, foundations, along with not-for-profit organization in non-arts sectors.

Table 2.13: Organizations Collaborated With by Concentration

	Health	Seniors	Immigration/ Mutli.	Women	Youth	Education	Sports	Civic engagement
<i>n</i> =	74	68	97	42	78	120	94	113
Arts organizations	66%	63%	71%	76%	71%	68%	65%	68%
Community/Recreation centres	59%	59%	67%	74%	68%	63%	65%	65%
Not-for-profit in non-arts sectors	47%	43%	51%	57%	50%	45%	41%	46%
Business, Corporations	19%	21%	23%	31%	31%	26%	20%	24%
Hospital/Health Clinic	27%	25%	21%	24%	26%	20%	17%	21%
Foundations	14%	15%	19%	21%	26%	18%	14%	19%
Schools	20%	13%	14%	7%	19%	19%	15%	13%

Significant higher values (.05 level) noted in bold.

Sub-Group Patterns of Findings:

- Responding organizations delivering programming in multiculturalism and immigration, sports, and civic engagement are more apt to describe collaboration with community recreation centres (with those in multiculturalism also indicating collaboration with not-for-profit organizations in non-arts sectors).
- Dance organizations in the sample with programming in health are more apt to collaborate with hospitals and health clinics than other organizations responding to the survey.
- Professional dance organizations in the survey reported that they often collaborate with not-for-profit organizations in non-arts sectors.

Table 2.14: Organizations Collaborated With by Type of Dance Organization

	Professional Dance Companies	Leisure Dance Groups	Academies/ Schools	Presenters/ Associations
<i>n</i> =	44	24	47	44
Arts organizations	73%	50%	60%	77%
Community/Recreation centres	66%	38%	70%	41%
Not-for-profit in non-arts sectors	59%	42%	32%	30%
Business, Corporations	25%	8%	23%	16%
Hospital/Health Clinic	14%	17%	26%	16%
Foundations	20%	13%	15%	16%
Schools	18%	13%	23%	14%

Significant higher values at the .05 level noted in bold.

Sub-Group Patterns of Findings:

- Not-for-profit organizations in the survey are more apt to collaborate with other arts organizations than others in the sample.
- Responding organizations offering modern or interdisciplinary dance are also more apt to collaborate with other arts organizations than others participating in the survey.

Table 2.15: Organizations Collaborated With by Type of Organization

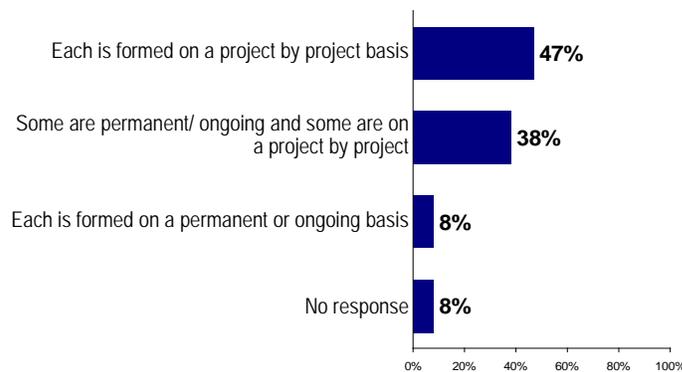
	For profit	Not for profit	Group/Collective
<i>n</i> =	44	102	34
Arts organizations	59%	71%	59%
Community/Recreation centres	66%	53%	50%
Not-for-profit in non-arts sectors	45%	39%	26%
Business, Corporations	25%	21%	6%
Hospital/Health Clinic	23%	18%	15%
Foundations	20%	14%	15%
Schools	11%	20%	12%

Collaborations among dance organizations involved in this type of programming take on many forms. Nearly half (47 per cent) of those in the survey reporting collaborations indicate that each collaboration is formed on a project by project basis. More than one-third (38 per cent) of responding organizations noted that some collaborations are permanent or ongoing, while others are formed project by project. Only eight per cent said that each collaboration is formed as a permanent or ongoing relationship.

Chart 2.18

Collaborative Relationships

“What is the typical nature of your organization's relationship with these?”



Sub-Group Patterns of Findings:

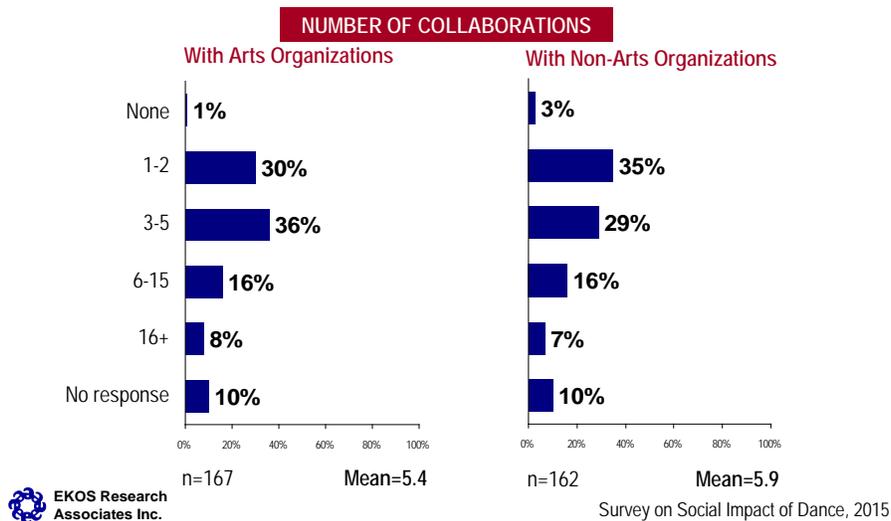
- Newer organizations in the survey (founded within past ten years) are more apt than more established organizations to indicate that their collaborations are formed on a permanent or ongoing basis than others in the sample.

Dance organizations in the survey that have partnered or collaborated to offer programming designed to have a social impact have often done so with many organizations. These responding organizations have formed collaborations with an average of six non-arts organizations and/or five arts organizations over the past three years.

Chart 2.19

Intensity of Collaboration

“Over the past 3 years, how many different arts/non-arts organizations have you partnered, collaborated, or associated with?”



Sub-Group Patterns of Findings:

- Those in the survey with six or more employees are more apt to have partnered with a greater number (12+) of non-arts organizations than those with fewer employees.
- Responding organizations with programming in justice/poverty tend to partner with more non-arts organizations (10+) than any other area. This is followed by organizations in the survey with programming for youth and/or women, or related to civic engagement.
- Schools and academies, along with for-profit dance organizations in the survey, typically partner with fewer arts organizations than their counterparts in the survey.

Table 2.16: Intensity of Collaboration by Organization Description

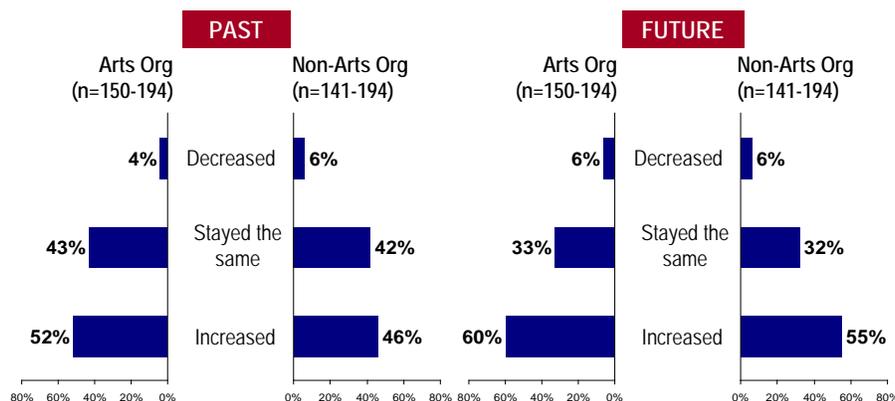
	MEAN			
	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters/Associations
<i>n</i> =	39	20	40	39
Over the past 3 years, how many different arts organizations have you partnered, collaborated, or associated with?	5.56	6.24	4.00	6.89
<i>n</i> =	37	21	39	33
Over the past 3 years, how many different non arts organizations have you partnered, collaborated, or associated with?	5.56	3.44	7.43	5.83

As with the trend observed towards more of this type of programming over time, opportunities for collaboration appear to be increasing. About half of responding organizations involved in collaborations said that these have increased over the past three years (including 52 per cent of those collaborating with arts organizations and 46 per cent of those with non-arts organizations). Another two in five indicated that it stayed the same. Most responding organizations in the survey involved in collaborations expect continued opportunities for collaboration over the next three years with over half (including 60 per cent of those collaborating with arts organizations and 55 per cent of those with non-arts organizations) expecting their organization’s collaborations to increase.

Chart 2.20

Trends in Collaboration on Social Impact

“...your organization’s collaborations (on social impact) have/will increase, stay the same or decrease over the past/next 3 years?”



Sub-Group Patterns of Findings:

- Newer organizations in the sample tend to have increased their collaborations over the past three years and expect to continue to do so.
- Responding organizations offering programming in the area of civic engagement are also more likely to have increased their collaborations with both arts and non-arts organizations over the past three years.
- For-profit organizations in the survey are more likely than other types of organizations to have decreased their collaborations with both arts and non-arts organizations.
- Those in the sample involved in programming related to social impact for youth and vulnerable segments typically expect to increase their partnerships with arts organizations over the next three years

Conclusion:

- For respondents, collaboration is an important piece of delivering social impact programming, with most reporting that they have associated or worked with other organizations over the past three years. Other arts organizations and community or recreation groups are the most likely partners, along with other not-for-profit organizations outside of the arts community.
- Collaborations among dance organizations in the survey involved in social impact programming are situational, with nearly half indicating that each collaboration is formed on a project by project basis.
- Dance organizations in the survey that have collaborated to offer social impact programming have often done so with many organizations; an average of six non-arts organizations and/or five arts organizations over the past three years.
- As with the trend observed towards more of this type of programming over time, opportunities for collaboration also appear to be increasing. About half of responding organizations involved in collaborations said that these have increased over the past three years.

APPENDIX A

SURVEY FRAMEWORK

Framework for measuring social impact of dance organizations

- “Social impact” is understood as a broad area of impacts that incorporate the physical, emotional, and psychological well-being of individuals and communities, but excludes other broad impact areas like economic and environmental impact, although these may include impacts that overlap with social impacts.
- The goal may be harm reduction or prevention in a specific issue area or aimed at a specific (at risk) population, or the objective may be enrichment, skills/personality development, or social development within communities.
- Understanding the Value and Impacts of Cultural Experiences: A Literature Review (2014, Arts Council England) concludes that “while individual experiences are the building blocks of the value system, the literature agrees that cumulative impacts – the effects of a lifetime of involvement in arts and culture – are the fuel for larger societal outcomes”. In this context, “the dearth of research on cumulative impacts of cultural experiences on individuals (and their families) is particularly disconcerting”.

Social Impact Area	Definition	Reference/justification for inclusion	Possible Indicators
1.0 Physical and psychological well-being of individuals	<ul style="list-style-type: none"> › Increased physical/aesthetic condition/health (e.g., fitness) of individuals, decreased obesity, increased rehabilitation or coordination, strength, flexibility, fluidity/ease of movement › Increased mental and emotional health, cognition, increased coping/resilience, sense of self and confidence › Increased relaxation, increased ability to focus › Increased well-being, satisfaction with/quality of life, balance of work/leisure time use, reduced stress › Decreased risk factors (e.g., obesity, hyper-tension) 	<ul style="list-style-type: none"> › Hill 2014 (for CPAF): “strong correlation between arts attendance and Canadians’ health and well-being” http://www.hillstrategies.com/content/arts-and-individual-well-being-canada › AC England (2014): “applied arts and cultural interventions [have had] positive impact on specific health conditions which include dementia, depression, Parkinson’s disease” http://www.artscouncil.org.uk/media/uploads/pdf/The-value-of-arts-and-culture-to-people-and-society-An-evidence-review-TWO.pdf 	<ul style="list-style-type: none"> › 1.1 - # of organizations delivering programming with a major focus on physical fitness/mental health/well-being › 1.2 - # of participants (estimate) of programs focusing on physical or mental fitness/well-being › 1.3 - # of organizations collaborating /partnering/associating with organizations with a core mandate in a health/physical wellness capacity › 1.4 - Types of programming offered › 1.5 - Types of objectives/goals of collaborations/partnerships/associations, types of organizations, sectors in collaboration/partnership › 1.6 - Types of participants served (e.g., seniors, children, men) › 1.7 - # of organizations who perceive their activities as having a positive impact on the physical/mental well-being of participants served › 1.8 - # of years/length of time delivering programming with a major focus on physical fitness/mental health/well-being › 1.9 - # of years/length of time engaged in collaboration/partnership/association with another organization with main objective related to physical/mental health/well-being › 1.10 - # of organizations increasing their efforts/programming/collaboration that have a major focus on physical fitness/mental health/well-being

Social Impact Area	Definition	Reference/justification for inclusion	Possible Indicators
<p>2.0 Empowerment of specific groups, such as:</p> <ul style="list-style-type: none"> ❏ Aboriginal ❏ mixed abilities ❏ seniors ❏ youth “at risk” ❏ women “at risk” ❏ homeless ❏ incarcerated individuals ❏ geographically isolated individuals ❏ economically disadvantaged ❏ new immigrants ❏ other vulnerable groups 	<ul style="list-style-type: none"> › Engagement and deliberate inclusion of groups that otherwise may be at a disadvantage › Increased sense of self/confidence, sense of achievement, pride › Building social connection/social relationships with others (e.g. exchanging experiences, determining commonalities to deepen understanding of personal/social condition) 	<ul style="list-style-type: none"> › Hill (2014): studies have shown improved sense of well-being for seniors, Aboriginals http://www.hillstrategies.com/content/arts-and-individual-well-being-canada › AC England (2014): evidence of increased voluntarism by high school students, engagement of sport and cultural volunteers linked to participation in arts http://www.artscouncil.org.uk/media/uploads/pdf/The-value-of-arts-and-culture-to-people-and-society-An-evidence-review-TWO.pdf 	<ul style="list-style-type: none"> › 2.1 - # of organizations delivering programming specifically for vulnerable/marginalized groups › 2.2 - # of participants (estimate) of programs specifically delivered to vulnerable groups › 2.3 - # of organizations collaborating /partnering/associating with organizations with a core mandate to deliver services to/for vulnerable groups › 2.4 - Types of programming offered › 2.6 - Types of objectives/goals of collaborations/partnerships/associations, types of organizations, sectors in collaboration/partnership › 2.7 - Types of participants served (e.g., seniors, children, men) › 2.8 - # of organizations who perceive their activities as having made a positive impact on the empowerment of vulnerable groups › 2.9 - # of years/length of time delivering programming with a major focus on serving vulnerable populations › 2.10 - # of years/length of time engaged in collaboration/partnership/association with another organization with main objective to empower vulnerable groups › 2.11 - # of organizations increasing their efforts/programming/collaboration that focus on empowerment of vulnerable populations

Social Impact Area	Definition	Reference/justification for inclusion	Possible Indicators
3.0 Education; Empowerment, skills/personality building among children and youth	<ul style="list-style-type: none"> › Working, independently or in conjunction with education system, to attain/increase: <ul style="list-style-type: none"> ⌘ Academic achievement ⌘ Overall attendance/engagement in school ⌘ Successful socialization ⌘ Functioning well in groups ⌘ Clear sense of self ⌘ Respect for others ⌘ Tolerance ⌘ Confidence, ability toward expression of self ⌘ Resilience/ability to cope with stress or change 	<ul style="list-style-type: none"> › Learning Through the Arts by The Conservatory has established connection of using arts-based curriculum to teach a variety of subjects on academic performance. http://learning.rcmusic.ca/learning-through-arts/about-ltta/assessment-and-evaluation › Sistema programs focused on ensemble-based music teaching with several principals embedded (free access, peer teaching, achievement focus, intensive frequency (3 to 5 x a week), teaching responsibility, respect and team work and expanding personal networks has been successfully used improve social conditions as well as individual achievement. http://sistemaglobal.org/literature-review/executive-summary/ 	<ul style="list-style-type: none"> › 3.1 - Accessibility (economic) of program › 3.2 - Measurement of academic achievement pre-, post-activity › 3.3 - # of organizations serving children and youth through educational or artistic programming › 3.4 - # of organizations collaborating /partnering/associating with organizations with a core mandate to deliver educational programming or services to children and youth › 3.5 - Types of programming › 3.6 - # of programs and # of children/youth attending programs › 3.7 - Types of objectives/goals of these collaborations/partnerships/associations, types of organizations, sectors in collaboration/partnership › 3.8 - # of organizations who perceive their activities as having made a positive impact on the development of children and youth they serve › 3.9 - # of years/length of time delivering programming with a major focus on development of children and youth › 3.10 - # of years/length of time engaged in collaboration/partnership/association with another organization with main objective of the development of children and youth › 3.11 - # of organizations increasing their efforts/programming/collaboration that serve children and youth

Social Impact Area	Definition	Reference/justification for inclusion	Possible Indicators
4.0 Intellectual enrichment (all ages)	› Opportunities to learn, to develop greater intellectual capacity including literacy, discipline and focus, and skills in areas such as music, teamwork, creation	› Hill 2014 (for CPAF): "A number of research efforts show a link between arts education and student engagement in education system." http://www.hillstrategies.com/content/arts-and-individual-well-being-canada › AC England (2014): links between arts participation and literacy http://www.artscouncil.org.uk/media/uploads/pdf/The-value-of-arts-and-culture-to-people-and-society-An-evidence-review-TWO.pdf	› 4.1 - # of organizations offering classes, workshops, discussions, etc for professional development/enrichment › 4.2 - # of participants (estimate) of programs focusing on education/intellectual enrichment › 4.3 - # of organizations collaborating /partnering/associating with organizations with a core mandate in education › 4.4 - Types of classes offered › 4.5 - Types of Objectives/goals of these collaborations/partnerships/associations, types of organizations, sectors in collaboration/partnership › 4.6 - Types of participants served (e.g., seniors, children, men) › 4.7 - # of organizations who perceive their activities as having made a positive impact on the intellectual development of audiences they serve › 4.8 - # of years/length of time delivering programming with a major focus on education/intellectual enrichment › 4.9 - # of years/length of time engaged in collaboration/partnership/association with another organization with main objective to educate › 4.10 - # of organizations increasing their # of organizations offering classes, workshops, efforts/programming/collaboration that focus on intellectual/personal enrichment › 4.11 - Patterns of activity among community/cultural associations or organizations, sports organizations, as well as among organizations with leisure and professional dancers

Social Impact Area	Definition	Reference/justification for inclusion	Possible Indicators
5.0 Connection to/Understanding of cultural/linguistic groups	<ul style="list-style-type: none"> › understanding/empathy for other cultures › celebrating of cultural heritage 	<ul style="list-style-type: none"> › Hill 2014 (for CPAF): “one area that appears to have less research is society and identity” http://www.hillstrategies.com/content/arts-and-individual-well-being-canada 	<ul style="list-style-type: none"> › 5.1 - # of organizations offering/presenting programming for a particular cultural, linguistic group › 5.2 - # of organizations offering/presenting programming of a particular cultural/ethnic dance/musical style › 5.3 - # of organizations collaborating /partnering/associating with organizations with a core mandate to deliver cultural/ethnic programming or services to cultural/ethnic groups › 5.4 - Types of programming › 5.5 - Types of objectives/goals of these collaborations/partnerships/associations, types of organizations, sectors in collaboration/partnership › 5.6 - Types of participants served › 5.7 - # of organizations who perceive their activities as having made a positive impact on the sense of belonging/sense of identity of participants they serve › 5.8 - # of years/length of time delivering programming with a major focus on serving ethnic/cultural groups or types of dance › 5.9 - # of years/length of time engaged in collaboration/partnership/association with another organization with main objective to serve a particular ethnic/cultural group › 5.10 - # of organizations increasing their efforts/programming/collaboration that serve a particular ethnic/cultural group

Social Impact Area	Definition	Reference/justification for inclusion	Possible Indicators
<p>6.0 Connection/ Satisfaction/Trust in relation to community (e.g., vitality, energy, safety),</p> <p>Sense of community, belonging, attachment and identity, civic engagement,</p>	<ul style="list-style-type: none"> › Perception (satisfaction with, trust in) well-kept public spaces and infrastructure that are safe, accessible, valued (sense of pride in community) › Public spaces and infrastructure that are used/accessed by community › Building community pride and sense of connection to community › Building mutual understanding and social cohesion, social networks/connections, particularly between different segments/ cultures (e.g., bringing different segments or cultures together, opportunities for sharing / increasing understanding of different segments / cultures) › Volunteering, doing a neighbour a favour › Breaking down isolation/connecting meaningfully 	<ul style="list-style-type: none"> › Hill 2014 (for CPAF): "Community energy, vitality, quality of life are seen to be important community benefits." › CAPACOA (2012): perceived benefits of arts presenting infrastructure to the energy, vitality, safety of communities Infrastructure comes from Arts and Accessibility study by Heritage - http://www.hillstrategies.com/content/arts-and-heritage-canada-access-and-availability-survey-2012 › Hill Strategies (2012) Volunteering and civic engagement shows strong correlations between arts attendance and civic engagement and self-reported health. http://www.hillstrategies.com/content/arts-and-individual-well-being-canada › AC England (2014):'the strongest way in which arts and culture contributes to citizenship and social inclusion is by strengthening social capital-social relationships and interaction between people' http://www.artscouncil.org.uk/media/uploads/pdf/The-value-of-arts-and-culture-to-people-and-society-An-evidence-review-TWO.pdf 	<ul style="list-style-type: none"> › 6.1 - # of organizations undertaking initiatives or delivering programming with objectives of improving community spaces, infrastructure, business/tourism such as capital projects that will benefit community, or aimed at increasing connection to community, or social cohesions/ shared understanding of different segments or cultures › 6.2 - # of organizations collaborating /partnering/associating with organizations with a core mandate to improve community infrastructure, safety, tourism/business, connection to community, shared cultural connections, mutual understanding/social cohesion › 6.3 - # of programs with volunteers or encouraging community volunteerism › 6.4 - Types of objectives of these collaborations/partnerships/associations, types of organizations, sectors in collaboration/partnership › 6.5 - Types of initiatives/programming › 6.6 - Types of participants served › 6.7 - # of organizations who perceive their activities as having made a positive impact on the vitality, safety and security, or energy of their community › 6.8 - # of years/length of time delivering programming with a major focus on community vitality › 6.9 - # of years/length of time engaged in collaboration/partnership/association with another organization with main objective to improve community vitality › 6.10 - # of organizations increasing their efforts/programming/collaboration aimed at improving community vitality

APPENDIX B
SURVEY QUESTIONNAIRE

PQ1

Some dance activities or programs are designed to achieve a social benefit for participants and/or a specific impact on the well-being and quality of life of your community (i.e. the city, town or First Nation you are located in).

For example, your organization's activities may include programs designed for improving health and physical condition of seniors.

Q1

No, skipped to Section 3/PQ20

Over the past three years, has your organization offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in which you are located or communities in which you tour?

Yes.....	1	
No	2	->PQ20
Unsure	9	->PQ20

Q1A [1,14]

In what sector(s) has your organization offered a dance activity or program in the last three years that is designed to have an impact on the social well-being or health of your community?

Please select all that apply

Health/health care.....	1	
Retirement/Seniors' issues	2	
Immigration	3	
Multiculturalism	4	
Justice/crime prevention	5	
Poverty reduction.....	6	
Women's issues.....	7	
Youth issues	8	
Education/schools.....	9	
Environmental issues.....	10	
Sports & recreation	11	
Civic engagement and sense of belonging to the community you live in.....	12	
Other social services (please specify).....	77	B
No response.....	99	BX

PQ2

A key focus of this survey is to gain a better understanding of activities or programs that are developed by dance organizations to achieve a specific impact on the social well-being and/or health of individual groups and/or your overall community. Throughout the questionnaire this will be referred to as **social impact**. Also, note that in this survey

community is intended to refer to the geographic community in which your organization is located or communities in which you tour.

Q2 [1,3]

MAXIMUM 3

Did your organization offer dance activities or other programming intended to have a positive social impact on residents in your community in these areas in the last 3 years? Please select up to 3 top areas that your organization has focused on the most over the last 3 years

Select up to 3 top areas

- Fostering physical and psychological well-being of individuals , decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc. 1
- Engaging or involving specific, vulnerable and marginalized segments of society to increase inclusion and connection to society, self-confidence and pride 2
- Promoting healthy development of children and youth , including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience and ability to cope with change and stress 3
- Promoting intellectual enrichment including skills in the arts, creativity, self-discipline and focus, literacy 4
- Fostering cultural/linguistic appreciation and understanding , including empathy and respect, sense of pride and value of differences and commonality, celebration of culture, language and heritage, sense of belonging, attachment and identity 5
- Community vitality, energy, civic engagement , including increasing sense of safety, trust, and community participation (e.g., volunteerism), reducing isolation, building social and cultural connections/shared understanding and opportunities for building links between different segments of the community 6
- Other objectives designed for positive social impact on specific groups or society overall (please specify) 77 B

Q1B

MUST ENTER MINIMUM 1 PROGRAM

In the last 3 years, how many different types of dance activities, projects or programs has your organization offered that have the aim of achieving an impact in these top areas of social well-being or health of your community? (For example, multiple similar classes for all ages would count as one type of activity, activities designed for a specific segment of society or with a separate purpose in mind would count as a second type of activity)

- Fostering physical and psychological well-being of individuals**
- Engaging or involving specific, vulnerable and marginalized segments of society**
- Promoting healthy development of children and youth**
- Promoting intellectual enrichment**
- Fostering cultural/linguistic appreciation and understanding**
- Community vitality, energy, civic engagement**

Other objectives: &&AQ2

PQ4A

The next questions focus on the cluster or group of activities or programs you have offered in the last 3 years that address each of these areas of social well-being or health objective areas. In a separate section, we will then ask you to further <PQ4A: [AQ1B >= 4]describe a selection of your top programs[AQ1B = 2,3]describe your programs individually[AQ1B = 1]describe your program[ELSE]describe your programs individually>.

Q4A

Displaying Q2 answers

If... Q2 = 1

Is this part of your organization's **core mandate**?

Fostering physical/
psychological well-being

Yes..... 1
No 2

Q4B

Displaying Q2 answers

If... Q2 = 2

Is this part of your organization's **core mandate**?

Engaging vulnerable/
marginalized groups

Yes..... 1
No 2

Q4C

Displaying Q2 answers

If... Q2 = 3

Is this part of your organization's **core mandate**?

Healthy development
of children/youth

Yes..... 1
No 2

Q4D

Displaying Q2 answers

If... Q2 = 4

Is this part of your organization's **core mandate**?

Intellectual
enrichment

Yes..... 1
No 2

Q4E

Displaying Q2 answers

If... Q2 = 5

Is this part of your organization's **core mandate**?

Cultural/linguistic
understanding

Yes..... 1
No 2

Q4F

Displaying Q2 answers

If... Q2 = 6

Is this part of your organization's **core mandate**?

Community vitality/
civic engagement

Yes..... 1
No 2

Q4G

Displaying Q2 answers

If... Q2 = 77

Is this part of your organization's **core mandate**?

Yes..... 1
No 2

Q5A

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 1 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Fostering physical/

psychological well-being
Number of Activities/Programs : 1 =

Q5B

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 2 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Engaging vulnerable/
marginalized groups
<div class="LINE2">

Number of Activities/Programs : 1 =

Q5C

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 3 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Healthy development
of children/youth

Number of Activities/Programs : 1 =

Q5D

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 4 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Intellectual
enrichment

Number of Activities/Programs : 1 =

Q5E

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 5 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Cultural/linguistic
understanding

Number of Activities/Programs : 1 =

Q5F

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 6 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Community vitality/
civic engagement

Number of Activities/Programs : 1 =

Q5G

Displaying Q2 answers; Q1B, more than 1 program

If... Q2 = 77 and AQ1B >= 2

Of the &&AQ1B dance activities or programs offered by your organization in the last 3 years, how many **activities or programs** were designed to contribute specifically to :

Number of Activities/Programs : 1 =

Q5AB

Displaying Q2 answers; Q1B, 1 program

If... AQ1B = 1 and Q2 = 1

Was this dance **program or activity** designed to contribute specifically to :

Fostering physical/
psychological well-being

Yes..... 1
No 2

Q5BB

If... AQ1B = 1 and Q2 = 2

Was this dance **program or activity** designed to contribute specifically to :

Engaging vulnerable/
marginalized groups

Yes..... 1
No 2

Q5CB

If... AQ1B = 1 and Q2 = 3

Was this dance **program or activity** designed to contribute specifically to :

Healthy development
of children/youth

Yes..... 1
No 2

Q5DB

If... AQ1B = 1 and Q2 = 4

Was this dance **program or activity** designed to contribute specifically to :

Intellectual
enrichment

Yes..... 1
No 2

Q5EB

If... AQ1B = 1 and Q2 = 5

Was this dance **program or activity** designed to contribute specifically to :

Cultural/linguistic
understanding

Yes..... 1
No 2

Q5FB

Displaying Q2 answers; Q1B, 1 program

If... AQ1B = 1 and Q2 = 6

Was this dance **program or activity** designed to contribute specifically to :

Community vitality/
civic engagement

Yes..... 1
No 2

Q5GB

Displaying Q2 answers; Q1B, 1 program

If... AQ1B = 1 and Q2 = 77

Was this dance **program or activity** designed to contribute specifically to :

Yes..... 1
No 2

Q6A

Displaying Q2 answers

If... Q2 = 1 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Fostering physical/
psychological well-being

Number of people : 1 =

Q6B

Displaying Q2 answers

If... Q2 = 2 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Engaging vulnerable/
marginalized groups

Number of people : 1 =

Q6C

Displaying Q2 answers

If... Q2 = 3 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Healthy development
of children/youth

Number of people : 1 =

Q6D

Displaying Q2 answers

If... Q2 = 4 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Intellectual
enrichment

Number of people : 1 =

Q6E

Displaying Q2 answers

If... Q2 = 5 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Cultural/linguistic
understanding

Number of people : 1 =

Q6F

Displaying Q2 answers

If... Q2 = 6 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Community vitality/
civic engagement

Number of people : 1 =

Q6G

Displaying Q2 answers

If... Q2 = 77 and AQ1B >= 2

How many **people** were reached specifically through the activity(ies) or program(s) designed to contribute specifically to :

Number of people : 1 =

PROG1B1 [1,3]

MAXIMUM 3; Q2, 2 or more answers chosen

If... AQ1B >= 2 and Q1B_5TOTALB not = 1 and 1 = 0

&#PROG1B1 In which of the following ways was your organization's <PROG1B1B: [AQ1B >= 2]**largest or most important** activity or program[AQ1B = 1]activity or program[ELSE]**largest or most important** activity or program> intended to have a positive social impact on residents in your community?

Please select all that apply

Q2 = 1
Fostering physical and psychological well-being of individuals , decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc. 1

Q2 = 2
Engaging or involving specific, vulnerable and marginalized segments of society to increase inclusion and connection to society, self-confidence and pride 2

Q2 = 3
Promoting healthy development of children and youth , including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience and ability to cope with change and stress 3

Q2 = 4
Promoting intellectual enrichment including skills in the arts, creativity, self-discipline and focus, literacy 4

Q2 = 5
Fostering cultural/linguistic appreciation and understanding , including empathy and respect, sense of pride and value of differences and commonality, celebration of culture, language and heritage, sense of belonging, attachment and identity 5

Q2 = 6

Community vitality, energy, civic engagement , including increasing sense of safety, trust, and community participation (e.g., volunteerism), reducing isolation, building social and cultural connections/shared understanding and opportunities for building links between different segments of the community..... 6

Q2 = 77

Other objectives designed for positive social impact on specific groups or society overall (&A2)..... 77 B

PROG1C1 [1,30]

First, thinking about your <PROG1D: [AQ1B >= 2]**largest or most important** program or activity[AQ1B = 1]program or activity[ELSE]**largest or most important** program or activity>, what are the primary objectives or benefits for individuals involved?

Please select all that apply

Q2 = 1

Fostering physical and psychological well-being of individuals 97 N

Q2 = 1

Improved health, fitness, and physical condition..... 1

Q2 = 1

Decreased risk factors for illness/disability (e.g. high blood pressure, obesity), rehabilitation..... 2

Q2 = 1

Improved mental/emotional health..... 3

Q2 = 1

Improved ability to relax, resilience, coping with stress and change..... 4

Q2 = 1

Improved sense of well-being, life balance, quality of life 5

Q2 = 1

90..... 90 N

Q2 = 2

Engaging or involving specific, vulnerable and marginalized segments of society 96 N

Q2 = 2

Greater sense of engagement, inclusion, shared understanding, commonality..... 6

Q2 = 2

Increased confidence, sense of self, personal pride 7

Q2 = 2

Increased social connections..... 8

Q2 = 2

89..... 89 N

Q2 = 3

Promoting healthy development of children and youth 95 N

Q2 = 3

Better education outcomes/achievement 9

Q2 = 3

Increase socialization, teamwork 10

Q2 = 3		
Increased confidence, sense of self, personal pride	11	
Q2 = 3		
Increased empathy and respect for others.....	12	
Q2 = 3		
Increased resilience, ability to cope with stress or change	13	
Q2 = 3		
88.....	88	N
Q2 = 4		
Promoting intellectual enrichment	94	N
Q2 = 4		
Increased literacy.....	14	
Q2 = 4		
Increase self-discipline and focus	15	
Q2 = 4		
Increased creativity and new ways of thinking	16	
Q2 = 4		
Increased artistic skill.....	17	
Q2 = 4		
87.....	87	N
Q2 = 5		
Fostering cultural/linguistic appreciation	93	N
Q2 = 5		
Fostering understanding between cultures/languages, bridging gaps	18	
Q2 = 5		
Strengthening empathy for individuals of other cultures/languages.....	19	
Q2 = 5		
Strengthening pride and belonging, identity.....	20	
Q2 = 5		
Celebrating culture, language, heritage	21	
Q2 = 5		
86.....	86	N
Q2 = 6		
Community vitality, energy, civic engagement	92	N
Q2 = 6		
Increased sense of safety in community	22	
Q2 = 6		
Increased satisfaction with community.....	23	
Q2 = 6		
Increased sense of value /pride in community	24	
Q2 = 6		
Increased sense of connection/attachment/belonging to community.....	25	
Q2 = 6		
Increased social connections to others in community (reduced isolation)	26	
Q2 = 6		
Increased participation in community (e.g., volunteer).....	27	
Q2 = 6		
85.....	85	N

Q2 = 77		
Other objectives	91	N
please specify :	77	B
None of the above.....	98	BX
No response.....	99	X

PROG1C2 [1,3]

Vulnerable and marginalized, PROG1B1

If... (PROG1B1 = 2 or (Q2TOTAL = 1 and Q2 = 2)) and 1 = 0

Specifically in terms of engaging or involving specific, vulnerable and marginalized segments of society what are the main objectives or benefits for individuals involved in the program or activity?

Please select all that apply

Greater sense of engagement, inclusion, shared understanding, commonality.....	6	
Increased confidence, sense of self, personal pride	7	
Increased social connections.....	8	
None of the above.....	98	BX
No response.....	99	BX

PROG1C3 [1,5]

Youth, PROG1B1

If... (PROG1B1 = 3 or (Q2TOTAL = 1 and Q2 = 3)) and 1 = 0

Specifically in terms of promoting healthy development of children and youth what are the main objectives or benefits for individuals involved in the program or activity?

Please select all that apply

Better education outcomes/achievement	9	
Increase socialization, teamwork	10	
Increased confidence, sense of self, personal pride	11	
Increased empathy and respect for others.....	12	
Increased resilience, ability to cope with stress or change	13	
None of the above.....	98	BX
No response.....	99	BX

PROG1C4 [1,4]

Intellectual enrichment, PROG1B1

If... (PROG1B1 = 4 or (Q2TOTAL = 1 and Q2 = 4)) and 1 = 0

Specifically in terms of promoting intellectual enrichment what are the main objectives or benefits for individuals involved in the program or activity?

Please select all that apply

Increased literacy.....	14
Increase self-discipline and focus	15
Increased creativity and new ways of thinking	16
Increased artistic skill.....	17

None of the above.....	98	BX
No response.....	99	BX

PROG1C5 [1,4]

Cultural/linguistic appreciation, PROG1B1

If... (PROG1B1 = 5 or (Q2TOTAL = 1 and Q2 = 5)) and 1 = 0

Specifically in terms of fostering cultural/linguistic appreciation what are the main objectives or benefits for individuals involved in the program or activity?

Please select all that apply

Fostering understanding between cultures/languages, bridging gaps	18	
Strengthening empathy for individuals of other cultures/languages.....	19	
Strengthening pride and belonging, identity.....	20	
Celebrating culture, language, heritage	21	
None of the above.....	98	BX
No response.....	99	BX

PROG1C6 [1,6]

Community, civic engagement, PROG1B1

If... (PROG1B1 = 6 or (Q2TOTAL = 1 and Q2 = 6)) and 1 = 0

Specifically in terms of community vitality, energy, civic engagement what are the main objectives or benefits for individuals involved in the program or activity?

Please select all that apply

Increased sense of safety in community	22	
Increased satisfaction with community.....	23	
Increased sense of value /pride in community	24	
Increased sense of connection/attachment/belonging to community.....	25	
Increased social connections to others in community (reduced isolation)	26	
Increased participation in community (e.g., volunteer).....	27	
None of the above.....	98	BX
No response.....	99	BX

PROG1C7 [1,3]

Other, PROG1B1

If... (PROG1B1 = 77 or (Q2TOTAL = 1 and Q2 = 77)) and 1 = 0

Specifically in terms of other objectives what are the main objectives or benefits for individuals involved in the program or activity?

Please specify :	77	
No response.....	99	X

PROG1D

How many participants does this <PROG1D: [AQ1B >= 2]largest or most important program or activity[AQ1B = 1]program or activity[ELSE]largest or most important program or activity> reach **each year** (or in the past year)?

Please specify : 1 >

PROG1F [1,18]

Who does this <PROG1D: [AQ1B >= 2]largest or most important program or activity[AQ1B = 1]program or activity[ELSE]largest or most important program or activity> target?

Please select all that apply

Everyone.....	1	
Young children (under 7)	2	
Children (7 to 11)	3	
Youth/teens (12 to 19)	4	
Women	5	
Men.....	6	
Older (65 or older).....	7	
Ethno-cultural group.....	8	
98.....	98	N
Linguistic group.....	9	
At-risk youth.....	10	
At-risk adults	11	
Lesbian, Gay, Transgender, Queer (LGBTQ).....	12	
Recent immigrants.....	13	
Inmates or people in the justice system.....	14	
People with disabilities.....	15	
Other (please specify).....	77	B
No response.....	99	X

PROG1E [1,3]

How is this <PROG1D: [AQ1B >= 2]largest or most important program or activity[AQ1B = 1]program or activity[ELSE]largest or most important program or activity> delivered?

Please select up to the top 3 methods that apply

Classes	1	
Workshops	2	
Community arts events	3	
Cultural festivities.....	4	
Seasonal celebratory events.....	5	
Arts education school programs	6	
Creative skills development programs	7	
Mentoring.....	9	
Culture days.....	10	
Other (specify type of activity).....	77	B
No response.....	99	BX

Q9 [0,2]

How long has your organization been involved in offering activities/programs designed to have a social impact?

Enter # of months, or # of years.

Years :	1	N
And/Or	98	N
Months :	2	N
No response.....	9	X

Q10 [1,12]

What are/were the sources of funding for these activities/programs?

Please select all that apply

Government funding	1	
Foundation funds	2	
Corporate donations	3	
Individual donations	4	
In-kind contributions.....	5	
Fee for services/Participants pay	6	
Program paid for by a partner organization.....	7	
Membership in organization.....	8	
Other (specify)	77	
No separate/specific funding paid for out of operating budget.....	98	X
No response.....	99	X

Q11

Have your organization's efforts in activities/programs designed to have a social impact on your community increased, stayed the same or decreased **over the past 3 years**?

Decreased	1
Stayed the same.....	2
Increased	3
No response.....	9

Q12

Over the next 3 years do you expect that the work your organization puts into activities/programs designed to have a social impact on your community will increase, decrease or stay the same?

Decrease	1
Stay the same.....	2
Increase	3
No response.....	9

Q13 [1,9]

Increase, Q12

If... Q12 = 3

What types of things do you expect that your organization will need to do in order to increase efforts?

Please select all that apply

- Hire staff 1
- Train staff 2
- Obtain funding..... 3
- Increase networking to find partners..... 4
- Find space/facilities..... 5
- Increase the number of volunteers 6
- Other (specify) 77
- No response..... 99 X

Q14 [1,3]

Briefly describe a particularly successful activity/program designed or delivered by your organization, on its own or in partnership, collaboration or association with another organization that is intended to have a social impact on your community.

Please specify : 77

Q15A

No, DK/NR, skipped to PQ20

Has your organization worked, collaborated or associated with other organizations in designing an activity/program intended to have a social impact on your community?

- Yes..... 1
- No 2 ->PQ20
- No response..... 9 ->PQ20

Q15 [0,9]

What types of organizations have you worked, collaborated or associated with in designing an activity/program that is intended to have a social impact on your community?

Please select all that apply

- Hospital/Health Clinic 1
- Community/Recreation centres 2
- Business, Corporations..... 3
- Government departments or agencies (not as a funder, but collaborator) (please specify level) 77
- Foundations 5
- Not-for-profit in non-arts sectors 6

Arts organizations	7	
Other organizations (specify) Q15BOX	8	
No response.....	99	X

Q16

What is the typical nature of your organization's relationship with the non-arts organizations you partner, collaborate or associate with?

Please select one category only

Each is formed on a project by project basis	1
Some are permanent/ongoing and some are on a project by project basis	2
Each is formed on a permanent or ongoing basis.....	3
No response.....	9

Q17 [0,2]

Over the past 3 years, how many different arts and non-arts organizations have you partnered, collaborated, or associated with?

Arts	1	N
Non-arts	2	N
No response.....	9	X

PQ18A

At least 1 arts/non-arts organization, Q17

If... AQ17ABOX >= 1 or AQ17BBOX >= 1

Would you say that the work your organization puts into partnerships, collaborations, or associations intended to have a social impact on your <abbr title="note that in this survey community is intended to refer to the geographic community in which your organization is located" or communities in which you tour>community have increased, stayed the same or decreased over the past 3 years?

Q18A

If... AQ17ABOX >= 1

Arts organizations	
Decreased	1
Stayed the same	2
Increased	3
No response.....	9

Q18B

If... AQ17BBOX >= 1

Non-arts organizations

Decreased	1
Stayed the same	2
Increased	3
No response.....	9

PQ19A

Over the next 3 years, do you expect that the work your organization puts into partnerships, collaborations, or associations designed to have a social impact on your community will increase, decrease or stay the same?

Q19A

Arts organizations

Decrease	1
Stay the same	2
Increase	3
No response.....	9

Q19B

Non-arts organizations

Decrease	1
Stay the same	2
Increase	3
No response.....	9

PQ20

About Your Organization

Please complete the following about your organization:

Q20

Best fit to describe your organization :

Dance company (including dance professionals who receive a salary or fees to dance, teach or choreograph)	1
Dance company (including only people who dance for leisure)	2
Dance training school/academy (teaching dance to any age)	3
Dance presenter (presents dance regardless of what else they present; series and festivals).....	4
Arts services organization (national, provincial, regional or city).....	5
Other (specify)	77

No response..... 99

Q21

Dance company, Q20

If... Q20 = 1,2

Number of dancers typically included in your company :

Please specify:..... 1 >
 No response..... 9

Q22

If dance training school/academy, Q20

If... Q20 = 3

Number of students you have had on average in the last 12 months (select from ranges) :

Under 50 1
 50-199..... 2
 200-499..... 3
 500-999..... 4
 1000 or more..... 5
 No response..... 9

Q23 [1,9]

If dance training school/academy, Q20

If... Q20 = 3

Classes you offer to specific segments (e.g., ages or gender), particular equity groups or abilities:

Please select all that apply

Aboriginal (from First Nations, Métis or Inuit communities)..... 1
 Culturally diverse (African, Asian, Latin American, Middle Eastern or mixed backgrounds) 2
 Deaf or hard-of-hearing..... 3
 Disability (physical or mental illness) 4
 English in Quebec or French outside of Quebec (i.e., Official Language Minority communities)..... 5
 Lesbian, gay, transgender, queer (LGBTQ)..... 6
 Immigrants and refugees 7
 People living in poverty 8
 Youth 9
 None of these..... 98 X
 No response..... 99 X

Q24 [1,8]

Presenter, Q20

If... Q20 = 4

Contexts in which you present dance performances :

Please select all that apply

Festivals or events.....	1	
In dedicated arts facility	2	
In multi-discipline/multi-purpose venue.....	3	
In community/school (not related to festivals or events)	4	
Broadcasting (Television, internet, video, radio).....	5	
Other (specify)	77	
No response.....	99	X

Q25 [1,8]

Service organization, Q20

If... Q20 = 5

Type of services you provide to the dance community:

Please specify:.....	77	
No response.....	99	X

Q26 [1,5]

MAXIMUM 5

Dance forms your organization offers activities/programs :

Please select up to five (if you are involved in more than 5 select the 5 primary forms)

Aboriginal and Indigenous Traditional and Contemporary (such as powwow, drum dance).....	1
African Traditional and Contemporary (such as Kizomba, gumboot).....	2
Asian Traditional and Contemporary (such as Bollywood, Bharatanatyam, Butoh) ...	3
Ballet.....	4
Ballroom and Social (such as Lindy Hop, swing, blues, Balboa, cha-cha, Charleston)	5
Caribbean and Latin American Folk and Contemporary (such as salsa, Latin, Batchata)	6
Contemporary and Modern (such as jazz, tap, and contact improv).....	7
Country and Canadian (such as square, round, line, Quebec traditional).....	8
European Traditional and Folk (such as Scottish country, International folk, Highland, Irish Step, flamenco)	9
Interdisciplinary and Circus (such as musical theatre, burlesque, acro/areal)	10
Middle Eastern Folk and Contemporary (such as belly dance, Raqs sharqi, Egyptian, Israeli)	11
Period Dance (such as contra, English country, Baroque)	12
Spiritual Dance (such as sacred circle, ecstatic).....	13
Urban (such as hip hop, bboying/bgirling, house, popping)	14
Health, Wellness & Sport (such as zumba, creative movement, pole, nia).....	15

Other (specify)	77	
Not applicable not specialized	98	
No response.....	99	X

Q27

Type of organization :

For-profit organization.....	1
Incorporated Not-for-profit organization	2
Group or collective.....	3
Government department or agency (please specify level).....	77
No response.....	99

Q28

Charitable status :

Charitable organization.....	1
Not charitable organization	2
Don't know/No response.....	9

Q29

Year founded :

Please specify :.....	7777	>
Don't know/No response.....	9999	

Q31

Number of permanent, full-time paid staff in your organization :

Please count part-time or shared work positions as 1 for each unit of 35 hours per week. For example, if 2 employees each work 20 hours per week on average count this as 1 full-time position.

Round to the nearest whole position.

# of staff :	1	>
Don't know/No response.....	99	

Q32

At least 1 full-time staff member, DK/NR, Q31

If... AQ31 >= 1 or Q31 = 99

Number of staff specifically working in activities/programs designed to have a positive impact on the social well-being or health of your community:

Round to the nearest whole position.

# of staff involved in social impact activities/programs :.....	1	>
Don't know/No response.....	99	

Q33

Dance company, Q20

If... Q20 = 1,2

Your company currently includes :

Dance professionals (typically paid a salary or fee to dance, teach or choreograph).....	1
Leisure dancers	2
Both	3
No response.....	9

Q34 [0,2]

Rough estimate of total annual operating budget for the last fiscal year/annual reporting cycle :

If you are part of a larger organization, please provide the annual budget for your branch or unit related to dance activities only.

Please specify :.....	1	N
Don't know/No response.....	9	

Q30

Number of volunteers on a regular (i.e., year round) basis :

# Volunteers :.....	1	>
Don't know/No response.....	99	

Q35

First 3 digits of your organization's postal code : (If multiple locations, please provide postal code for head/main office)

Please specify :.....	1	>
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Q36 [1,5]

Language of activities :

English.....	1
French.....	2
Other (please specify) :.....	77

Q37 [0,2]

(Optional) If your organization has a document outlining its mission or mandate and vision that you would like to share with Canada Council for the Arts and Ontario Arts Council, please paste the text into the field below. This document will **not** be associated with your responses to the survey, which are confidential.

Q37B [0,2]

(Optional) If you would like to provide us with your organization's website address, please enter it below. Your website link will be submitted to Canada Council for the Arts and Ontario Arts Council linked to any documents you append but it will **not** be associated with your responses to the survey, which are confidential.

THNK

Thank you for taking the time to participate in this survey! To forward the survey link to other dance organizations in your network: www.ekos.com/dance

If you would like to visit the Dance Map, add your organization to the Dance Map, or make changes to your entry, go to <http://dancemap.canadacouncil.ca>. You can also visit the Dance Wheel at <http://dancewheel.ca/>.

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.

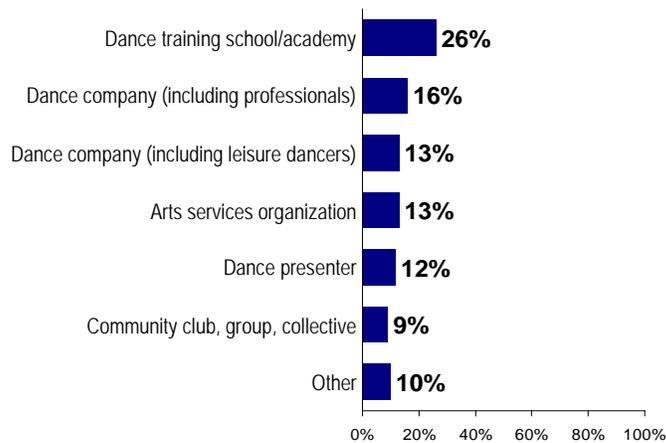
APPENDIX C
PROFILES OF RESPONDING
ORGANIZATIONS

TYPE OF DANCE ORGANIZATION

Of the dance organizations responding to the survey, one-quarter (26 per cent) describe themselves as dance training schools or academies. Over one in ten are professional dance companies (16 per cent), dance companies with leisure dancers (13 per cent), arts services organizations (13 per cent), or dance presenters (12 per cent). Nine per cent of dance organizations in the survey are part of a community club, group or collective. Ten per cent of respondents describe other types of dance organizations.

Chart 1
Types of Dance Organizations

“Best fit to describe your organization?”

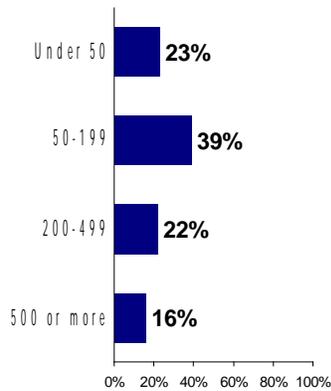


The survey includes responses from a wide range of dance schools and academies from the smallest to training institutions of considerable size. Roughly one-quarter (23 per cent) have had fewer than 50 students in the last year. Just over one-third (39 per cent) have had 50-199 students over the year, 22 per cent reported 200-499 students, and 16 per cent reported 500 or more students (including eight per cent who indicated they have had 1000 or more students).

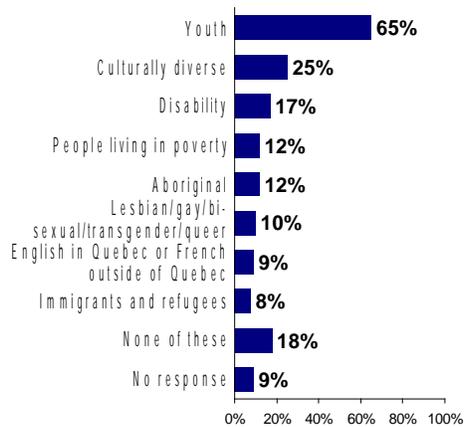
Dance training schools and academies typically offer classes to youth (65 per cent). Some classes are offered to culturally diverse segments (25 per cent), and/or to those with a disability (17 per cent). Other targets include people living in poverty (12 per cent), Aboriginal people (12 per cent), lesbian/gay, bi-sexual transgender or queer (LGBTQ) groups (10 per cent), official language minority groups (nine per cent), and immigrants and refugees (eight per cent). Nearly one in five (18 per cent) of dance training schools and academies indicate that they do not offer classes to any specific segment particular to equity groups or abilities.

Chart 2
Dance Training Schools and Academies

"Number of students you have had on average in the last 12 months"

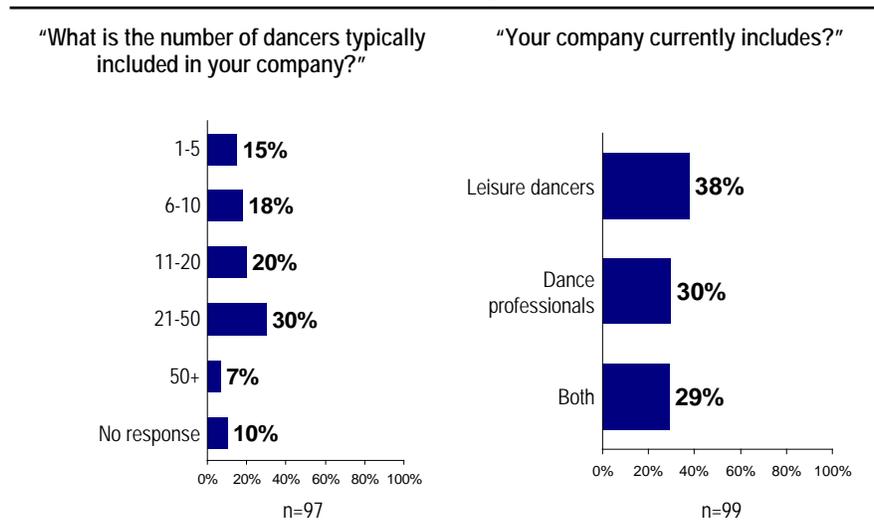


"Classes you offer to specific segments, particular equity groups or abilities"



One-third of dance companies in the sample have up to 10 dancers included in their company. One in five (20 per cent) companies in the survey have 11 to 20 dancers, and 30 per cent report having 21 to 50 dancers. Seven per cent have larger numbers of dancers in the company. Thirty per cent of dance companies responding to the survey are comprised solely of dance professionals. Another 38 per cent include only leisure dancers. Another 29 per cent include a mix of dance professionals and leisure dancers.

Chart 3
Dance Companies



Survey on Social Impact of Dance, 2015

Sub-Group Patterns of Findings:

- Dance companies with leisure dancers report a higher number of dancers than those with professional dancers (34 leisure dancers on average compared with 16 professionals).

Across the 42 responding presenters in the survey about half said that they present shows in a dedicated arts facility, although half also use a multi-purpose facility. Two out of three present at festivals and events in communities. One in three present shows in schools and in the community, outside of festivals.

Fifty service organizations responded to the survey. These included organizations dedicated to building capacity and skills of dance organizations, those involved in the development of networks and public education/awareness, and those providing funding. Some also provide facilities/space for dance.

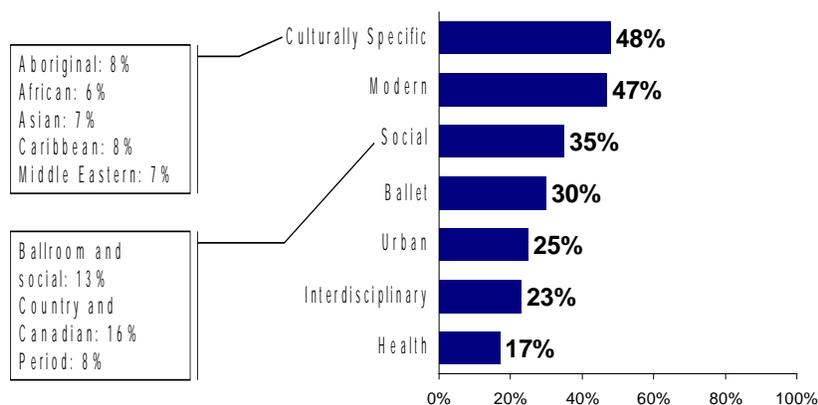
GENRES OF DANCE

Excluding the nine per cent of responding organizations that did not specify or do not offer programming in a particular genre, just under half of those organizations in the survey indicated dance activities offered in traditional or culturally specific areas (i.e., Aboriginal, African, Asian, Caribbean, European, and Middle Eastern folk)⁴. Similarly, just under half of responding organizations offer programming in modern and contemporary dance forms. Social forms of dance including ballroom, Country and Canadian, period and spiritual are offered by one in three responding organizations. Ballet is offered by another 30 per cent in the survey. Urban forms of dance (e.g., hip hop, b-boying/bgirling) and interdisciplinary dance forms (e.g., circus, musical theatre) are each offered by about one in four organizations in the survey. Health programming (zumba, creative movement) is offered by 17 per cent of respondents.

Chart 4

Dance Genres

"Dance forms your organization offers activities/programs in?"



⁴ Categorization of dance genres developed for the *Yes I Dance Survey* component of the Dance Mapping Study, Canada Council for the Arts, 2013.

Sub-Group Patterns of Findings:

- Compared with dance companies, presenters or leisure dance groups, dance schools are more likely than others to focus on ballet, modern and contemporary, interdisciplinary, urban or health forms of dance. Professional dance companies are more apt to offer modern and contemporary dance programming, while leisure dance organizations stand out in their offering of country and Canadian, as well as European forms of dance.

Table 1: Dance Genres by Organization Description

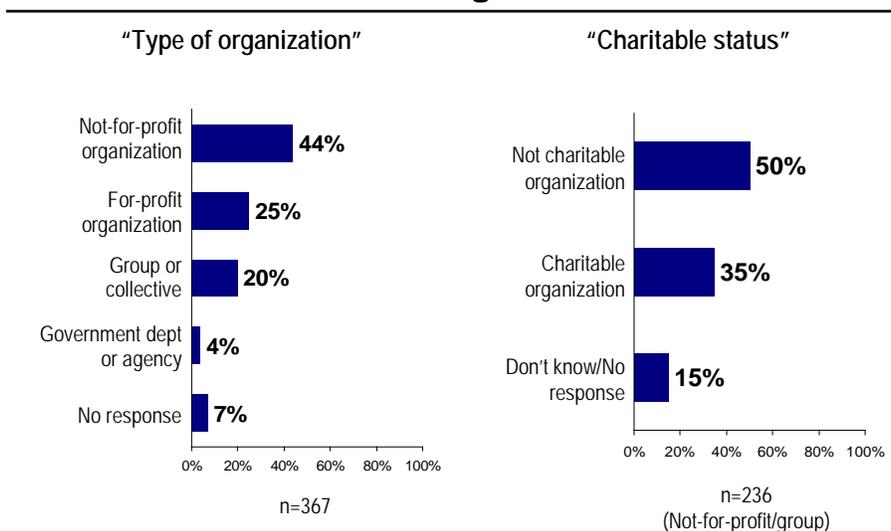
Dance forms your organization offers activities/programs				
	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters/Associations
<i>n=</i>	60	46	95	92
Contemporary and Modern (such as jazz, tap, and contact improvisation)	65%	9%	60%	47%
Ballet	28%	4%	58%	24%
Interdisciplinary and Circus (such as musical theatre, burlesque, acro/areal)	27%	2%	32%	24%
Health, Wellness & Sport (such as zumba, creative movement, pole, nia)	15%	2%	29%	9%
Urban (such as hip hop, bboying/bgirling, house, popping)	13%	4%	41%	29%
Country and Canadian (such as square, round, line, Quebec traditional)	12%	35%	5%	14%
Ballroom and Social (such as Lindy Hop, swing, blues, Balboa, cha-cha, Charleston)	12%	9%	23%	8%
European Traditional and Folk (such as Scottish country, International folk, Highland, Irish Step, flamenco)	10%	52%	25%	18%
Middle Eastern Folk and Contemporary (such as belly dance, Raqs sharqi, Egyptian, Israeli)	8%	17%	7%	2%
Asian Traditional and Contemporary (such as Bollywood, Bharatanatyam, Butoh)	7%	2%	6%	10%
Caribbean and Latin American Folk and Contemporary (such as salsa, Latin, Batchata)	7%	7%	13%	5%
Aboriginal and Indigenous Traditional and Contemporary (such powwow, drum dance)	5%	2%	1%	15%
African Traditional and Contemporary (such as Kizomba, gumboot)	5%	0%	5%	10%
Period Dance (such as contra, English country, Baroque)	2%	15%	2%	7%
Spiritual Dance (such as sacred circle, ecstatic)	2%	4%	1%	1%
Other	3%	7%	0%	5%
Not applicable not specialized	3%	0%	0%	21%

Dance forms your organization offers activities/programs				
	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters/Associations
n=	60	46	95	92
No response	0%	0%	0%	2%

NATURE OF ORGANIZATION

More than four in ten (44 per cent) of the dance organizations responding to the survey are not-for-profit organizations while one-quarter (25 per cent) operate for profit. One in five (20 per cent) of dance organizations form a group or collective. Four per cent of survey respondents are a government department or agency and the remainder (seven per cent) did not provide an organization type. Of the organizations describing themselves as not-for-profit or a group or collective, half (50 per cent) are not designated as a charitable organization, although one-third (35 per cent) are.

Chart 5
Nature of Organization



Sub-Group Patterns of Findings:

- For-profit organizations are more apt to offer ballet, modern and contemporary, ballroom, interdisciplinary, urban or health forms of dance.

Table 2: Type of Organization by Organization Description

	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters./Associations
<i>n=</i>	60	46	95	92
For profit organization	25%	2%	61%	8%
Incorporated Not for profit organization	52%	46%	24%	71%
Group or collective	13%	48%	7%	13%
Government department or agency	2%	0%	1%	5%
No response	8%	4%	6%	3%

REPRESENTATION, HISTORY AND SIZE OF ORGANIZATIONS

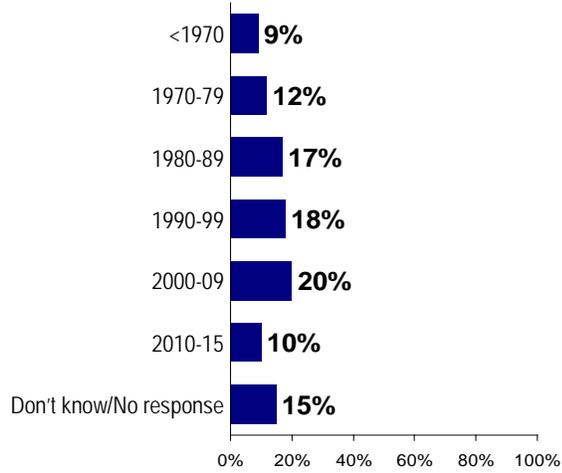
Over one-third of responding organizations are relatively long standing with 21 per cent founded prior to 1980 and a further 17 per cent founded during the 1980's. Nearly one in five (18 per cent) organizations in the survey was founded in the 1990's. Another one-third is fairly new with 20 per cent founded in the 2000's and 10 per cent started in the last five years.

Nearly three in ten (29 per cent) organizations report having no permanent, full-time paid staff. One-quarter (25 per cent) have one or two staff members, 18 per cent have three to five staff, and 15 per cent report six or more staff.

The survey indicates that responding organizations report having volunteers. Nearly one in ten dance organizations report using 50 or more volunteers. Only seven per cent said that they do not have any volunteers. (One-quarter did not provide a response.)

Over half of responding organizations did not disclose their annual budget, however, one in five (20 per cent) are very small organizations operating with less than \$50,000 annually. Just over one in ten (12 per cent) has an annual budget between \$50,000 and \$250,000, while seven per cent reported budgets of \$250,000 to \$1,000,000. Lastly, six per cent are larger organization with an annual budget of more than \$1 million.

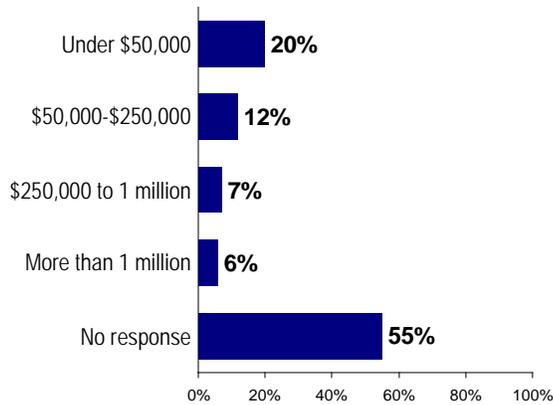
Chart 6
Year Founded



n=367

Survey on Social Impact of Dance, 2015

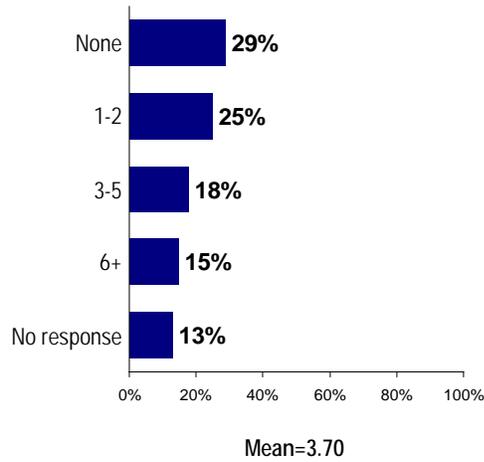
Chart 7
**Annual Budget for the Last Fiscal Year/
Annual Reporting Cycle**



n=359

Survey on Social Impact of Dance, 2015

Chart 8
Number of Permanent, Full-Time Paid Staff in Your Organization

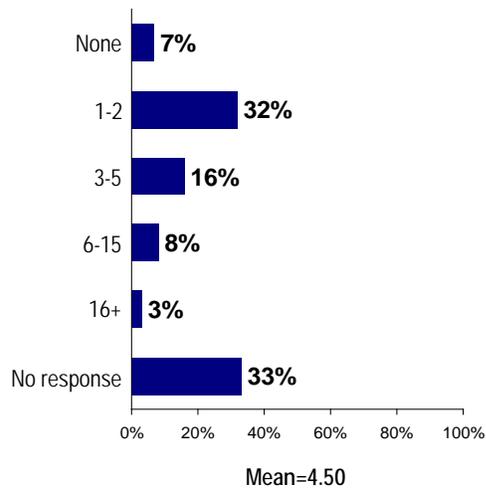


n=367

Survey on Social Impact of Dance, 2015

Chart 9
Number of Staff

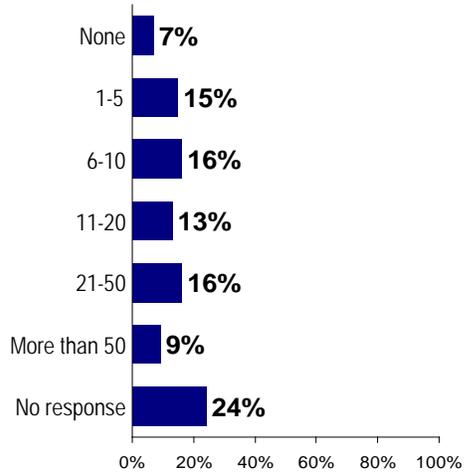
Number of staff specifically working in activities/programs designed to have a positive impact on the social well-being or health of your community



n=261

Survey on Social Impact of Dance, 2015

Chart 10
Number of Volunteers



n=364

Survey on Social Impact of Dance, 2015

Table 3: Organizational Characteristics by Organization Description

	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters/Associations
<i>n=</i>	60	46	95	92
Year founded				
<1960	3%	4%	3%	2%
1960-69	5%	11%	4%	4%
1970-79	8%	30%	8%	16%
1980-89	12%	11%	18%	20%
1990-99	25%	15%	21%	13%
2000-09	25%	9%	24%	18%
2010-15	8%	9%	12%	9%
Don't know/No response	13%	11%	9%	17%
Region				
British Columbia	18%	22%	17%	34%
Alberta	10%	7%	15%	8%
Saskatchewan & Manitoba	7%	15%	5%	6%
Ontario	33%	30%	44%	29%
Quebec	18%	15%	6%	13%
Atlantic	14%	9%	11%	10%

	Professional Dance Companies	Leisure Dance Groups	Academies/Schools	Presenters/Associations
<i>n</i> =	60	46	95	92
Territories	0%	2%	0%	0%
	MEAN			
Number of permanent, fulltime paid staff in your organization	3.66	0.68	3.48	5.11
Number of staff specifically working in activities/programs designed to have a positive impact on the social wellbeing or health of your community	4.62	7.50	4.75	2.61
Number of volunteers on a regular (i.e., year round) basis	22.8	12.7	23.3	35.3
Annual budget for the last fiscal year/annual reporting cycle	\$1,612,118	\$2,162,521	\$1,544,052	\$700,445

According to responding organizations in the survey, activities are offered in both official languages in every region across Canada; however, English is the primary language of activities outside of Quebec. Within organizations responding from Quebec, while most (88 per cent) activities are reported to be offered in French, nearly half (48 per cent) are also offered in English, too. Activities are offered in other languages according to eight per cent of responding organizations, notably for those in the survey in immigration or multicultural sectors, providing programming in ethnic disciplines, or offering social impact programming on cultural/ linguistic understanding.

Table 11: Language of Activities Offered by Responding Organizations by Region of Organization

	BC-Yukon	Prairies	Ontario	Quebec	Atlantic
Language of activities					
<i>n</i> =	86	63	137	42	39
English	100%	97%	100%	48%	92%
French	9%	8%	20%	88%	15%
Other (please specify) :	8%	13%	4%	10%	13%

A detailed breakdown of the areas where responding dance organizations offer programming are presented in the table below based on genres of concentration of the organization.

Table 12: Social Impact Areas by Dance Genre

Did your organization offer dance activities or other programming intended to have a positive social impact on residents in your community in these areas in the last 3 years? (Top 3 areas)

	Ballet	Modern	Interdisciplinary	Urban	Health	Ethnic	Social
<i>n</i> =	72	113	54	65	48	120	86
Fostering physical and psychological well-being of individuals, decreasing or mitigating risk factors such as obesity, high blood pressure, depression, anxiety, etc.	46%	43%	48%	46%	67%	44%	65%
Engaging or involving specific, vulnerable and marginalized segments of society to increase inclusion and connection to society, self-confidence and pride	22%	32%	26%	26%	25%	22%	21%
Promoting healthy development of children and youth , including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience, ability to cope (change/stress)	85%	64%	67%	69%	65%	52%	36%
Promoting intellectual enrichment including skills in the arts, creativity, self-discipline and focus, literacy	61%	64%	67%	65%	56%	48%	38%
Fostering cultural/linguistic appreciation and understanding , including empathy and respect, sense of pride and value of differences and commonality, celebration of culture, language and heritage, sense of belonging, identity	28%	30%	31%	28%	27%	59%	38%
Community vitality, energy, civic engagement , including increasing sense of safety, trust, and community participation (e.g., volunteerism), reducing isolation, building social and cultural connections	42%	49%	37%	43%	46%	53%	67%

* Percentages for all respondents for each social impact area found in chart on page 13. Significant higher values noted in bold.

APPENDIX D
PROFILES BY DANCE
ORGANIZATION TYPE

DANCE ORGANIZATION PROFILE

This section contains a profile of each of the five core dance organizations included in the study. The following definition of “core dance organizations” was used as the guideline for organizations to include in the sample.

- **Professional dance companies:** including companies/groups/troupes/crews that create, produce and perform, and clubs that facilitate opportunities for social dancing.
- **Dance training schools/academies:** including private and non-profit schools/academies, and secondary and post-secondary dance programs.
- **Leisure dance organizations:** includes only individuals who dance for leisure.
- **Presenters:** including specialized dance festivals, dance presenting events/series, pow wow committees, organizers of public dance events, community centres, and multi-disciplinary presenters/producers of live arts.
- **Service providers:** including specialized dance and multi-disciplinary performing arts networks, associations, and service organizations.

PROFILE OF DANCE ORGANIZATIONS

The following table provides “at a glance” characteristics of dance organizations participating in the study.

	Dance Training Schools	Professional Dance Companies	Leisure Dance Groups	Presenters	Associations
% offering social impact programming	65	80	70	68	58
Sectors	Sports and recreation Education/schools Civic engagement Youth issues	Education and Schools Multiculturalism Youth issues Senior's issues	Multiculturalism Civic engagement Sports and recreation	Civic engagement Sports and recreation Education and schools	Education and schools Civic engagement Multiculturalism
Programming areas	Promoting healthy development of children and youth	Fostering physical and psychological well-being Promoting healthy development of children and youth Promoting intellectual enrichment Community vitality	Fostering physical and psychological well-being Fostering cultural appreciation Community vitality	Community vitality Fostering cultural appreciation Promoting intellectual enrichment	Promoting intellectual enrichment Community vitality
Primary objective of individuals involved in their most important program	Develop children and youth	Evenly split among: Develop children and youth Civic/community engagement Physical/psychological well-being	Physical/psychological well-being	Civic and community engagement	Civic and community engagement
Primary target of most important program	Children Youth	Everyone	Women Men	Everyone	Everyone Youth Children

	Dance Training Schools	Professional Dance Companies	Leisure Dance Groups	Presenters	Associations
% offering social impact programming	65	80	70	68	58
Delivery method of most important program	Classes	Workshops Classes	Classes Workshops Cultural festivities Seasonal celebratory events	Workshops Community arts events	Workshops
# of years offering social impact programming	18	20	32	26	24
Dance forms	Contemporary and modern Ballet Urban Interdisciplinary and circus Health, wellness and sport Ballroom and social	Contemporary and modern Ballet Interdisciplinary and circus	European traditional and folk Country and Canadian Middle eastern folk	Contemporary and modern Urban Interdisciplinary and circus European and traditional Ballet Aboriginal and Indigenous	Contemporary and modern Do not offer specialty Ballet Urban
Business model	For-profit	Not-for-profit	Not-for-profit Groups or collective	Not-for-profit	Not-for-profit
Funding sources	Fee for service	Fee for service Government funding Individual donations In-kind contributions Partner organizations	Fee for service	Government In-kind contributions Foundation funds Corporate donations	Government Individual donations In-kind contributions Fee-for-service
# paid full-time staff	3	4	1	4	6
# volunteers	23	15	13	33	37

DANCE TRAINING SCHOOLS AND ACADEMIES

Ninety-five dance training schools participated in the survey, including private and non-profit schools/academies, and secondary and post-secondary dance programs. Of the dance organizations responding to the survey, one-quarter describe themselves as dance training schools or academies. Two-thirds of dance training schools responding to the survey have offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in the past three years. This is lower than the proportion of professional and leisure dance organizations offering social impact programming.

Dance training schools offer an average of eleven different types of social impact programming in the past three years, higher than any other type of dance organizations. Dance training schools tend to offer social impact programming in sports and recreation sectors (which comprises 63 per cent of their social impact programming). This is followed by social impact programming in education/schools (56 per cent), civic engagement (48 per cent) and youth issues (45 per cent).

Predominantly (noted by three in four), dance training schools indicate they offer social impact programming in the area of promoting healthy development of children and youth, including sense of self, confidence and pride, skills development, academic achievement, socialization and respect for others, resilience and ability to cope with change or stress. In fact, nearly all state that the healthy development of children and youth is part of their organization's core mandate. Likewise, nearly three in four state that the primary objective of their most important program is to develop children and youth. According to nine in ten or more of the dance training schools, the main benefits of programs focused on the development of children and youth are increased confidence, sense of self, and personal pride, increased socialization and teamwork, and increased empathy and respect for others.

Organizations responding to the survey reveal that an average of over 450 participants were reached in the past year through their most important program. The primary targets are children (age seven to eleven)(60 per cent) and youth (age 12 to 19)(61 per cent). By far, delivery of the most important program, the development of children and youth, is implemented through classes (stated by 90 per cent of dance training schools).

Dance training schools tend to be the younger of the dance organizations responding to the survey, involved in offering social impact programming for an average of 18 years (compared to the overall average of 22 years). These organizations tend to have increased (53 per cent, slightly lower than the average of 58 per cent) their social impact programming in the past three years or stayed the same (37 per cent, slightly higher than the average of 30 per cent).

The dance forms offered by dance training schools primarily include contemporary and modern (60 per cent), ballet (58 per cent), urban (41 per cent), interdisciplinary and circus (32 per cent), health, wellness and sport (29 per cent), and ballroom and social (23 per cent).

About two in three of dance training schools are for-profit organizations, while one in three are not-for-profit or a group or collective. They tend to use a fee for service approach to funding, with four in five dance training schools reporting participant fees as a source of funding, the highest among all types of dance organizations. One-quarter also receive individual donations or government funding, although this is the lowest incidence compared to other dance organizations. Roughly three-quarters (similar to the average among all dance organizations) have collaborated with other organizations in designing social impact programming; most often with community or recreation centres.

The work that dance training schools have put into partnerships, collaborations or associations to produce social impact programming have increased (56 per cent) or stayed the same (36 per cent) in the past three years. Of the different types of dance organizations, training organizations collaborate with the least amount of other arts organizations (an average of four compared to other organizations' averages of six to seven).

The number of students participating with dance training schools can vary greatly from less than 50 (23 per cent), 50-199 (39 per cent), 200-499 (22 per cent), and 500 or more (16 per cent). Aside from the primary target of youth (65 per cent), dance training schools also offer classes to other specific segments such as culturally diverse (25 per cent), disability (14 per cent), aboriginal (12 per cent), and people living in poverty (12 per cent).

Dance training schools most often indicate they have between one and two (31 per cent) or three to five (29 per cent) permanent, full-time paid staff. Seventeen per cent have six or more staff. Volunteers supplement the capacity of dance training schools, with an average of 23 volunteers per organization.

PROFESSIONAL DANCE COMPANIES

Professional dance companies include dance professionals who receive a salary or fees to dance, teach, or choreograph. Sixty professional companies responded to the survey, representing 16 per cent of all dance organizations participating in the study. Four in five professional dance companies responding to the survey have offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in the past three years; the highest among all dance organizations.

These professional dance companies offer an average of ten different types of social impact programming in the past three years. Professional dance companies tend to offer social impact programming in education and schools (which comprises 73 per cent of their social impact programming), multiculturalism (63 per cent), youth issues (56 per cent), and senior's issues (48 per cent). In fact, professional dance companies are more likely to offer social impact programming in these sectors than any other dance organization.

Around half of professional dance companies state that they offer social impact programming in the following areas:

- Fostering physical and psychological well-being
- Promoting healthy development of children and youth
- Promoting intellectual enrichment
- Community vitality

Professional dance companies offer these types of programming to about the same extent as other dance organizations. This may imply that professional dance companies may not specialize in an area compared with, for example, leisure and training organizations. Of these four areas, promoting intellectual enrichment and community vitality tend to be part of the organization's core mandate, as indicated by nearly nine in ten professional dance organizations.

Professional dance companies responding to the survey reported that an average of nearly 600 participants were reached in the past year through their most important program. Delivery methods of the program were typically through workshops or classes (stated by about half the companies), while one-third mentioned arts education school programs as a delivery method (a much higher incidence than any other type of organization). The primary target of their most important program was "everyone", according to half of the professional companies.

Professional dance companies tend to be the younger of the dance organizations responding to the survey, involved in offering social impact programming for an average of 20 years. Two-thirds of these organizations reported that they have increased their social impact programming in the past three years, higher than any other type of organization.

The dance forms offered by professional dance companies primarily include contemporary and modern (65 per cent), ballet (28 per cent), and interdisciplinary and circus (27 per cent).

About half of professional dance companies participating in the study are incorporated not-for-profit organizations, while one-quarter are for-profit organizations. They primarily implement a fee for service approach to funding (for two-thirds of professional companies), but they are also more likely than other organizations to include government funding (63 per cent), individual donations (58 per cent), in-kind contributions (50 per cent), and have programs paid for by a partner organization (33 per cent).

Professional dance companies are more likely than any other organization to have collaborated with others in designing social impact programming, according to nine in ten respondents. Professional dance companies have most often collaborated with other arts organizations (73 per cent) and community or recreation centres (66 per cent). They are also more likely than other organizations to have collaborated with not-for-profit organizations in non-arts sectors (59 per cent).

The work that professional dance companies have put into partnerships, collaborations or associations to produce social impact programming have increased (54 per cent) or stayed the same (43 per cent) in the past three years. Professional dance companies collaborate with an average of six different arts organizations (in line with the overall average).

Consistent with the average number of staff for organizations overall, professional dance companies have an average of four full-time paid staff. Professional dance companies utilize volunteers much less than other dance organizations; while the average amount of volunteers for organizations overall is 25 volunteers, the average for professional dance companies is 15 volunteers.

LEISURE DANCE ORGANIZATIONS

Leisure dance organizations accounted for 13 per cent of the dance organizations participating to the survey, for a total of 46 organizations with individuals who dance for leisure. Seven in ten leisure dance organizations responding to the survey have offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in the past three years. This is lower than the result reported by professional dance companies, but higher than the other organizations participating in the survey.

Leisure dance organizations offer an average of five different types of social impact programming in the past three years, lower than any other type of dance organization. Leisure dance organizations tend to offer social impact programming in multiculturalism sectors (which comprises 63 per cent of their social impact programming), followed by civic engagement (59 per cent) and sports and recreation (53 per cent).

Over half of leisure dance organizations indicated they offer social impact programming in three main areas: fostering physical and psychological well-being of individuals (69 per cent), fostering cultural/linguistic appreciation and understanding (59 per cent), and community vitality, energy, and civic engagement (56 per cent). Nearly three in four stated that physical/psychological well-being is the primary objective for the individuals involved. Most (eight in ten) leisure organizations indicated that fostering physical and psychological well-being of individuals and fostering cultural/linguistic understanding is part of their core mandate.

Leisure dance organizations responding to the survey stated that an average of just under 500 participants were reached in the past year through their most important program. The primary targets are women (63 per cent), men (53 per cent), or "everyone" (47 per cent). Delivery of their most important program is through the common method of classes (66 per cent) or workshops (53 per cent), but is also more likely than other organizations to offer the program through cultural festivities (41 per cent) or seasonal celebratory events (25 per cent).

These leisure dance organizations tend to have been offering social impact programming for longer than any other type of organization, for an average of 32 years. These organizations are also more apt to have maintained the same level of social impact programming in the past three years (half have stayed the same, compared to the average of 30 per cent).

The dance forms offered by leisure dance organizations are varied, with half offering European traditional and folk, followed by country and Canadian (35 per cent), middle eastern folk (17 per cent), and period dance (15 per cent).

The structure of leisure dance organizations are divided between groups or collectives and incorporated not-for-profit organizations. They tend to use a fee for service approach to funding, with nearly four in five leisure dance organizations (78 per cent) reporting participant fees as a source of funding. They are also more likely than any other type of organization to fund through memberships in their organization (59 per cent). One-quarter also receive individual donations or government funding, although this is among the lower incidence compared to other dance organizations.

Roughly three-quarters (similar to the average among all dance organizations) have collaborated with other organizations in designing social impact programming; often with arts organizations or other not-for-profit non-arts sectors. The majority of work that dance training schools have put into partnerships, collaborations or associations to produce social impact programming stayed the same (59 per cent) in the past three years. Leisure dance organizations have collaborated with an average of six other arts organizations in the past three years.

Most leisure dance organizations have no permanent, full-time paid staff. These organizations also claim the lowest number of volunteers, with 13 volunteers on a regular basis, compared to the average among all organizations at 25.

PRESENTER ORGANIZATIONS

Presenters accounted for a total of 44 out of 367 organizations who participated in the study. Nearly seven in ten presenters responding to the survey have offered a dance activity or program with the aim of achieving an impact on the social well-being or health of the community in the past three years.

Presenters have offered an average of twelve different types of social impact programming in the past three years, higher than the average for other dance organization. Presenters tend to offer social impact programming in many sectors, including civic engagement (53 per cent), sports and recreation (47 per cent) and education and schools (47 per cent).

Over half of presenters indicated they offer social impact programming in three main areas: community vitality (63 per cent), fostering cultural/linguistic appreciation and understanding (53 per cent),

and promoting intellectual enrichment (53 per cent). Nearly two-thirds stated that civic and community engagement is the primary objective for the individuals involved in their most important program.

Presenters responding to the survey stated that an average of just over 750 participants were reached in the past year through their most important program. The primary target of their most important program, noted by over half of presenters, is “everyone”. Delivery of their most important program is through workshops (63 per cent), followed by community arts events (43 per cent). Presenters are less likely to deliver their most important program through classes, though two in five still do so.

These presenters tend to have been offering social impact programming for an average of 26 years, slightly above the average for dance organizations overall. Just over three in five presenters indicated that their social impact programming has increased in the past three years.

Many different dance forms are offered by presenters. Contemporary and modern is the most popular with over half of presenters offering this form. One in five to one-third of presenters offer urban, interdisciplinary and circus, European and traditional, or ballet. Presenters are also more likely than other dance organizations to offer Aboriginal and Indigenous dance (18 per cent compared to the average of eight per cent).

Two-thirds of presenters are incorporated not-for-profit organizations. They are supported primarily through government funding (67 per cent), followed by in-kind contributions (53 per cent). They are more likely than other organizations to also receive foundation funds (47 per cent) and corporate donations (40 per cent).

Nearly three-quarters (similar to the average among all dance organizations) have collaborated with other organizations in designing social impact programming (77 per cent); most often with arts organizations (86 per cent of those collaborating). Three in five presenters indicate that the work put into partnerships, collaborations or associations to produce social impact programming increased in the past three years. Presenters have collaborated with an average of four other arts organizations in the past three years, slightly lower than the average.

Most presenters have an average of four permanent, full-time paid staff. These organizations also rely on volunteers, with 33 volunteers on a regular basis, compared to the average among all organizations at 25.

SERVICE ORGANIZATIONS/ASSOCIATIONS

Service organizations and associations, herein referred to as “associations”, accounted for 13 per cent of the 367 organizations who participated in the study; 48 distinct associations. Over half (58 per cent) of the associations responding to the survey indicated they have offered a dance activity or program

with the aim of achieving an impact on the social well-being or health of the community in the past three years.

Associations have offered an average of nine different types of social impact programming in the past three years, similar to the overall average for dance organizations. Associations tend to offer social impact programming in education and school sectors (71 per cent), followed by civic engagement (57 per cent) and multiculturalism (46 per cent).

Over half of Associations indicated they offer social impact programming in the areas of promoting intellectual enrichment and community vitality (61 per cent each). As with presenters, nearly two-thirds of associations indicated that civic and community engagement is the primary objective for the individuals involved in their most important program.

Associations responding to the survey reported that an average of nearly 700 participants were reached in the past year through their most important program. The primary target of their most important program, is "everyone" (43 per cent), followed by youth (29 per cent) and children (21 per cent). Again, as with presenters, delivery of their most important program is through workshops (61 per cent), and less are likely to deliver their most important program through classes, though nearly two in five still do so.

These associations tend to have been offering social impact programming for an average of 24 years, slightly above the average for dance organizations overall. Nearly three-quarters of associations indicated that their social impact programming has increased in the past three years.

Roughly one-third of associations stated that they offer contemporary and modern dance. Another one-third said that they do not specialize in a dance activity. Other dance activities offered include ballet and urban (one-quarter each).

Three-quarters of associations are incorporated not-for-profit organizations. They are supported primarily through government funding (68 per cent), followed by individual donations (57 per cent), in-kind contributions or fee for services (half each).

Over three-quarters (similar to the average among all dance organizations) have collaborated with other organizations in designing social impact programming; most often with arts organizations (68 per cent). Half of associations indicate that the work put into partnerships, collaborations or associations to produce social impact programming has either increased or stayed the same in the past three years. Associations have collaborated with an average of ten other arts organizations in the past three years, slightly higher than the average.

Most associations have an average of six permanent, full-time paid staff. These organizations supplement their capacity with volunteers, with 37 volunteers on a regular basis, compared to the average among all organizations at 25.

APPENDIX E
ADDITIONAL DESCRIPTIONS OF
SUCCESSFUL SOCIAL PROGRAMS

SUCCESSFUL DANCE PROGRAMS

"This program has increased socialization among the participants and brought enjoyment to their lives as well as taught them skills"

"The dancers also love sharing their dance with others in the community through these shows and enriching the lives of others of all ages"

"Introduces community celebration and sharing through the arts to new learners and participants every year"

"Working with the [...] to create workshops that have an impact on sense of belonging to the community and increasing emotional health and wellbeing has been tremendously successful"

"Modern square dancing offers people physical activity, mental activity, fun friendliness, social engagement with other members of the club and squares..."

"Providing a recreational opportunity in the community for seniors and others to enhance their physical and mental health and wellbeing"

"Partnering with our district, we offer after school arts education programs at local schools to encourage physical activity, confidence building, social interaction"

"[...] program is designed to help teachers in the school system deliver a participatory dance program that ignites children's creativity, contributes to their health and fitness, and is fun to do"

"Through social dance and music, people have a sense of belonging, moves them out of isolation, participate in wholesome activities with people of all ages that respects one another in a safe, fun and healthy environment"

"The [...] program is targeted to at-risk youth and is based on the premise that no child should be denied the opportunity to experience dance"

"Hold [...] dance classes for youth with special needs, providing a safe space for creativity and self-expression"

"Makes children 6-20 proud and feel confident about themselves as well as the community as a whole"

"Our programming has always worked to nurture, cultivate, and connect members of the arts community with the rest of the world"

"A collaboration with a psychoanalyst to do audience engagement and educational support in pre-show talks"

"Education program teaching primary school children about the different dance genres practiced in Canada and providing examples of the artists who have immigrated here to practice those dance forms..."

"You'll learn to move with less effort and notice the relationship between movement and thought, increased mental awareness and creativity"

"The program introduces a holistic approach to professional development and ongoing personal and artistic growth. It works to build professional skills, knowledge, and attitudes; facilitate networking with peers, mentors, and service organizations; and encourages young artists to take charge of their careers and become fluent in the business of their art form"

"We hold weekly lessons that teach dance, history, and culture while promoting physical and mental health"

"We teach a highly sought out program for ballet from the UK known as the [...]. This program has a set syllabus and structured lesson plans that teach children to have many life skills"

"Students spanning over 5 continents receiving the respect of peers"

"It's the ethnic dress that many associate with. In the school system where we have taught and performed, the multi-culturalism has always been a lauded aspect"

"[The] studio became very successful in offering multicultural dance programs, example Indian, Chinese, Russian, Ukrainian dances for the community, to create an awareness and increase a respect between cultures"

"Offer our dance form to the immigrant communities as an instant social connection"

"Partner with community dance studios to offer inclusive & accessible dance programs for dancers with disabilities"

"I and a group of volunteers adapt folk dances and create dance routines that intellectually challenged individuals of varied ability levels can participate in. This program has increased socialization among the participants and brought enjoyment to their lives as well as taught skills to them"

"Many of our students receive funding through Chance 2 Grow, a program that is administered by Child and Family Services, opening up opportunities for many families that could not afford to have their children registered in dance"

"[...] Program provides movement workshops free of charge for groups in our community ranging from senior homes to at risk youth"

"An annual Winter Celebration that includes over 500 performers and an audience of over 2500 people. Student created and driven, focusing on all the arts and Alberta Education Curriculum"

"Annual [...], Dance and Arts camp - 12 year running, creates increased and more varied opportunity for local learners and participants; helps create renewed inspiration for continued learning and participation for the rest of the year; brings up the level of local learners; introduces community celebration and sharing through the arts to new learners and participants every year"

"Annual Terry Fox Dance for Cancer Research. Run entirely by volunteers with participation by dance clubs from throughout the province. Community members welcome"

"[...] is an organization who has served the dance community for over 21 years. Our programs are designed to enhance, connect and feed each other, networking with the community we serve to work with international connections. Our programming has always worked to nurture, cultivate and connect members of arts community to the rest of the world. Our ongoing programs consist of Presentations, Workshops, Youth Arts Programming and Conferences/forums"

"40 dance workshops delivered in 4 health centres in Ottawa with supporting projects at (name of school) facility and 4 Ottawa theatre venues; project is multi-generational involving dancers, seniors and volunteers"

"Demonstrations in care homes are very well received by the senior residents. It also encourages the dancers in our club, which is primarily recreational, to perfect some demonstration dances. Residents enjoy the wide variety of ethnic dances as well as music and costumes"

"Every year our organization assists in planning an open air, daylong event that is free to the public and may be attended by anyone. This event not only educates attendees in the diversity of culture in our area, it also promotes pride in the participants and raises the self-esteem of our youth"

"Exposing young dancers, high school students to professional dance. We had terrific participation for several of the performers we brought in"

"The event's purpose is to allow Ottawa residents to discover Latin dancing as well as give social dancers a great outdoor dance floor"

"Fundraising dances engage the local community, our dance students and provide funds for local charity initiatives"

"having the demo team go out to a service or cultural club and perform and then get audience participation in doing an easy dance to encourage interest in dancing - anyone can do it"

"Offering free dance classes to the elderly and bringing our senior citizen dance troop to perform at nursing homes"

"Our annual charity intensive focuses on hosting a 4 hour workshop with 4 different classes taught by hip-hop choreographers. Every year we partner with a local non-profit organization, especially those focused on youth development, to build awareness to their cause within the community"

"Our [...] program for toddlers has been very successful in our area. Our focus on creativity and fun learning has had a great response from parents and students"

"Residency program that bridged First Nations communities with non-First Nations Communities. Present funding partner is the Office of the Treaty Commissioner who highly value the use of arts and cultural programming in addressing sensitive social issues"

"They are all the same formula. Participatory potluck followed by active dance workshop with someone from a chosen community, followed by recreational international dancing. They are all successful"

"We challenge schools across the province to spend 20 minutes dancing on International Dance Day. This can take any form desired by/convenient to the teachers and school administration. We get uptake in the 1000s of staff and students, especially from rural communities"

"We have initiated an annual dinner/dance for the local Boys and Girls Club, where our Club members make and share dinner with the boys and girls, and then we teach some square dance steps and dance for the evening. It's great to see the children so excited to dance (after they get over their shyness). It's good for all involved!"

"We hold a weekly social dance in a local community centre. We are open to all community members and have seen an increase in social bonding in the group, as well as increased skill and enjoyment of the dance itself. We have a diverse membership and have had dancers from 10 to over 80 participate regularly"

"We offer a baby-wearing ballet class that is aimed at young moms. It is a way for them to exercise, meet other new moms going through the same things and introduces the babies to music and movement at a young age"

"We offer burlesque dance classes to women of all shapes and sizes and ages. Our weekly classes help to empower women and to create confidence and community"

"Classes offer progressive training with professional teachers. All registered members participate in performing opportunities at a mix of traditional and non-traditional venues a few times a year"