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# Survey of Public Funders



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



## **Canada Dance Mapping Study: Survey of Public Funders**

**Final Report**

**Submitted to:**

**Canada Council for the Arts**

**Submitted by:**

**Nordicity**

**April, 2013**

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## Executive Summary

The present study, *Survey of Public Funders*, is one of several research initiatives being undertaken as part of the broader Canada Dance Mapping Study. The purpose of the overall study is to build an evidence-based profile of the breadth and depth of dance activity in Canada. Within that context, the purpose of the *Survey of Public Funders* is to collect primary data regarding support from public funders in Canada to the dance field. In particular, the study seeks to identify what types of dance activity are being funded publicly, for whom, where, how and by what types of public funders.

The *Survey of Public Funders* is primarily based on the collection and analysis of primary data. Nordicity designed and administered an online survey in order to collect data from a pre-determined group of public funders that were identified as potential supporters of dance activity in Canada.

The survey was distributed to a total of 74 public funding organizations across Canada including federal, provincial/territorial and municipal ministries or departments, agencies, crown corporations, and arms-length agencies and foundations.<sup>1</sup> Public funding bodies that administer funding programs under which dance or dance-related activity (including multi-disciplinary activity with a dance component) might be eligible were sent a link to the survey and asked to participate. Of the 74 organizations that received the survey, 40 organizations responded with useable responses (i.e. responses that yielded at least a minimum of useable data), resulting in a 54% response rate.

Overall, the response to the survey of funders was quite high and demonstrated a good distribution both geographically across Canada and in terms of the types of organizations that responded. That said, there are a few key gaps in the data as a result of various scope, time and budget constraints. In addition, there were a number of normal data collection challenges resulting from a need to collect consistent data from a wide variety of organizations with varying structures and reporting methods. As such, there is likely much more support for dance activity in Canada than what could be recorded and reported in this study. A discussion of suggested areas for further study to address these gaps is provided at the end of the report (Section 7).

The largest number of survey respondents were located in Ontario and British Columbia. The number of respondents from Quebec was fairly low, but this is likely due to the fact that there are fewer larger cities in Quebec and thus many municipal-level funders would not have been captured in the scope of this study, very likely underrepresenting how much support there is for dance in the province.

Among the organizations that responded to the survey, the majority identified themselves as organizations with a municipal jurisdiction (55%), meaning that they are authorized to offer support programs only within the geographical area of the municipality within which they operate. The next largest group of respondents identified themselves as provincial/territorial-level funders (35%).

Close to half (45%) of the organizations that responded to the survey identified themselves as falling directly under government jurisdiction (a ministry, department, division, branch or unit), whether municipal, provincial/territorial, or federal. Just over a third of the organizations that responded

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<sup>1</sup> Please note that in order to keep the scope of the research at a manageable level, municipal-level funders were limited to those organizations whose jurisdiction was a provincial or territorial capital city, a municipality listed as a key Census Metropolitan Area (CMA) by Statistics Canada, or a municipality considered a suburb or regional extension of a major CMA city recording a population of 100,000 or more.

identified themselves as an arm's length organization and less than a quarter identified themselves as either a crown corporation or other government agency.

The vast majority (93%) of the public funders that responded to the survey indicated that the development and promotion of the arts and culture is part of the core focus of their general mandate. This figure also implies that 7% of respondent organizations do not count support for the arts and culture as a primary focus of their organizational mandates but nevertheless support dance activity in some form.

The organizations captured in the *Survey of Public Funders* administer a combined total of 128 operating and/or project-based grant programs for which dance activity could be eligible. Of these funding programs, almost one quarter are annual operating grant programs and over a quarter are project-based grant programs for organizations.

The study shows that respondent organizations awarded a total of about 5,271 grants to organizations, individuals and/or projects related to dance in 2010/2011, which represents almost 30% of the total number of grants awarded by those organizations in that year. Note that this number includes multi-disciplinary activities that include dance.

Through those grants, organizations captured by the *Survey of Public Funders* collectively awarded a total of over \$300 million to organizations, individuals and projects related to dance in 2010/2011, representing about 50% of the total reported funding allotted by those organizations in the same year. Note that this number includes multi-disciplinary activities that include dance and does not isolate the dance component. Thus this amount overstates the funding awarded exclusively to dance.

The majority of funding dollars allocated to dance activity in 2010/2011 was in the form of operating funding (55%). In addition, the majority of the funding dollars allocated to dance activity by participating public funders in 2010/2011, across all types of grants, was allocated to organizations or projects with a general arts-culture focus that included a dance component (77%). Only 22% of funds allocated to dance activity in 2010/2011 were awarded to organizations or projects with a dance-specific focus.

When it comes to the types of dance activity that were funded, the study indicates that virtually no funding was allocated to for-profit professional dance activity by respondent organizations over the four-year period being examined. The largest volume of funding dollars reported by respondent organizations was awarded to non-profit professional dance activity, across all types of grants.

Pre-professional training and non-professional dance activity were two other areas of dance activity that received for a significant amount of funding. Indeed, pre-professional training received the second largest amount of funding dollars awarded in the form of operating grants in all four of the years examined. And non-professional dance activity was the second most significantly funded type of dance activity for project-based funding.

Less than 40% of respondents indicated that they administer awards or prizes that include a monetary reward. Only 28% of respondent organizations reported providing some form of in-kind support to organizations and/or individuals, such as marketing and promotional services, training and professional development services, providing access to facilities at a reduced rate, and supplying human resources for events and performances.

This study provides an overview of how dance activity is being supported and offers a starting point for understanding the funding ecosystem for dance in Canada. There are a number of areas touched upon in this study for which additional targeted research would be an important step in gaining a better and more detailed understanding of the funding ecosystem for dance in Canada. As such, this study provides a good base from which to launch further, more detailed investigations in key areas related to public support for dance activity in Canada.

## 1. Introduction

### 1.1 Background: The Canada Dance Mapping Study

Key stakeholders amongst Canadian public arts funders, dance service organizations and the dance community have identified a pressing need to “map” the presence of dance in Canada—particularly in light of the many recent social, technological, cultural and demographic changes that are influencing how dance is practiced and who participates in dance in Canada. As such, the Canada Council for the Arts (Canada Council), in association with the Ontario Arts Council (OAC) have launched the Canada Dance Mapping study which will create a map of dance activity in Canada. The map will be drawn from evidence-based research and on the complex ecology, economy and environment of dance in this country. The purpose of the overall study is to build an evidence-based profile of the breadth and depth of dance activity in Canada.

In so doing, the study will seek to outline a profile of Canadian dance activity (i.e. identify the diversity of dance styles, genres, and techniques), the ecology of dance in Canada (i.e. who is participating in dance, how and where); the political landscape that influences dance in Canada (i.e. art and cultural policy at all levels of government); the economic environment of dance in Canada (i.e. the economic conditions of Canada’s dance professionals and dance organizations, the level of public support and investment in dance and the economic impact of dance in Canada); the social impacts of dance in Canada (i.e. the level of audience participation and engagement in dance and its impact on cultural identity, health and well-being); and the technological environment that influences dance activity in Canada (i.e. dance presented through film, television and other digital media outlets, technologies that influence the creation, production and presentation of dance).

The Canada Dance Mapping Study and all research initiatives related to the study follow these guiding principles:

- be inclusive;
- be artist-centred;
- focus on the intersections within and outside the field;
- be non-hierarchical;
- employ a narrative-based approach;
- be future-oriented;
- employ both quantitative and qualitative evidence;
- add value for artists and organizations; and

- foster and promote discussion with the dance field and amongst its collaborators, funders, and other networks.

## 1.2 Survey of Public Funders: Study Mandate

The present study, *Survey of Public Funders*, is one of several research initiatives being undertaken as part of the broader Canada Dance Mapping Study. The purpose of the *Survey of Public Funders* is to collect primary data regarding support from public funders in Canada to the dance field. In particular, the study seeks to identify what types of dance activity are being funded publicly, for whom, where, how and by what types of public funders.

In addition to mapping the public funding ecosystem for dance in Canada, the results of this study will feed into the broader Canada Dance Mapping Study in order to fill existing data gaps and inform some of the key questions that the Canada Dance Mapping Study is seeking to answer, such as:

- Where is dance activity supported in Canada?
- What are the economic conditions of Canada’s dance professionals and dance organizations?
- What is the infrastructure that supports dance in Canada?
- What government policies, legislation, and programs impact dance across Canada?

Within the context of the broader Canada Dance Mapping Study, this research will shed some light on the nature of the relationship between public support and dance activity in Canada.

In addition, information regarding the current state of public support for dance in Canada will inform community decision-makers when it comes to policy decisions, strategic planning (at the organizational and sector level) and the development of initiatives to support dance in Canada.

## 1.3 Survey of Public Funders: Methodology

The *Survey of Public Funders* is primarily a data collection exercise based on the collection and analysis of primary data. To that end, Nordicity designed and administered an online survey that was distributed to a pre-determined list of public funders across Canada identified as potential funders for dance activity.

Prior to launching the survey, Nordicity undertook a robust process for identifying the universe of organizations that should receive the survey—i.e. a list of public funders that support the dance field across Canada (i.e. the “scoping” phase of the study). In order to do so, Nordicity consulted materials provided by the dance research working group<sup>2</sup> and conducted desk research to identify public funding bodies that have programs that may support dance activity.

The criteria for identification included any public funding bodies that administered funding programs under which dance or dance-related activity (including mutli-disciplinary activity with a dance component) might be eligible according to the criteria available on the respective organizations’

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<sup>2</sup> The dance research working group is made up of representatives from the Canada Council for the Arts and the Ontario Arts Council and was formed specifically for the Canada Dance Mapping Study.



websites.<sup>3</sup> These criteria allowed enough flexibility to include public funding bodies that may not be dedicated specifically to funding arts/culture, but that may fund dance organizations, projects and activities through other granting programs (e.g. community and social development, education, sports and recreation, and health and wellness).

The online survey was developed using the Canadian-based Fluidsurveys, and was distributed via an open URL (link) to the list of public funders identified during the scoping phase of the project (described above).

The survey questionnaire itself followed a skip-logic to streamline the data input process for respondents, and was designed to be as inclusive and flexible as possible given the range of organizations that would be required to provide data.

The principal purpose of the survey was to gather quantitative data on the types of support that organizations provided (e.g. grants, prizes and awards, and in-kind contributions) as well as what types of organizations, groups and collectives, individuals and activities their programs supported. Organizations were also asked to provide statistics on the number of grants and other types of support they provided as well as the volume of funds (i.e. dollars) that they distributed across a number of different categories. A text-only copy of the questionnaire is available in Appendix B at the end of this report.

Respondents were asked to provide these statistics for a total of four years (from 2007/2008 to 2010/2011). They were asked to report their statistics using their regular reporting years in order to lessen the burden of providing statistics over a period that may not match their regular reporting years. About half of respondents indicated that their reporting year lines up with the government fiscal year (April 1-March 31) while the other half indicated that they use the calendar year (January 1 – December 31). As such, when completing the survey each reporting year captures both models. For example, for reporting year 2010/2011 organizations using a government fiscal year would report on the year that ran from April 1 2010-March 31 2011, whereas organizations using a calendar year would report for the year that ran from January 1-December 31 2010.

The survey was distributed to 74 public funding organizations across Canada including federal, provincial/territorial and municipal ministries or departments, agencies, crown corporations, and arms-length agencies and foundations.<sup>4</sup> Survey respondents were distributed a link to the survey via email. Both email and phone call reminders were conducted in order to help encourage a higher response rate. The phone call reminders proved a particularly important part of the process as it allowed the research team to directly discuss and address any questions or issues that respondents may have had, which helped clarify the process for them and ultimately encouraged a greater

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<sup>3</sup> Please note that for the purposes of this exercise a public funder is defined as a government ministry or department, government agency, arms-length agency or foundation, or crown corporation that directly distributes public funds or in-kind support through grants, awards and other support programs. Public funds are defined as funds being directly distributed on behalf of a government ministry, department or agency.

<sup>4</sup> Please note that in order to keep the scope of the research at a manageable level, municipal-level funders were limited to those organizations whose jurisdiction was a provincial or territorial capital city, a municipality listed as a key Census Metropolitan Area (CMA) by Statistics Canada, or a municipality considered a suburb or regional extension of a major CMA city recording a population of 100,000 or more.

number of responses. The month-long survey engagement period extended through the months of October and November, 2012.

Of the 74 organizations that received the survey, 40 organizations responded with useable responses (i.e. responses that yielded at least a minimum of reliable, useable data for key survey questions), resulting in a 54% response rate. About 90% of those responses provided complete data, while the rest provided partial, useable data. A list of participating organizations is provided in Appendix C at the end of this report.

As this survey was being used to collect data for which there is no other pre-existing data and because it was being treated as a survey of a pre-determined list of public funders, the data collected is presented as-is and no “gross-up” methodology was applied.<sup>5</sup> As a result, the data and figures contained in this report likely understate the actual size of the funding ecosystem for dance in Canada. That said, because the figures are based on actual responses from organizations (and not extrapolations from those responses), the survey data is, in Nordicity’s view, reliable and defensible.<sup>6</sup>

#### **Potential gaps and limitations of data collection**

Overall, the response to the survey of funders was quite high and demonstrated a good distribution both geographically across Canada and in terms of the types of organizations that responded. That said, there are a few key gaps that exist in the data that we received. These gaps resulted from scope, time and budget constraints related to the study as well as normal data collection challenges resulting from a need to collect consistent data from a wide variety of organizations with varying structures and reporting methods. For example, the data categories or the level of granularity of the data being requested in the survey may not line up with the ways in which many of the respondent organizations internally organize and report on their funding statistics. As such, many organizations had to make an extra effort to rearrange their data in order to fit the categories outlined in the survey. For many organizations, this was not possible for a number of reasons which resulted in some data gaps. Moreover, this challenge was heightened for many funders whose primary focus is not the support of arts and culture per se. Many of these organizations may not have been able to easily extract funding data related to support for dance due to the scope of their organizations and programs. This likely resulted in a lower response rate among non-traditional arts funders than among typical arts and culture funders.

The key data gaps are outlined below. A discussion of suggested areas for further study related to these key gaps is also provided in Section 7 of this report.

1. **Federal government funding:** While we received responses from key federal organizations such as the Canada Council for the Arts and the Department of Canadian Heritage, it proved very difficult to solicit a response from other Federal ministries or departments that might

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<sup>5</sup> Gross-up methodologies are sometimes used when data is collected from a representative sample of a survey universe. In these cases, a gross-up factor is used to gross-up the survey results to be representative of the entire universe. In this case, since the universe is so small and somewhat undefined due to a lack of previous data in this area, no gross-up was used and data from the sample is presented “as-is”.

<sup>6</sup> More information about the distribution of our survey responses across the different categories of funding bodies and geographically across Canada is provided in Section 2: Profile of Public Funders.

indirectly support dance activity, e.g. Department of Foreign Affairs and International Trade, Department of Citizenship and Immigration, Department of Aboriginal Affairs and Northern Development.

2. Municipal-level funders:

- a. Limited sample of municipal-level funders: Due to a number of constraints related to the scope of the study, the sample of municipal-level funders was limited to those organizations whose jurisdiction was a provincial or territorial capital city, a municipality listed as a key Census Metropolitan Area (CMA) by Statistics Canada, or a municipality considered a suburb or regional extension of a major city recording a population of 100,000 or more. As such, there are many smaller municipal-level funders whose data were not captured, although their contribution and support to dance may be quite significant, particularly for organizations in their respective local communities.<sup>7</sup>

In particular, this scope constraint at the municipal level may have had a greater impact on the representation of the level of support available to dance in Quebec where municipal-level funding (particularly coming from the municipalities themselves) is a significant source of support but where most cities would not have met the size requirement outlined by the scope definition used for this study.

- b. Municipal departments: Some respondents completing the survey on behalf of a municipal government provided data for the entire municipality, while others only reported on behalf of a specific branch or unit. This discrepancy results from the variances in the sizes and structures of the municipal governments surveyed.

In cases where the size and structure of the municipality required department-specific reporting, Nordicity attempted to ensure that all departments, branches and units that offered funding that could support dance activity received an invitation to complete the survey. Nonetheless, it is likely that some of those departments were not captured because they either: i) did not receive the survey, ii) abstained from responding because they did not view themselves as supporters of dance, or iii) were not able to easily consolidate their own statistics with the structure of the survey, making it too onerous for them to respond. Indeed, the majority of municipal-level funders that responded provide support directed specifically at the arts and culture.

3. Gaming and lottery funding: Some provincial governments directly re-distribute gaming and lottery revenue to the community through dedicated funding programs administered either by the government ministry or department that regulates gaming or by an arm's length organization that manages the provinces gaming and lotteries. Most of these organizations fund arts and culture (and potentially dance) indirectly through community support or development grants. Some even have dedicated programs targeted at arts and culture.

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<sup>7</sup> A total of 40 municipal funders were targeted during this study located in approximately 35 different municipalities; 22 municipal funders responded to the survey.

Several of these organizations were included in the distribution list for the survey. However, none of those organizations completed a useable response to the survey. As such, the results presented in this report do not include any gaming and lottery funding.

4. Types of dance activity: Due to the constraints of varying reporting systems of many funders, gathering data broken down by type of dance activity (e.g. professional, non-professional, training) was a major challenge and often unavailable. That said, the study did still yield enough useful data in this area to conduct a meaningful analysis.

## 1.4 Report Outline

The following report first provides an overview of the **profile of public funders** that support dance across Canada. It then goes on to examine the **structure** of their funding programs that support dance activity. Next the report looks in more detail at a **profile of support for dance in Canada** (i.e. how many grants are awarded to organizations and individuals in support of dance activity as well as the amount of funding dollars awarded to dance activity across a number of categories). Finally, the report concludes with a discussion of key data gaps and **opportunities for further research** that could help build a better understanding of the funding ecosystem for dance activity in Canada.

## 2. Profile of Public Funders

Public funders in Canada have a variety of structures, jurisdictions and mandates. This section provides an overview of those public organizations that are funding dance activity, based on the sample of funders that responded to the *Survey of Public Funders*.

### 2.1 Location and Jurisdiction

The organizations who responded to the survey are well distributed across the country, which reflects the general geographic distribution of the organizations identified as potential public funders of dance activity during the scoping phase of this study.

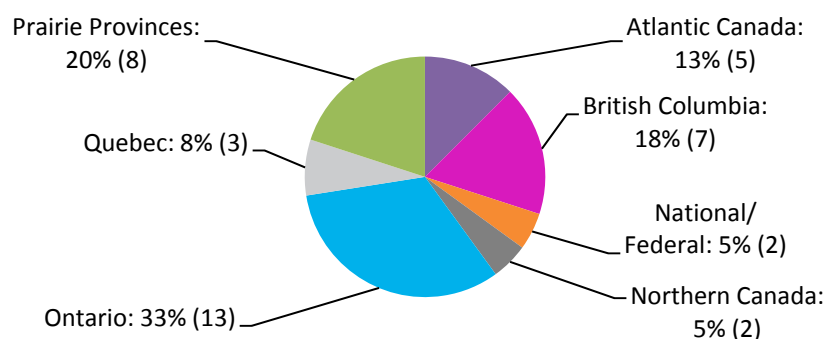
As Figure 1 illustrates, the highest concentration of public funders that responded to the survey (with either a municipal or provincial/territorial jurisdiction) in one single province is Ontario, with 33% being located there. British Columbia had the second largest concentration of funders at 18%. The three Prairie Provinces taken on a regional basis constituted 20% of the total, followed by Atlantic Canada with 13%. Quebec represented 8% of respondent organizations. Although Quebec appears to have a smaller number of funding organizations than other jurisdictions in Canada, it is well known that the arts in general and dance in particular are well supported in that province. The smaller number of funders is not necessarily an indication of less support for dance in the province. Rather, it might result from the fact that there are fewer larger urban centres in Quebec than in some of the other provinces. As such, the scope of the present study would have limited the number of municipal-level funders that would have been captured from Quebec and that may be very active dance supporters.<sup>8</sup> As a result the results of this study may understate the relative amount of support for dance in Quebec compared to other provinces and jurisdictions.

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<sup>8</sup> See section 1.3 for a description of the scope of the present study and what funders were included therein.

Five percent of respondent organizations are ones with a national reach whose location does not reflect their geographic reach. The geographic distribution of organizations that responded to the survey aligns almost exactly with the distribution of the organizations identified in the scoping phase to which the survey was distributed.<sup>9</sup>

**Figure 1 – Geographic location of respondent organizations<sup>10</sup>**

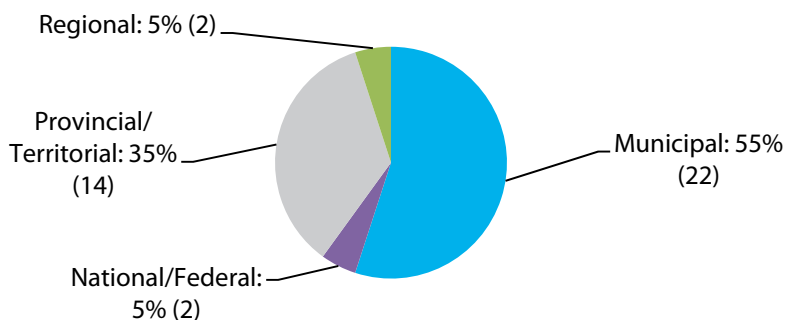


As shown in Figure 2 below, the majority of respondents identified themselves as organizations with a municipal jurisdiction (55%), meaning that they are authorized to offer support programs only within the geographical area of the municipality within which they operate. The next largest group of respondents identified themselves as provincial/territorial-level funders (35%). The jurisdictional breakdown illustrated in Figure 2 below is consistent with how the overall funding ecosystem is structured—in other words, there are fewer funders at the higher level jurisdictions (national, provincial/territorial) with a greater number funders covering the smaller jurisdictions (e.g. provinces and municipalities).

<sup>9</sup> The geographic distribution of organizations to which the survey was distributed is as follows: Atlantic Canada - 14%; Ontario - 34%; Quebec - 8%; BC - 19%; Prairie Provinces - 16%; Northern Canada - 4%; National/Federal - 5%.

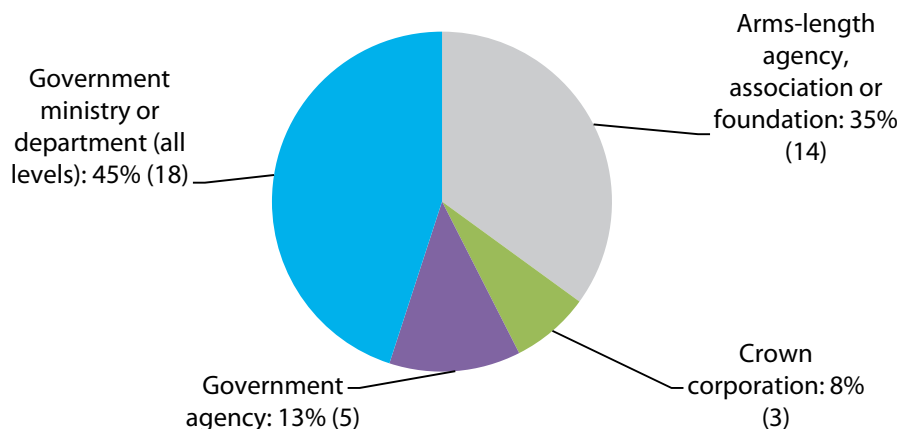
<sup>10</sup> Note that national/federal organizations are those with a national jurisdiction whose geographic location is not linked to the jurisdiction they serve or their programs' geographic reach.

**Figure 2 – Jurisdiction of respondent organizations<sup>11</sup>**



Finally, as shown in Figure 3, close to half (45%) of the organizations that responded to the survey identified themselves as falling directly under government jurisdiction (a ministry, department, division, branch or unit), whether municipal, provincial/territorial, or federal.<sup>12</sup> Just over a third of the organizations that responded identified themselves as an arm’s length organization and less than a quarter identified themselves as either a crown corporation or other government agency.

**Figure 3 – Organizational structure of respondent organizations<sup>13</sup>**



<sup>11</sup> Please note that a regional jurisdiction indicates that the geographical boundaries of the organization’s jurisdiction extend beyond a specific municipality to include a larger regional area without extending to include an entire province.

<sup>12</sup> Please note that some respondents completed the survey on behalf of an entire government body, rather than a specific department or branch. These responses were counted under the “Government ministry or department” category.

<sup>13</sup> Please refer to the glossary provided in Appendix A for a description of these different organizational structures.

## 2.2 Organizational Focus

Although all of the organizations that responded to the *Survey of Public Funders* support dance activity in some form, not all of them specifically focus on supporting the arts and culture. That said, the large majority (93%) of the public funders that responded to the survey did indicate that the development and promotion of the arts and culture is part of the core focus of their general mandate. This figure also implies that 7% of respondent organizations do not count support for the arts and culture as a primary focus of their organizational mandates but nevertheless support dance activity in some form. Community and economic development were the other two most frequently selected areas of focus by respondent organizations with 28% and 23% selecting those options respectively, as shown in Figure 4.

**Figure 4 - Organizational focus of respondent public funders<sup>14</sup>**

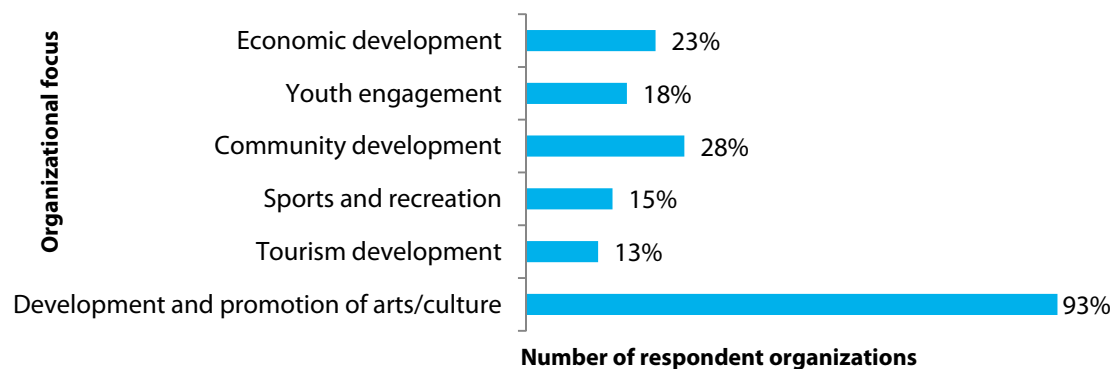
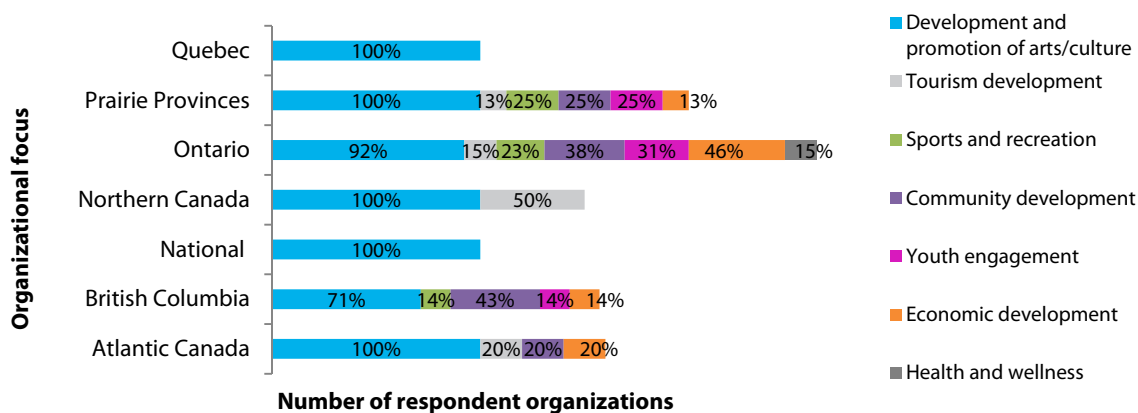


Figure 5 demonstrates that 100% of respondent organizations in Quebec, Atlantic Canada and Northern Canada as well as 100% of the National organizations indicated that the development of arts and culture was a primary mandate focus. In Ontario all but one of the respondent organizations selected the development of arts and culture as a primary organizational focus. However, 45% of Ontario-based respondent organizations selected economic development as a primary focus, 38% selected community development and 31% selected youth engagement. Among respondent organizations in British Columbia, 71% indicated that the development of arts and culture was a primary focus of their mandate and 43% indicated that youth development was a primary focus.

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<sup>14</sup> Please note that the percentages in this chart do not sum to 100% as organizations were able to select more than one area of focus in response to the question.

Figure 5 - Regional analysis of organizational focus<sup>15</sup>



It should be noted that although the *Survey of Public Funders* received a good response rate overall, regional analysis of the data relies on a very small subset of data due to the small size of the initial survey universe. In addition, depending on what types of funders were captured in each jurisdiction the results of this analysis may vary. For example, in Quebec there was likely a larger proportion of Arts Councils that responded to the survey versus other types of public organizations such as municipalities. As a result there is no representation of organizations in Quebec that have a non-arts/culture focus and support dance. That said, the results presented here are simply being used to illustrate the overall structure of the sample of organizations captured by the survey and may vary slightly from the actual structure of the overall dance funding ecosystem in each jurisdiction.

## 2.3 Funding Structure

Public funders in Canada support dance in a variety of ways, including through either operating grants or project-based grants. Operating grants, also called sustained funding, are awarded to organizations only, either on an ongoing basis for more than one year over a specified period or on an annual basis. Project-based grants on the other hand are awarded to either an individual or an organization to help fund a defined project or initiative and are awarded on a one-time basis only.

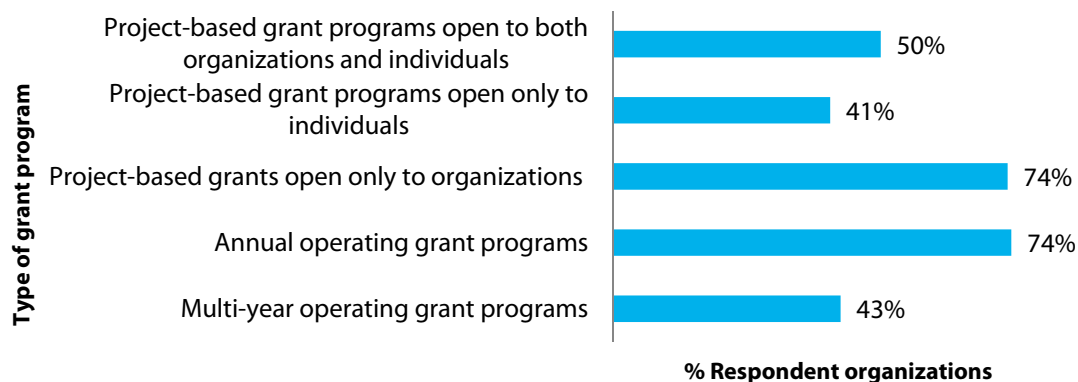
The *Survey of Public Funders* asked respondent organizations to report on the type and structure of the grant programs they administer. About three-quarters of respondent organizations indicated that they administer annual operating grant programs, as shown in Figure 6 below. Three-quarters of respondents also indicated that they administer project-based grant programs for organizations. Half of the organizations surveyed indicated that they offer project-based grants open to both individuals and organizations and 41% have project-based grant programs that are only open to individuals. 43% of survey respondents indicated that their organization administers multi-year operating grants.<sup>16</sup>

<sup>15</sup> Please note that the figures for each province sum to more than 100% because survey respondents were able to select more than one area of focus at one time.

<sup>16</sup> Please note that these figures represent the number of organizations that selected each type of grant program based on all grant programs administered by them, not only those relevant to dance. In addition, many of the



**Figure 6 - Type of grant programs administered by respondent organizations<sup>17</sup>**



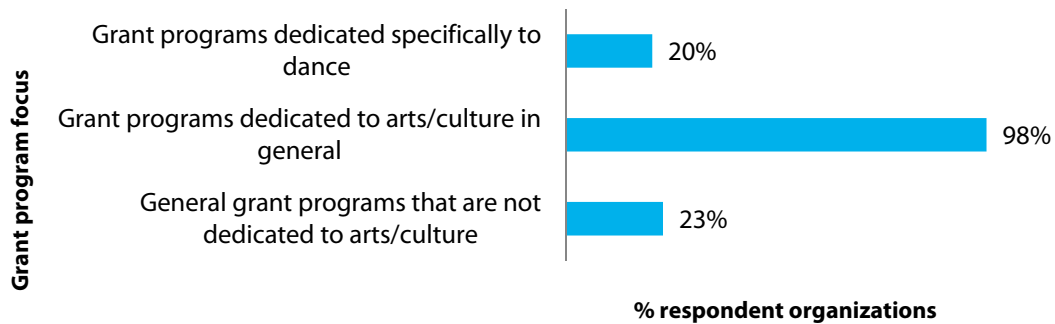
Grant programs can also differ in the types of projects or organizations that they are intended to support. Survey respondents were asked to indicate what types of grant programs they administer that are available to support dance activity. As shown in Figure 7, almost all (98%) respondent organizations administer grant programs targeted to the arts and culture in general. By contrast, only 20% administer programs specifically for dance activity. The majority of organizations that administer programs dedicated to dance have a provincial/territorial or municipal jurisdiction; only one of the two national/federal respondent organizations administers a dance-specific grant program. Of the organizations surveyed, 23% administered programs that were not specifically for the arts and culture, but for which dance activity might be eligible.

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organizations administer more than one type of grant program resulting in percentages that do not sum to 100%.

<sup>17</sup> Please note that a funding body could administer multiple grant programs and therefore select multiple responses to this survey questions. As such, the percentages presented in this figure do not necessarily sum to 100%.

Figure 7 – Focus of grant programs that could support dance activity<sup>18</sup>



### 3. Funding Programs for Dance Activity

The organizations captured in the *Survey of Public Funders* administer a combined total of 128 operating and/or project-based grant programs for which dance activity could be eligible.

Of these funding programs, almost one quarter are annual operating grant programs and over a quarter are project-based grant programs for organizations, as shown in Table 1 below.

Table 1 – Number of grant programs that fund dance, by type of grant program

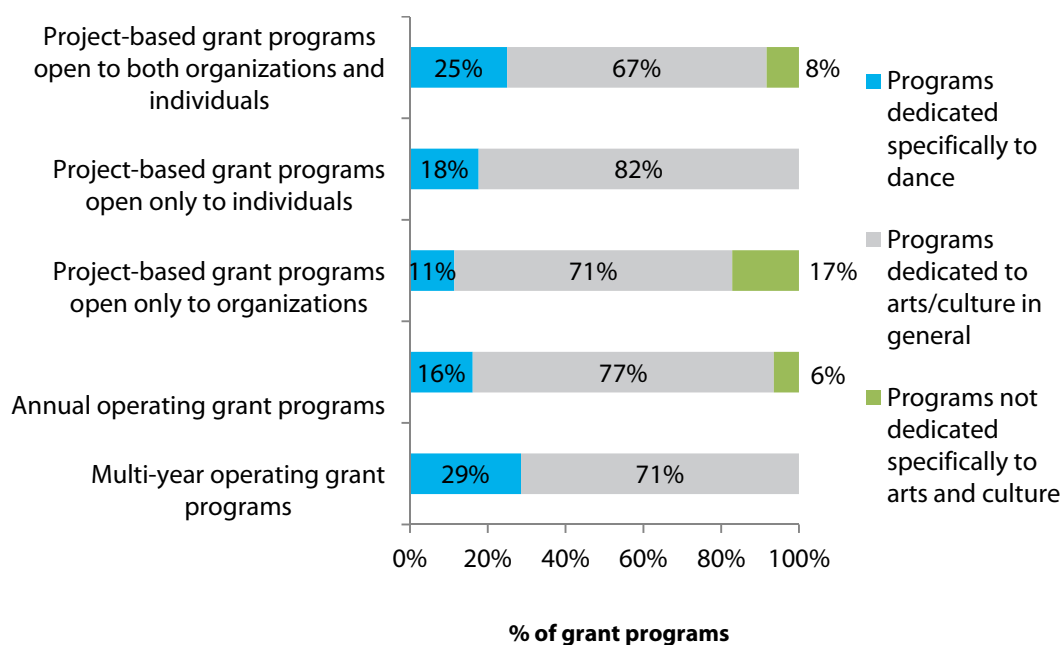
Type of grant program	# of programs that fund dance activity	% of total programs that fund dance activity
Multi-year operating grant programs	21	16%
Annual operating grant programs	31	24%
Project-based grant programs for organizations	35	27%
Project-based grant programs for individuals	17	13%
Project-based grant programs for both organizations and individuals	24	19%
<b>Total</b>	<b>128</b>	<b>100%</b>

As shown in Figure 8, the majority of the programs that respondent organizations indicated could be used to fund dance activity are designed for arts/and culture in general and are not reserved for dance. For example, 71% of the project-based grant programs for organizations and 77% of annual operating grant programs are dedicated to arts/culture in general. Project-based grant programs for individuals and multi-year operating grant programs tend to have the highest occurrence of dance-specific programs (25% and 29%, respectively).

<sup>18</sup> Please note that a funding body could administer multiple grant programs and therefore select multiple responses to this survey questions. As such, the percentages presented in this figure do not necessarily sum to 100%.

Grant programs not dedicated to arts/culture but for which dance activity could be eligible tended to be either annual operating grants or project-based grants (for individuals and/or organizations). Indeed, 17% of the project-based grant programs for organizations that fund dance activity have a non-arts/culture focus.

**Figure 8 - Grant programs that fund dance, by type of grant and program focus**



## 4. Profile of Dance Funding in Canada

The following section provides an overview of the types of dance activity that are being funded, based on the sample of public funders that responded to the *Survey of Public Funders*.

Overall, the public funders surveyed indicated that they awarded a total of almost 19,000 grants to organizations and individuals across all categories of funding programs and all disciplines in 2010/2011, which includes grants awarded to dance activity. A total 5,271 of the grants awarded by those public funders went to organizations and/or projects related to dance, which represents almost 30% of the total number of grants awarded in that year.<sup>19</sup>

Those grants were awarded to a reported total of 1,127 unique organizations and 470 unique individuals (e.g. artists, performers, freelancers, choreographers, etc.) for project and/or operating funding, as shown in Tables 2 and 3. It should be noted that organizations and individuals likely applied for a variety of grants from multiple funders to support their operations and special projects,

<sup>19</sup> A series of detailed tables in Appendix A provides an overview of how many grants were awarded by respondent organizations in total across all the disciplines which they fund.

likely resulting in some double counting. For example, one organization might have applied for both operating and project grants from federal-, provincial/territorial- and municipal-level funders in the same year. Because of the way survey data were collected it is not possible to know exactly the level of overlap that exists between recipients from one public funder to another. Hence, there is likely some duplication, though the degree of duplication is unknown. As a result, the total number of unique organizations and individuals that received funding in Canada is likely overstated in these figures and the average number of grants received may be slightly understated. Nevertheless, these figures provide a good general picture of how many organizations and individuals are being supported for dance activity by public funders in Canada.

As Tables 2 and 3 illustrate, the total number of unique organizations that received funding for dance activity from respondent organizations has increased from 2007/2008 to 2010/2011. On the other hand the total number of unique individuals who received project funding has decreased over the same period. The increase in the number of unique organizations that received funding occurred at almost the same rate of change as the decrease in the number of unique individuals that received funding; perhaps indicating that funding has shifted toward organizations slightly over the last few years.

**Table 2 - Number of unique applicant and recipient organizations for dance activity<sup>20</sup>**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # unique applicants	1372	1519	1478	1619	18.0%
<b>Total # unique recipients</b>	<b>1029</b>	<b>1046</b>	<b>1072</b>	<b>1127</b>	<b>9.5%</b>
% successful applicants	75	69	73	70	--

**Table 3 - Number of unique applicant and recipient individuals for dance activity**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # unique applicants	1013	932	946	989	-2.4%
<b>Total # unique recipients</b>	<b>511</b>	<b>471</b>	<b>479</b>	<b>470</b>	<b>-8.0%</b>
% successful applicants	50	51	51	48	--

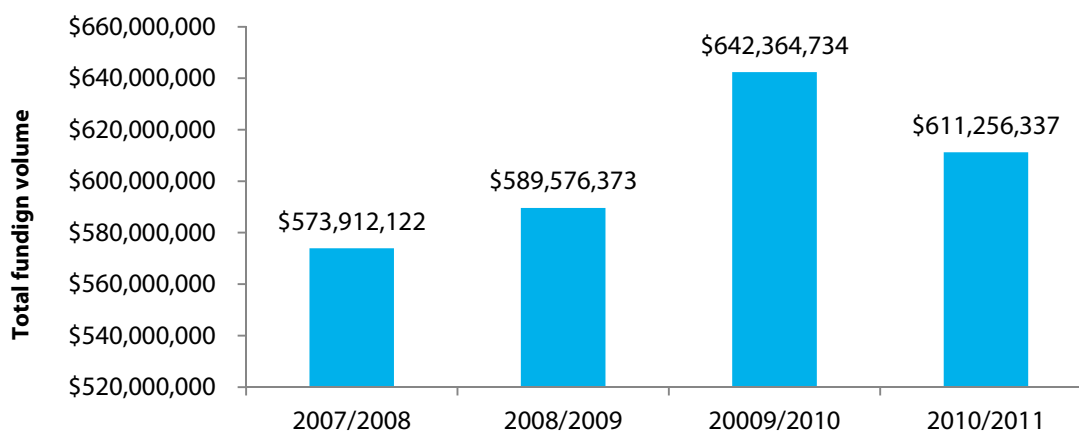
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<sup>20</sup> The figures presented in Tables 2 and 3 may be slightly overstating the number of unique applicants and recipients in Canada due to the fact that individuals and organizations may have been double counted if they applied for and/or received funding from more than one of the respondent organizations in the same year, including across multiple jurisdictions (i.e. municipal-level funding, provincial/territorial-level funding, national-level funding). In addition, due to some discrepancies in the data that respondents were able to provide the success rates may also be slightly over-stated.

## 5. Funding for Dance Activity in Canada

The organizations captured in the *Survey of Public Funders* collectively awarded a total of over \$600 million in grants across all grant programs and all disciplines in 2010/2011 (see Figure 9 below). The total volume of dollars granted by these organizations increased slightly over the four-year period from 2007/2008 to 2010/2011 by a percentage change of 6.5%. However, the largest growth occurred in 2009/2010 when the total amount of funding dollars increased by about 9% over the 2008/2009 levels.

**Figure 9 - Total funding dollars awarded to all disciplines, by year**



### 5.1 Total Funding Dollars for Dance Activity

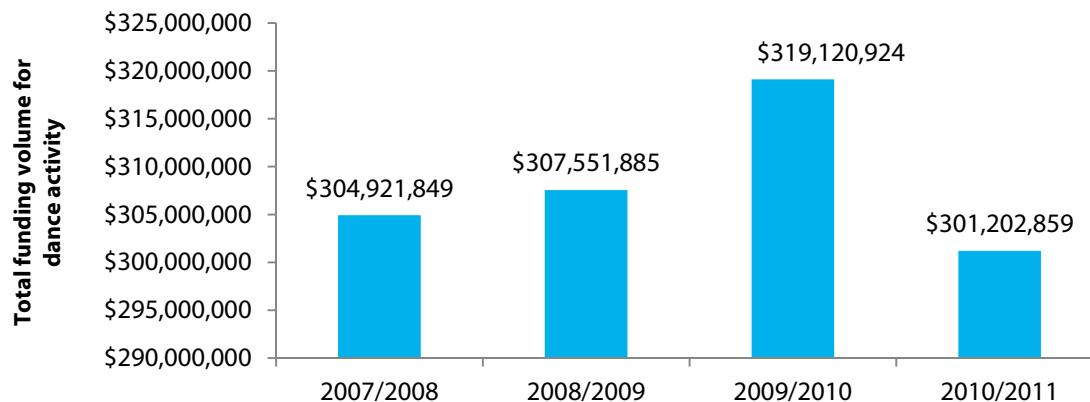
Respondent organizations reported that they allotted a total of over \$300 million to organizations, individuals and projects related to dance, representing about 50% of the total reported funding allotted by those organizations in 2010/2011 (see Figures 10 and 11 below). It should be noted that this figure **includes funding dollars that were awarded to multi-disciplinary organizations and projects** for which dance was not necessarily the primary focus, but that included some dance component (e.g. cultural festivals, multi-disciplinary Arts Centres). In addition, due to challenges related to collecting very specific data regarding the dance component of more general or multi-disciplinary activities, it was not possible to determine how much of the funding dollars allocated to multi-disciplinary activities was actually used to support a dance-specific component of those activities. As such, the figure above overstates how much funding was actually allocated to dance as it includes funding dollars that supported non-dance components of multi-disciplinary activities. Rather this figure is meant to indicate the volume of funding dollars that went towards supporting dance both directly and indirectly (i.e. through activities that included a dance component).

The total amount of funding dollars allocated to dance activity and the proportion of the total funding dollars that was allocated to dance activity both show very little change over the course the four-year period examined, although there was some slight decline in both cases as shown in Figures 10 and 11. Indeed, the proportion of total funding dollars awarded to dance activity has steadily decreased from 53% in 2007/2008 to 50% in 2010/2011.

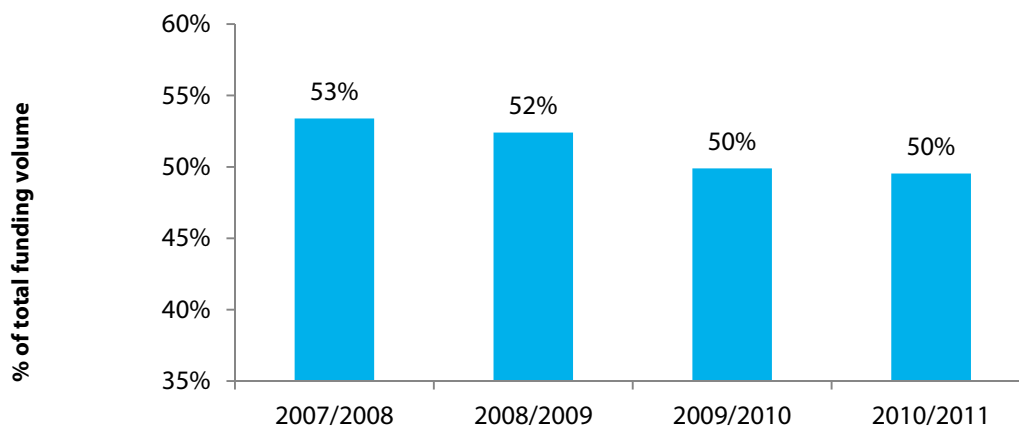
While the proportion of total funding dollars allocated to dance activity has declined fairly steadily over the four-year period examined, the changes to the volume of funding dollars allocated to dance activity has not followed the same steady downward trend. In fact, the amount of funding dollars awarded to dance activity jumped up slightly in 2009/2010 and then decreased significantly again in 2010/2011 dipping below the levels seen in 2008/2009. This jump aligns well with the changes in total amount of funding dollars awarded across all disciplines that occurred over the same period, where a significant increase occurred in 2009/2010 followed by a large decrease in 2010/2011 (see Figure 9 above).

However, when juxtaposed, the changes in the proportion of funding allocated to dance activity and the volume of funding dollars allocated to dance during the 2009/2010 jump indicate that the increase in funding dollars for dance activity did not increase proportionally with the increase in total funding dollars across all disciplines. Indeed, the proportion of funding dollars allocated to dance activity decreased by two percentage points in 2009/2010 over 2008/2009, compared with a one percentage point change from 2007/2008 to 2008/2009 and no change from 2009/2010 to 2010/2011.

**Figure 10 – Volume of total funding dollars awarded to dance and dance-related activity (including multi-disciplinary activity with a dance component), by year**



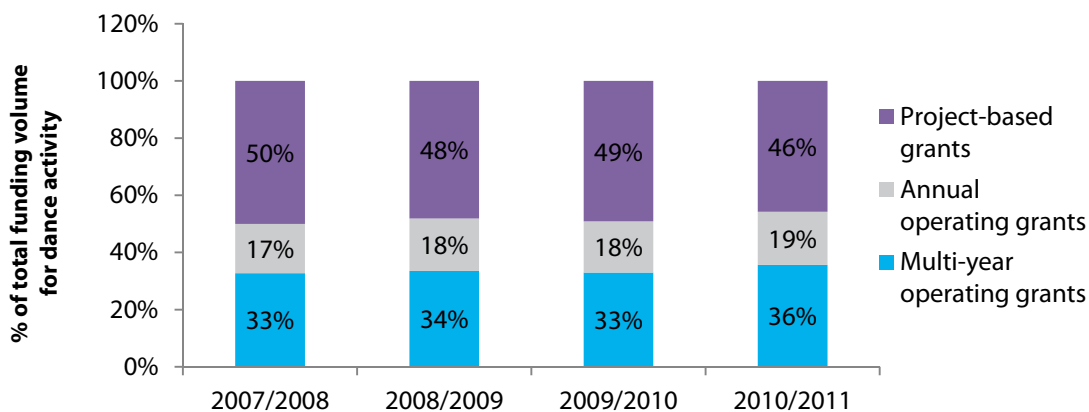
**Figure 11 - Proportion of total funding dollars allocated to dance and dance-related activity (including multi-disciplinary activity with a dance component), by year**



## 5.2 Funding for Dance Activity by Type of Grant

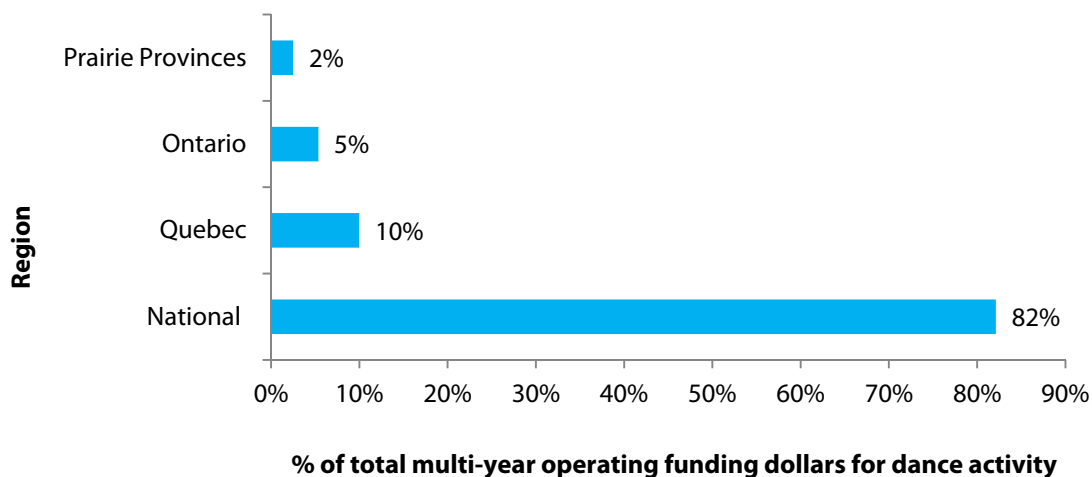
As shown in Figure 12 below, the majority of funding dollars allocated to dance activity in 2010/2011 was in the form of operating funding (55%). Of the operating funding dollars allotted, multi-year operating grants represented a larger proportion of the total funding dollars allocated to dance activity (36%) than annual operating funding (19%), although annual operating grants represented a third more of the total number of grants awarded in 2010/2011 across all disciplines than multi-year operating grants (2423 vs. 1769 grants, respectively). This disparity demonstrates that a larger number of smaller multi-year operating grants and a smaller number of larger annual operating grants were awarded to dance activity in 2010/2011. These relationships are fairly consistent throughout the entire four-year period being examined.

**Figure 12 – Proportion of the funding dollars allocated to dance activity, by type of grant, by year**



On a regional basis, in 2010/2011 the large majority of reported funding dollars awarded to dance activity across all three types of grants programs were distributed by national-level organizations, as shown in Figures 13-15 below.<sup>21</sup> Funders in Quebec, Ontario and British Columbia respectively accounted for notable amounts of funding dollars. However, in Quebec there appears to be a greater emphasis on multi-year operating funding than other types of funding. For example, funders in Quebec do not appear to represent a notable portion of annual operating funding, although they do contribute a notable amount of project and multi-year funding. The disproportionate portion of funding dollars originating from national-level funders can likely be explained by the difference in the average annual granting budget between national-level funders and provincial/territorial- or municipal-level funders. For example, although there may be a larger number of public funders providing support for dance at the provincial/territorial and municipal level in Ontario, those organizations may have fairly small annual funding budgets and therefore collectively distribute fewer dollars to dance activity than national funders.<sup>22</sup>

**Figure 13 - Percentage of total multi-year operating funding dollars for dance activity, by region (2010/2011)<sup>23</sup>**



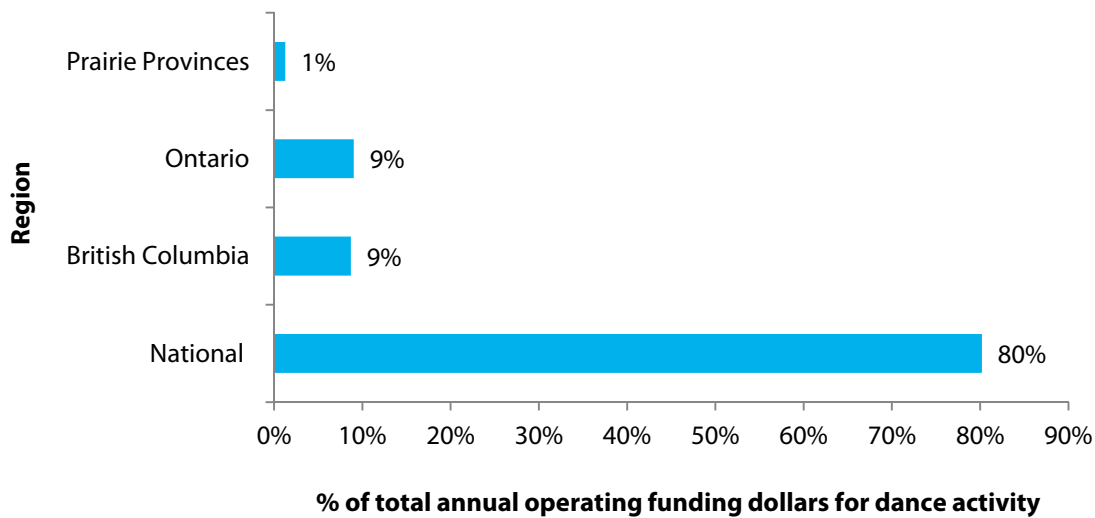
<sup>21</sup> Please note that recipients of national-level funding dollars could be located anywhere within Canada. The present study did not seek to measure where funding dollars were being distributed. Rather the study measured where funding dollars originated from.

<sup>22</sup> Summary tables regarding the total granting budgets of various types of funders are provided in Appendix A.

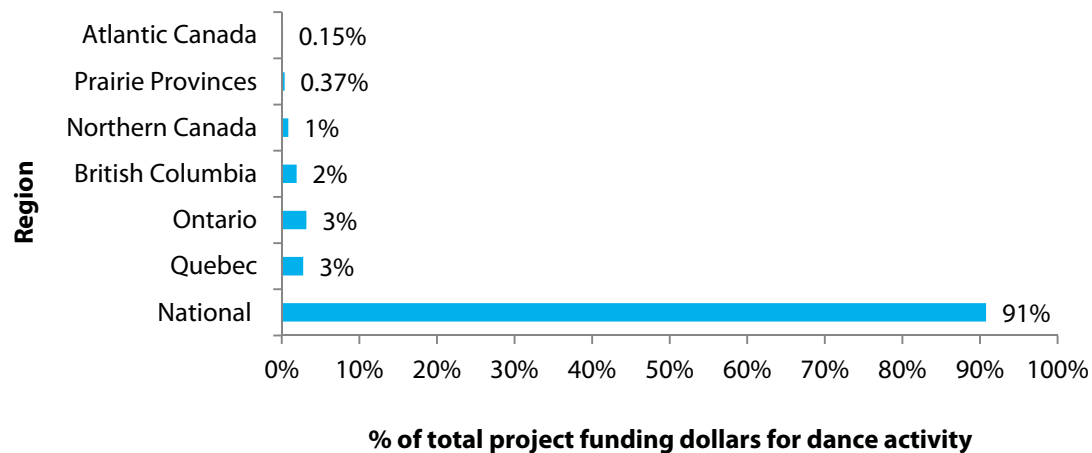
<sup>23</sup> Figures 13-15: Although the *Survey of Public Funders* received a good response rate overall, it should be noted that due to the small size of the initial survey universe and resulting sample of respondents, regional analysis relies on a very small subset of data.



**Figure 14 - Percentage of total annual operating funding dollars for dance activity, by region (2010/2011)<sup>24</sup>**



**Figure 15 - Percentage of total project funding dollars for dance activity, by region (2010/2011)**

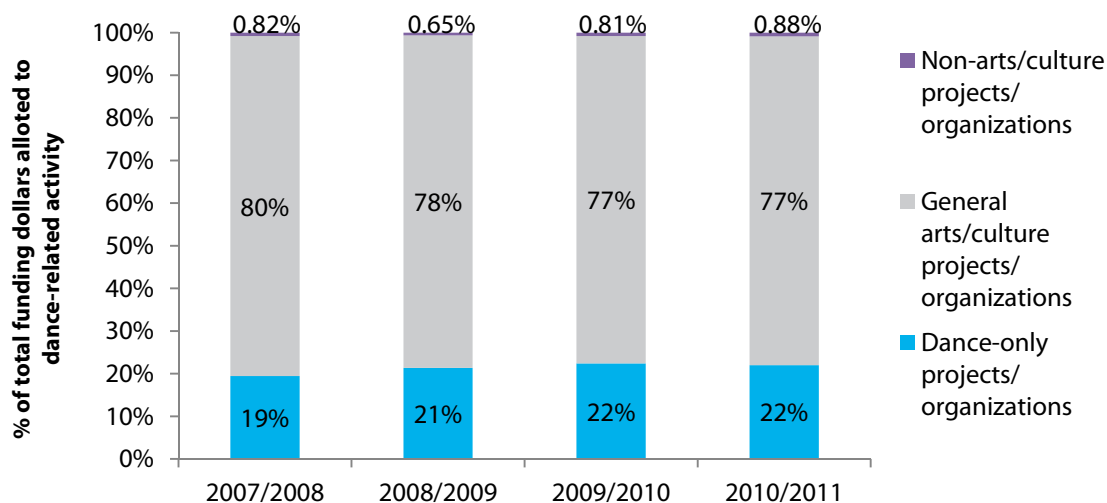


<sup>24</sup> Funders in Quebec did not report a notable amount of annual operating funding dollars allotted to dance and therefore does not appear as a notable source of the total amount allotted for this type of funding in Canada. This is likely because Quebec funders appear to emphasize multi-year operating funding significantly more than funders in other jurisdictions.

### 5.3 Funding for Dance Activity by Type of Organization or Project

The majority of the funding dollars allocated to dance activity by participating public funders in 2010/2011 was allocated to organizations or projects with a general arts-culture focus that included a dance component (77%), as shown in Figure 16 below. Only 22% of funds allocated to dance activity in 2010/2011 were awarded to organizations or projects with a dance-specific focus. These proportions have remained relatively constant over the entire four-year period examined. The large proportion of general arts/culture organizations and projects receiving funding helps to explain why 50% of all funding dollars allocated in 2010/2011 by respondent organizations were reportedly allocated to dance or dance-related activity as that number includes general arts/culture or multi-disciplinary activities that may include a dance component (see Section 5.5 above).

**Figure 16 - Proportion of funding dollars allocated to dance activity, by type of recipient (organization or project), by year**



In 2010/2011, almost all dance activity funding dollars for general arts/culture came from national organizations (95%), as shown in Table 4. More than half of funding dollars that went to dance-specific organizations and projects also came from national organizations (56%). A significant portion of funding dollars for organizations or projects with a dance-specific focus also came from provincial/territorial- and municipal-level funders in Quebec and Ontario. The vast majority of funding dollars for dance activity awarded to projects and organizations with a non-arts/culture focus (85%) came from funders with a provincial/territorial or municipal jurisdiction in Ontario in the same year.

**Table 4 – Regional analysis of funding dollars allocated to dance activity, by type of recipient (organization or project) (2010/2011)<sup>25</sup>**

	Atlantic Canada	British Columbia	National	Northern Canada	Ontario	Prairie Provinces	Quebec
% of total dance only dollars	0.44%	3%	56%	0.24%	16%	4%	20%
% of total general arts/culture dollars	0.10%	2%	95%	0.39%	1%	0.44%	0.47%
% of total non-arts/culture dollars	0.17%	3%	--	8%	85%	3%	--

### **Funding by type of dance activity<sup>26</sup>**

The survey also asked respondents to provide a breakdown of the volume of funding dollars awarded each year by the type of dance activity to which it was related, i.e.:

- For-profit or non-profit professional dance;
- Pre-professional dance training;
- Non-professional dance activity; and
- Other dance activity (which includes activities such as capital projects).

As shown in the Tables 5-7 below, virtually no public funding was allocated to for-profit professional organizations, save for some small amounts in the form of project grants awarded in 2007/2008 and 2009/2010. This may be because for-profit organizations are less likely to seek out public funding. It could also indicate that many public grants are targeted (or even restricted) to non-profit organizations. Indeed, the largest volume of funding dollars reported by respondent organizations was awarded to non-profit professional dance activity, for all types of grants.

Pre-professional training was the category of dance activity that received the second largest amount of funding dollars for both annual and multi-year operating grants in all four of the years examined. Non-professional dance activity was the second most significantly funded type of dance activity for project-based funding, but did not receive a significant amount of funding dollars in the form of operating grants.

<sup>25</sup> Please note that the percentages presented in this table represent the proportion of the total amount of funding dollars awarded to dance activity in each of the three categories of organizations in 2010/2011. In addition, although the *Survey of Public Funders* received a good response rate overall, it should be noted that due to the small size of the initial survey universe and resulting sample of respondents, regional analysis relies on a very small subset of data.

<sup>26</sup> Please note that the sample of respondents who answered the questions represented in Tables 9-11 below is smaller than the total sample. As such the sum of the funding volume reported here will not equal the total funding volume allocated to dance activity in each year as reported in Figure 10.

There was a significant amount of funding awarded to “other dance activities” throughout the period being examined in the form of both annual operating grants and project-based grants but none in the form of multi-year operating grants.

**Table 5 - Volume of funding dollars for multi-year operating grants, by type of dance activity, by year (limited sample)**

	2007/2008	2008/2009	2009/2010	2010/2011
Professional (non-profit)	\$15,227,105	\$17,301,805	\$17,773,570	\$19,250,149
Professional (for-profit)	--	--	--	--
Pre-professional training	\$616,000	\$745,090	\$813,488	\$882,700
Non-professional	\$16,000	\$15,360	\$236,800	\$243,200
Other dance activities	--	--	--	--
<i>Total</i>	<i>\$15,859,105</i>	<i>\$18,062,255</i>	<i>\$18,823,858</i>	<i>\$20,376,049</i>

The sharp increase in the amount of dollars awarded to non-professional dance activity in the form of multi-year operating grants between 2008/2009 and 2009/2010 can be largely explained by a sharp increase in the amount of dollars that the Ontario Arts Council awarded to non-professional dance activity through multi-year operating grants. This sharp increase corresponds to a sharp decrease in the amount of dollars awarded to non-professional dance in the form of annual operating grants.

**Table 6 - Volume of funding dollars for annual operating grants, by type of dance activity, by year (limited sample)**

	2007/2008	2008/2009	2009/2010	2010/2011
Professional (non-profit)	\$17,571,815	\$23,101,774	\$21,198,900	\$20,085,545
Professional (for-profit)	--	--	--	--
Pre-professional training	\$9,925,000	\$9,965,000	\$11,158,482	\$11,131,382
Non-professional	\$258,750	\$287,500	\$67,665	\$68,200
Other dance activities	\$21,840	\$21,637	\$21,638	\$21,950
<i>Total</i>	<i>\$27,777,405</i>	<i>\$33,375,911</i>	<i>\$32,446,685</i>	<i>\$31,307,077</i>

The sharp decrease in the amount of dollars awarded to non-professional dance activity in the form of annual operating grants between 2008/2009 and 2009/2010 can be largely explained by a sharp decrease in the amount of dollars that the Ontario Arts Council awarded to non-professional dance activity through annual operating grants. This sharp decrease corresponds to a sharp increase observed in the amount of dollars awarded to non-professional dance in the form of multi-year operating grants.

**Table 7 – Volume of funding dollars for projects, by type of dance activity, by year (limited sample)**

	2007/2008	2008/2009	2009/2010	2010/2011
Professional (non-profit)	\$7,651,492	\$8,786,061	\$8,684,481	\$9,630,922
Professional (for-profit)	\$5,000	--	\$7,500	--
Pre-professional training	\$139,200	\$270,000	\$113,800	\$13,000
Non-professional	\$1,094,371	\$687,920	\$591,266	\$1,088,416
Other dance activities	\$429,400	\$107,200	\$938,350	\$363,220
<i>Total</i>	\$9,319,463	\$9,851,181	\$10,335,397	\$11,095,558

The large dip in the volume of funding dollars awarded to non-professional dance in the form of project-based grants between 2008/2009 and 2009/2010 cannot be attributed to one single event. However, the dip does correspond with an equally notable rise in the amount of dollars allocated to “other dance activity” in the same years. These shifts likely are the result of a general shift in what types of projects were being undertaken from year to year. In addition, the sharp decrease in the amount of project-based funding allocated to pre-professional training from 2009/2010 to 2010/2011 can be largely explained by the sudden disappearance of reported project funding for pre-professional dance from the Ontario Trillium Foundation in 2010/2011.

## 6. Other Types of Support

Survey respondents were asked to report on any non-grant forms of support that they provide, such as awards and prizes, and in-kind support.

### Awards and Prizes

Less than 40% of respondents indicated that they administered awards or prizes that include a monetary reward, as shown in Figure 17 below.

Figure 18 demonstrates that the majority of those organizations that have other types of support were located in either Ontario, Quebec or Atlantic Canada. However, the regional breakdown does not necessarily indicate that funding organizations in Ontario, Quebec and Atlantic Canada are more likely to administer awards and prizes than organizations in other regions of the country. Rather the regional breakdown here roughly correlates with the general geographical breakdown of funding organizations in Canada.

Figure 17 – Number of organizations that administer awards and prizes

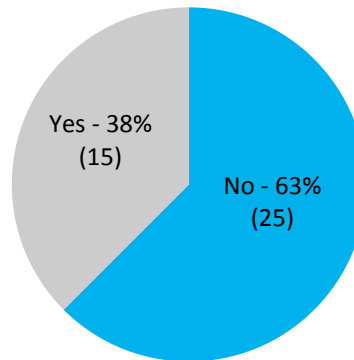
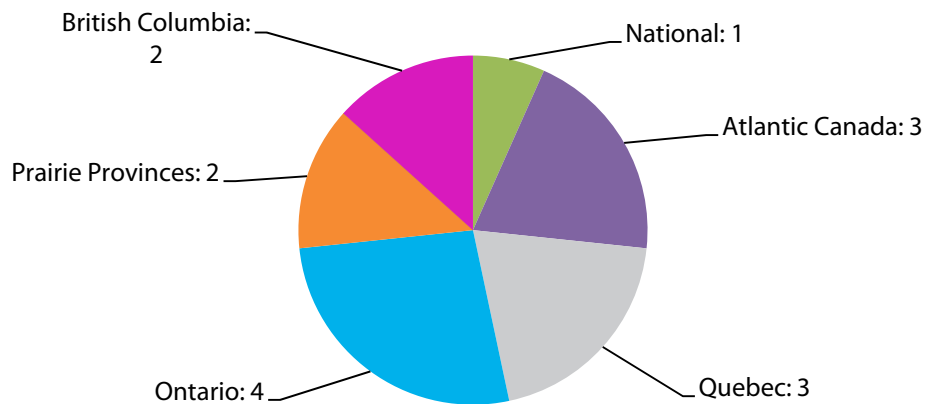


Figure 18 - Regional breakdown of organizations that administer awards and prizes<sup>27</sup>

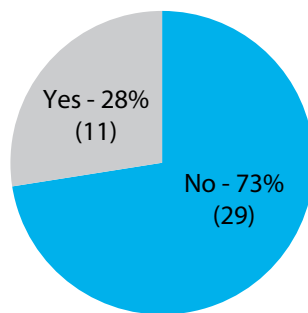


<sup>27</sup> Although the *Survey of Public Funders* received a good response rate overall, it should be noted that due to the small size of the initial survey universe, regional analysis of the data relies on a very small subset of data. The regional analysis in Figure 18 relies on a particularly small subset of data as it only looks at those organizations that indicated that they administer awards and prizes.

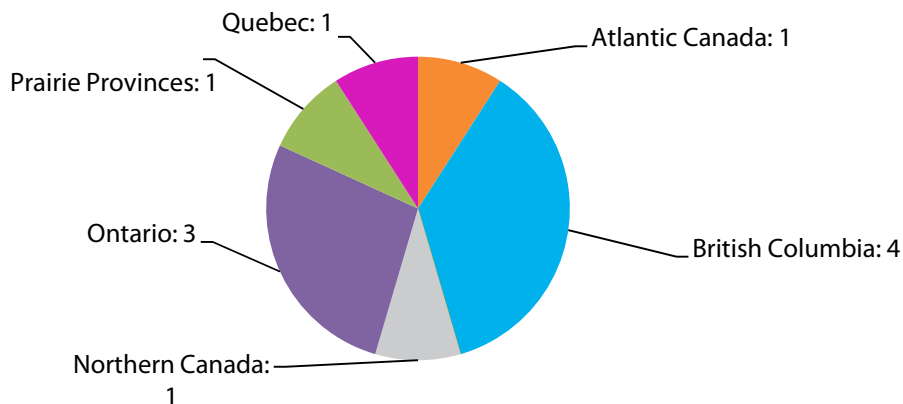
## In-kind support

Only 28% of respondent organizations reported providing some form of in-kind support to organizations and/or individuals, as shown in Figure 19 below. The majority of organizations that offer in-kind support are in Ontario and British Columbia, as illustrated by Figure 20.

**Figure 19 - Number of organizations that provide in-kind support**



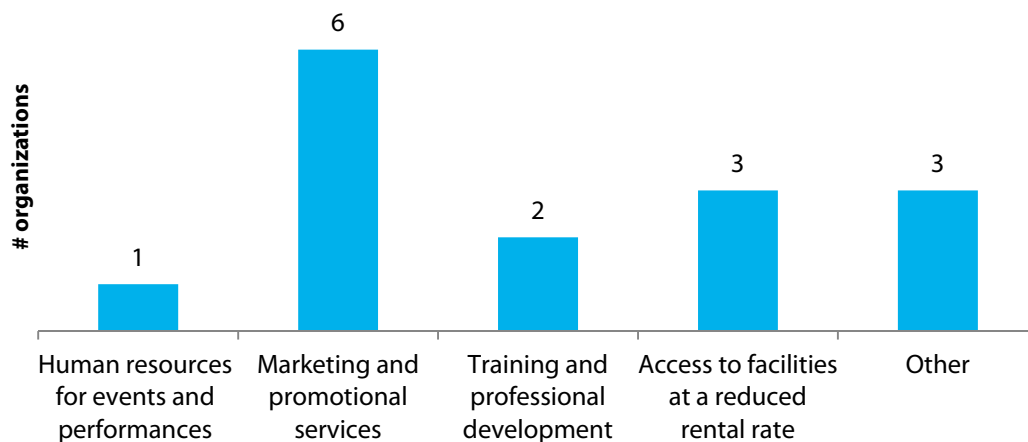
**Figure 20 - Regional breakdown of organizations that offer in-kind support<sup>28</sup>**



<sup>28</sup> Although the *Survey of Public Funders* received a good response rate overall, it should be noted that due to the small size of the initial survey universe, regional analysis of the data relies on a very small subset of data. The regional analysis in Figure 20 relies on a particularly small subset of data as it only looks at those organizations that indicated that they offer in-kind support.

Marketing and promotional services was the most common form of in-kind support offered, as shown in Figure 21 below.<sup>29</sup>

**Figure 21 - Types of in-kind support offered by respondent organizations**



## 7. Summary and Areas for Further Study

This study provides a first national overview of how dance activity is being publically funded and provides a starting point for understanding the funding ecosystem for dance in Canada. As such, this study provides a base from which to launch further, more detailed investigations in key areas related to public funding for dance activity in Canada.

Indeed, there are a number of areas touched upon in this study for which additional targeted and granular research would be an important step in gaining a better and more detailed understanding of the funding ecosystem for dance in Canada.

The present study uncovered a number of areas which warrant further investigation, including:

1. **Municipal-level funding:** Due to a number of time and financial constraints, the sample of municipal-level funders included in this study was limited to those organizations whose jurisdiction was a provincial or territorial capital city, a municipality listed as a key Census Metropolitan Area (CMA) by Statistics Canada, or a municipality considered a suburb or regional extension of a major city recording a population of 100,000 or more.<sup>30</sup>

A research initiative that focused on a more detailed investigation of municipal-level funding would add an important localized perspective. Indeed, many smaller organizations,

<sup>29</sup> Please note that not all organizations that indicated that they offered in-kind support responded to this question. In addition, those respondents that did respond were able to select more than one type of in-kind support.

<sup>30</sup> A total of 40 municipal-level funders were targeted during this study located in approximately 35 different municipalities; 22 municipal-level funders responded to the survey.



community groups, projects and initiatives rely heavily on municipal-level funding and never access funding at other levels of government. Moreover, as many of the non-professional forms of dance activity—such as recreational or participatory dance—are strongly rooted in community it is likely that these forms of dance are more strongly linked to local support.

Finally, in Quebec there is a particular need to further explore municipal-level funding, which can be a significant source of support for both arts and culture in general and dance in particular. The scope of this study may have excluded many significant funders in Quebec at the municipal level due to the municipality size criteria used to identify which funders to include in the study's scope.

2. **Other funding sources:** While this study made an attempt to capture data from non-traditional arts funders a number of data collection challenges resulted in a lower response rate among those types of organizations than among organizations whose primary focus is supporting arts and culture. For example, organizations that do not focus primarily on funding arts and culture may not collect or report their funding statistics in ways that align with the data categories that the survey asked for, making it more difficult for them to respond to the survey easily.

Non-traditional arts funders such as the Canadian Department of Citizenship and Immigration, the Canadian Department of Aboriginal Affairs, provincial/territorial health ministries, provincial Aboriginal affairs ministries, municipal economic development departments, municipal recreation departments, or municipal community development departments are potential sources of funding for dance. Moreover, some non-traditional types of dance may already be finding support from these organizations.

Targeted research on non-traditional sources of public funding for dance activity would provide insight on the broader support system for dance in Canada.

- a. **Aboriginal Communities:** There are a number of funding programs for Aboriginal communities in Canada which exist to support community building as well the preservation and continuation of Aboriginal heritage, culture and traditions. Many of these support programs likely support dance activity in both direct and indirect ways.

Funding specifically for Aboriginal communities was not a focus of the present study and therefore would not have been captured in any significant way. However, this is an important source of support for dance activity in Canada and would add an important layer of understanding to the body of knowledge regarding support for dance in Canada. Further research should be conducted in this area.

3. **Gaming and lottery funding:** Among the non-traditional sources of funding is provincial gaming and lottery funding. In many cases gaming and lottery funds are re-distributed directly via dedicated funding programs administered by the government or a crown corporation. Most of these programs fund arts and culture (and therefore potentially dance) indirectly through community support or development grants. Some of these programs are also dedicated specifically to supporting arts and culture.

The present study was unable to capture any significant data relating to public lottery and gaming funds in Canada, although their funding programs have quite significant budgets.

Gaining a better understanding of how gaming and lottery funds contribute to supporting dance would be an important part of a further investigation into non-traditional funding sources.

4. **Awards and Prizes:** Many organizations offer awards and prizes with a monetary component to arts and cultural organizations or individual artists. For various reasons, many survey respondents did not respond to the section of the survey which asked for data related to awards and prizes. In some cases this was because the organization did not offer awards and prizes. However, in many cases a different department or division of the organization is responsible for administering the awards and prizes and did not receive the survey. A more detailed investigation of this source of funding would provide an interesting dimension to a more complete understanding of dance-related funding in Canada.
5. **Types of dance activity:** Due to the structure of many funders' reporting systems, it was difficult for them to provide data broken down by type of dance activity (e.g. professional, non-professional, training, etc.). However, understanding where funding comes from for each type of dance activity would provide valuable insight. It would provide a baseline understanding of how and where different types of dance activity are currently being supported. As such, more work is needed to gather the detailed data related to what types of dance activity are being funded and how.

However, given that the granularity of the data available on the funder side is limited, a more effective approach might be to focus future research on recipients rather than funders. Such an approach would allow the Canada Dance Mapping Study to identify where different groups, organizations and individuals are turning to fund their operations and special projects.

## Appendix A: Additional Data Tables

### Total number of grants awarded across all disciplines<sup>31</sup>

The series of tables below summarizes the total number of grant applications received and grants awarded by the organizations captured in the survey. These tables include all funding awarded by respondent organizations, not only funding related to dance activity.

The public funders that responded to the survey awarded a total of 1,769 multi-year operating grants, 2,423 annual operating grants to organizations, and 14,555 project-based grants to organizations and individuals in 2010/2011.

Growth in both the total number of applications for funding received and the total number of grants awarded appears to have been relatively flat over the four-year period examined (from 2007/2008 to 2010/2011). The exception to this norm is the number of multi-year operating funding grants awarded to organizations, which increased by just over 100% from 2007/2008 to 2008/2009, resulting in a total percentage change of 108.6% over the four-year period. The large jump can be attributed primarily to a significant increase in the number of grants awarded by a small number of funders (e.g. the Canada Council for the Arts, and le Conseil des arts et des lettres du Québec) as well as the apparent introduction of multi-year grants by the Conseil des arts de Montreal in 2008/2009.

**Table 8 - Total number of multi-year operating grants awarded to all disciplines, by year**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # applications	1870	1829	2034	2127	13.7%
<b>Total # grants awarded<sup>32</sup></b>	<b>848</b>	<b>1731</b>	<b>1510</b>	<b>1769</b>	<b>108.6%</b>
% successful applications <sup>33</sup>	45	95	74	83	--

<sup>31</sup> The figures presented in Tables 8-12 may be slightly overstating the number of unique applicants and recipients due to the fact that individuals and organizations may have been double counted if they applied for and/or received funding from more than one of the respondent organizations in the same year. In addition, due to some discrepancies in the data provided, the success rates may also be slightly over-stated.

<sup>32</sup> The large jump in the number of multi-year grants awarded in 2008/2009 over the previous year can be attributed primarily to a significant increase in the number of grants awarded by a small number of funders (e.g. the Canada Council for the Arts, and le Conseil des arts et des lettres du Québec) as well as the apparent introduction of multi-year grants by the Conseil des arts de Montreal in 2008/2009. This explains why the percentage change is over 100% from 2007/2008 to 2010/2011.

<sup>33</sup> The large jump in the success rate for multi-year operating grants from 2007/2008 to 2008/2009 can be largely attributed to the fact that the number of applications received by the Canada Council for the Arts decreased by about half in 2008/2009 and the number of recipients they reported almost quadrupled in the same year.

**Table 9 - Total number of annual operating grants awarded to all disciplines, by year**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # applications	2769	2470	2468	2554	-7.8%
<b>Total # grants awarded</b>	<b>2615</b>	<b>2315</b>	<b>2302</b>	<b>2423</b>	<b>-7.3%</b>
% successful applications	94	94	93	95	--

**Table 10 - Total number of project-based grants awarded to only organizations in all disciplines, by year**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # applications	6348	5895	6285	6247	-1.6%
<b>Total # grants awarded</b>	<b>4737</b>	<b>4443</b>	<b>4684</b>	<b>4622</b>	<b>-2.4%</b>
% successful applications	75	75	75	74	--

**Table 11 - Total number of project-based grants awarded to only individuals in all disciplines, by year**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # applications	17309	17416	19250	18896	9.2%
<b>Total # grants awarded</b>	<b>6424</b>	<b>5969</b>	<b>6354</b>	<b>6438</b>	<b>0.2%</b>
% successful applications	37	34	33	34	--

**Table 12 - Total number of project-based grants awarded to both individuals and organizations in all disciplines, by year**

	2007/2008	2008/2009	2009/2010	2010/2011	% Change
Total # applications	7135	7608	8600	8215	15.1%
<b>Total # grants awarded</b>	<b>3289</b>	<b>3434</b>	<b>3570</b>	<b>3495</b>	<b>6.3%</b>
% successful applications	46	45	42	43	--

## Total funding budget (for all disciplines)

Table 13 – Sum of total funding budget for all disciplines, by region, by year (n= 40)<sup>34</sup>

	2007/2008	2008/2009	2009/2010	2010/2011
Atlantic Canada	\$4,826,300	\$4,721,420	\$5,098,175	\$5,276,058
British Columbia	\$26,598,200	\$29,566,800	\$32,492,300	\$30,847,900
<b>National</b>	<b>\$257,179,472</b>	<b>\$249,934,472</b>	<b>\$283,121,783</b>	<b>\$251,919,195</b>
Northern Canada	\$2,429,500	\$2,728,200	\$3,427,500	\$3,669,000
Ontario	\$168,367,475	\$182,067,280	\$192,138,501	\$193,039,951
Prairie Provinces	\$22,463,202	\$24,200,789	\$25,014,226	\$31,632,731
Quebec	\$92,047,973	\$96,357,412	\$101,072,249	\$94,871,502
<i>Total</i>	<i>\$573,912,122</i>	<i>\$589,576,373</i>	<i>\$642,364,734</i>	<i>\$611,256,337</i>

Table 14 - Sum of total funding budget for all disciplines, by jurisdiction, by year (n=40)

	2007/2008	2008/2009	2009/2010	2010/2011
Municipal	\$56,415,675	\$58,800,080	\$61,938,827	\$69,630,403
<b>National/Federal</b>	<b>\$257,179,472</b>	<b>\$249,934,472</b>	<b>\$283,121,783</b>	<b>\$251,919,195</b>
Provincial/Territorial	\$258,311,975	\$278,779,321	\$295,114,324	\$287,465,939
Regional	\$2,005,000	\$2,062,500	\$2,189,800	\$2,240,800
<i>Total</i>	<i>\$573,912,122</i>	<i>\$589,576,373</i>	<i>\$642,364,734</i>	<i>\$611,256,337</i>

<sup>34</sup> Please note that the total funding amounts presented in tables 13 and 14 are only representative of the sum of the total funding budgets reported by respondent organizations in each province/territory or jurisdiction and do not represent the actual total amount of funding dollars available in each province/territory or jurisdiction.

## Appendix B: Glossary of Terms

**Arm's length agency, association or foundation:** An organization that is allocated an annual operating budget by a federal, provincial/territorial or municipal government but that maintains independence from that government body in managing its operations.

**Annual operating grant programs for organizations:** Funding that is awarded to an organization on a one-time basis to support its general operations for one year only.

**Crown Corporation:** An enterprise that is owned by the Federal government or a provincial/territorial government.

**Dance activity:** Includes all forms of activity related to dance (whether operational or project-based) from organizations and projects that fall under the following categories: 1) Dance-only 2) General arts/culture, 3) Non-arts/culture.

**Dance professional:** Someone who has specialized training in the arts field, is recognized as such by peers, is committed to devoting significant time to the artistic practice, has a history of presentation, and can include dancers, choreographers, dance teachers, artistic directors, film makers, designers and technicians, as well as professionals contributing to dance in a non-artistic capacity such as managers, producers, agents, writers and archivists.

**Dance-only organizations:** Organizations for which the majority of their activity (more than 51%) is focused on dance or dance-related activity (e.g. professional dance company, recreational dance studio, dance-only performing arts facility, dance festival, professional dance training school).

**Dance-only projects:** Projects for which the primary focus is dance (e.g. a special presentation or performance by a professional dance company).

**General arts/culture projects that include dance:** Projects for which the primary focus is arts/culture in general and which may include dance (e.g. a general arts outreach education program).

**General arts/culture organizations that include dance:** Organizations for which the majority of their activity (more than 51%) is focused on activities related to arts/culture in general and which may include dance among those activities (e.g. general performing arts facility, general performing arts festival, arts centres present dance performances or offer dance-related public programming).

**General grant programs that are not dedicated to arts/culture where dance could be eligible:** Grant programs that do not define themselves as primarily supporting arts/culture but that might support dance activity in one of two ways: a) by providing support to dance or general arts/culture organizations or projects for dance-related activities that might be eligible under their program guidelines, or b) by providing support to organizations that do not identify themselves as related to arts/culture or to projects for which the primary focus is not arts/culture but for which dance-related activity might be a component. Some examples of such grant programs might include (but are not limited to) ones related to health and wellness, sports and recreation, community development, or youth engagement.

**Government Agency:** A standalone administrative unit of a federal or provincial/territorial government responsible for a specific, defined function within the system of government.

**Government Department or Ministry:** Specialized organization within a federal, provincial/territorial or municipal government that is responsible for a specific area of public administration.

**Grant programs dedicated specifically to dance:** Grant programs that only target organizations and/or projects that are specifically dance-focused.

**Grant programs dedicated to arts/culture in general (including dance):** Grant programs that specifically target only organizations and/or projects that are arts/culture-related. These programs support organizations and projects across all arts/culture disciplines whether they are cross-disciplinary (i.e. related to more than one arts/culture discipline at one time) or discipline-specific (i.e. relate to only one arts/culture discipline at one time).

**Multi-year operating grant programs for organizations:** Funding that is awarded on an ongoing basis for more than one year to an organization. Operating funding is typically awarded to support an organization's annual general operations.

**Non-arts/culture projects that include a dance component:** Projects for which the primary focus is not arts/culture but that may include a dance component or an element of dance activity (e.g. a youth engagement program that includes a drop-in hip-hop class, a community engagement program for the elderly that includes monthly tea dances).

**Non-professional dance activities:** Dance activities that fall outside of the professional context as described above. Some examples could be dance activities that are participatory, social, recreational, competitive and for the public good.

**Other Dance Activities:** Activities that may support funder partnerships, capital renovations and equipment, investments in cultural spaces, capacity/sustainability programs, and such.

**Organizations that do not identify themselves as an arts/culture organization but that may include dance among their activities:** Organizations for which the majority of their activity (more than 51%) is not focused on arts/culture but which may include dance-related activities among their activity (e.g. sports and recreation organizations that offer dance programs, youth engagement organizations that offer dance programs, cultural community organizations that arrange cultural dance events or clubs, community development organizations that offer public programs such as tea dances for the elderly).

**Pre-professional dance training:** Dance training or educational resources for the purpose of developing professional dance artists, including dancers, choreographers, dance teachers, and such.

**Professional dance activities (for-profit):** Dance activities that support the creation, production and distribution of dance carried out by dance professionals in a for-profit context.

**Professional dance activities (not-for-profit):** Dance activities that support the creation, production and distribution of dance carried out by dance professionals in a not-for-profit context.

**Project-based grant programs for individuals:** Funding that is awarded to an individual (e.g. an artist, performer, choreographer) on a one-time basis to support a specific, defined project or activity.

**Project-based grant programs for organizations:** Funding that is awarded to an organization on a one-time basis to support a specific, defined project or activity.

## Appendix B: Survey Questionnaire

### A. General Information

#### A1. Please provide the following identification information for your organization

Please note: If you are responding on behalf of a government ministry or department please provide the following information specifically in relation to that department or ministry only.

Organization name	
Website URL	
Postal code	

#### A2. Please provide the following contact information.

Please note: The following contact information is necessary for us to have in case we need to follow-up with you directly regarding your response to this survey.

Your full name (first and last)	
Your title	
Your email address	
Your phone number	

### B. Organizational Profile

#### B1. Which of the following choices best describes your organization's structure?

- Arms-length agency, association or foundation (i.e. that distributes public funds through its programs)
- Crown corporation
- Government ministry or department
- Government agency
- Other, please specify: \_\_\_\_\_



**B2. Please indicate your organization's jurisdiction or reach.**

Please note: The jurisdiction or reach of your organization is the defined geographical area in which your organization is authorized to distribute funds through its support programs.

- National/Federal
- Provincial/Territorial
- Regional
- Municipal
- Other, please specify: \_\_\_\_\_

**B3. Which of the following options best describes the focus of your organization's general mandate?**

Please select all that apply.

- Development and promotion of arts/culture
- Tourism development
- Sports and recreation
- Community development
- Youth engagement
- Economic development
- Health and wellness

**B4. Please specify your organization's operating fiscal year.**

Please provide the date on which your fiscal year begins and ends. For example, if you follow the tax fiscal year you would write "April 1-March 31".

**B5. Which of the following types of grants does your organization administer?**

Please select all that apply.

- Multi-year operating grant programs for organizations
- Annual operating grant programs for organizations
- Project-based grant programs for organizations only
- Project-based grant programs for individuals only (e.g. artists, performers)

- Project-based grant programs open to both organizations and individuals
- None of the above

**B5-a. In your organization's funding guidelines, are collectives and groups counted as organizations or individuals?**

- Organizations
- Individuals
- We count collectives and groups as both organizations and individuals depending on the situation

**B6. Which of the following types of grant programs does your organization administer?**

Please select all that apply.

- Grant programs dedicated specifically to dance
- Grant programs dedicated to arts/culture in general (including dance)
- General grant programs that are not dedicated to arts/culture but where dance could be eligible (e.g. Health and fitness programs, youth engagement programs, community development programs)
- None of the above (i.e. our grant programs are not applicable to any type of dance activity)

## C. Program Structure

**C1. How many grant programs does your organization administer in the following categories?**

	<u>Multi-year</u> operating grant programs for organizations	<u>Annual</u> operating grant programs for organizations	<u>Project-based</u> grant programs for <u>organizations only</u>	<u>Project-based</u> grant programs for <u>individuals only</u>	<u>Project-based</u> grant programs open to <u>both</u> organizations and individuals
Grant programs dedicated specifically to dance					

Grant programs dedicated to arts/culture in general					
General Grant programs that are <u>not</u> dedicated to arts/culture but where dance could be eligible					

**C2. Please provide a list of the grant programs administered by your organization in each of the following categories that are or could be used to support dance activity.**

In each cell, list the program titles your organization administers, using the program title(s) used in your public-facing communications. Please separate all program names with semi-colons. Please note: Include only grant programs that are or could be used to support dance or dance-related activities.

	<u>Multi-year</u> operating grant programs for organizations	<u>Annual</u> operating grant programs for organizations	<u>Project-based</u> grant programs for <u>organizations only</u>	<u>Project-based</u> grant programs for <u>individuals only</u>	<u>Project-based</u> grant programs open to <u>both</u> organizations and individuals
Grant programs dedicated specifically to dance					
Grant programs dedicated to arts/culture in general					

General Grant programs that are <u>not</u> dedicated to arts/culture but where dance could be eligible					
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## D. Funding and Program Statistics

### D1. How many eligible grant applications did your organization receive in total over the last four (4) funding years for the following types of support?

Please provide totals for all grant applications received across all of the grant programs administered by your organization in each of the categories provided below. Please provide your response in numerals (i.e. "5", not "five").

	2007/2008	2008/2009	2009/2010	2010/2011
<u>Multi-year</u> operating grant programs for organizations				
<u>Annual</u> operating grant programs for organizations				
<u>Project-based</u> grant programs for organizations only				
<u>Project-based</u> grant programs for individuals only				
<u>Project-based</u> grant programs open to <u>both</u> organizations and individuals				

### D2. How many grants were awarded by your organization in total over the last four funding years for the following types of support?

Please provide totals for all grants awarded across all of the grant programs administered by your organization in each of the categories provided below. Please provide your response in numerals (i.e. "5", not "five").

	2007/2008	2008/2009	2009/2010	2010/2011
<u>Multi-year</u> operating grant programs for organizations				
<u>Annual</u> operating grant programs for organizations				

Project-based grant programs for <u>organizations only</u>				
Project-based grant programs for <u>individuals only</u>				
Project-based grant programs open to <u>both</u> organizations and individuals				

**D3. How many different organizations and/or individuals submitted eligible funding applications to your organization for dance-related activity over the last four (4) funding years?**

Please note: If an organization or individual applied for more than one grant from your organization in any funding program category, only count them once. For example, if a dance company applied for both an annual operating grant and a project grant from your organization you would only count that organization once.

Please provide totals for all grant applications received across all of the grant programs administered by your organization in each of the categories provided below. Please provide your response in numerals (i.e. "5", not "five").

	2007/2008	2008/2009	2009/2010	2010/2011
Organizations				
Individuals				

**D4. How many different organizations and/or individuals were awarded grants by your organization for dance-related activity over the last four (4) funding years?**

Please note: If an organization or individual received more than one grant from your organization in any funding program category, only count them once. For example, if a dance company received an annual operating grant and a project grant from your organization you would only count that organization once.

Please provide totals for all grants awarded across all of the grant programs administered by your organization in each of the categories provided below. Please provide your response in numerals (i.e. "5", not "five").

	2007/2008	2008/2009	2009/2010	2010/2011
Organizations				
Individuals				

**D5-a. Among the multi-year operating funding grants awarded by your organization over the last four (4) funding years, what proportion (%) were awarded to organizations in the following categories?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only organizations				
General arts/culture organizations that include dance				
Organizations that do not identify themselves as an arts/culture organization but that may include dance among their activities				

**D5-b. Among the annual operating funding grants awarded by your organization over the last four (4) funding years, what proportion (%) were awarded to organizations in the following categories?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only organizations				
General arts/culture organizations that include dance				
Organizations that do not identify themselves as an arts/culture organization but that may include dance among their activities				

**D5-c. Among the project grants open only to organizations that you awarded over the last four (4) funding years, what proportion (%) were awarded to projects in the following categories?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only projects				
General arts/culture projects that include dance				
Non-arts/culture projects that include a dance component				

**D5-d. Among the project grants open only to individuals that you awarded over the last four (4) funding years, what proportion (%) were awarded to projects in the following categories?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only projects				
General arts/culture projects that include dance				
Non-arts/culture projects that include a dance component				

**D5-e. Among the project grants open to both organizations and individuals that you awarded over the last four (4) funding years, what proportion (%) were awarded to projects in the following categories?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only projects				
General arts/culture projects that include dance				
Non-arts/culture projects that include a dance component				

**D6-a. Among the multi-year funding grants awarded by your organization over the last four (4) funding years, what proportion (%) were awarded to organizations in the following categories of dance activity?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only organizations, general arts/culture organizations that include dance, and other that do not identify themselves as an arts/culture organization but that may include dance among their activities.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**D6-b. Among the annual operating funding grants awarded by your organization over the last four (4) funding years, what proportion (%) were awarded to organizations in the following categories of dance activity?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only organizations, general arts/culture organizations that include dance, and other that do not identify themselves as an arts/culture organization but that may include dance among their activities.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**D6-c. Among the project grants open only to organizations that you awarded over the last four (4) funding years, what proportion (%) were awarded to projects in the following categories of dance activity?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only organizations, general arts/culture organizations that include dance, and other that do not identify themselves as an arts/culture organization but that may include dance among their activities.



	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**D6-d. Among the project grants open only to individuals that you awarded over the last four (4) funding years, what proportion (%) were awarded to projects in the following categories of dance activity?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only organizations, general arts/culture organizations that include dance, and other that do not identify themselves as an arts/culture organization but that may include dance among their activities.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

Our organization is unable to provide data broken down in this way

**D6-e. Among the project grants open to both organizations and individuals that you awarded over the last four (4) funding years, what proportion (%) were awarded to projects in the following categories of dance activity?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only organizations, general arts/culture organizations that include dance, and other that do not identify themselves as an arts/culture organization but that may include dance among their activities.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

## E. Funding Volume

**E1. What was your organization's total annual granting budget for the last four (4) funding years?**

Please provide the size of your granting budget rounded to the nearest hundred. For example if your granting budget was equal to \$500,545 then you would write "\$500,500".

2007/2008	2008/2009	2009/2010	2010/2011

**E2-a. How much of your total granting budget (in \$) went to multi-year operating funding grants awarded to organizations in the following categories over the last four (4) funding years?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only organizations				

General arts/culture organizations that include dance				
Organizations that do not identify themselves as an arts/culture organization but that may include dance among their activities				

**E2-b. How much of your total granting budget (in \$) went to annual operating funding grants awarded to organizations in the following categories over the last four (4) funding years?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only organizations				
General arts/culture organizations that include dance				
Organizations that do not identify themselves as an arts/culture organization but that may include dance among their activities				

**E2-c. How much of your total granting budget (in \$) went to project grants open to organizations only that were awarded to projects in the following categories over the last four (4) funding years?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only projects				
General arts/culture projects that include dance				
Non-arts/culture projects that include a dance component				

**E2-d. How much of your total granting budget (in \$) went to project grants open to individuals only that were awarded to projects in the following categories over the last four (4) funding years?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only projects				
General arts/culture projects that include dance				
Non-arts/culture projects that include a dance component				

**E2-e. How much of your total granting budget (in \$) went to project grants open to both organizations and individuals that were awarded to projects in the following categories over the last four (4) funding years?**

	2007/2008	2008/2009	2009/2010	2010/2011
Dance-only projects				
General arts/culture projects that include dance				
Non-arts/culture projects that include a dance component				

**E3-a. How much of your total granting budget (in \$) went to multi-year operating funding grants awarded to organizations in the following categories of dance activity over the last four (4) funding years?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only projects, general arts/culture projects that include dance, and non-arts/culture projects but that may include a dance component.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				

Professional dance activities: <u>(for-profit)</u>				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**E3-b. How much of your total granting budget (in \$) went to annual operating funding grants awarded to organizations in the following categories of dance activity over the last four (4) funding years?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only projects, general arts/culture projects that include dance, and non-arts/culture projects but that may include a dance component.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities <u>(not-for-profit)</u>				
Professional dance activities: <u>(for-profit)</u>				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**E3-c. How much of your total granting budget (in \$) went to project grants open to organizations only that were awarded to projects in the following categories of dance activity over the last four (4) funding years?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only projects, general arts/culture projects that include dance, and non-arts/culture projects but that may include a dance component.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**E3-d. How much of your total granting budget (in \$) went to project grants open to individuals only that were awarded to projects in the following categories of dance activity over the last four (4) funding years?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only projects, general arts/culture projects that include dance, and non-arts/culture projects but that may include a dance component.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

**E3-e. How much of your total granting budget (in \$) went to project grants open to both organizations and individuals that were awarded to projects in the following categories of dance activity over the last four (4) funding years?**

Please note: Only include grants awarded to dance-related activity--e.g. grants awarded to dance-only projects, general arts/culture projects that include dance, and non-arts/culture projects but that may include a dance component.

	2007/2008	2008/2009	2009/2010	2010/2011
Professional dance activities ( <u>not-for-profit</u> )				
Professional dance activities: ( <u>for-profit</u> )				
Pre-professional dance training				
Non-professional dance activities				
Other dance activities				

Our organization is unable to provide data broken down in this way

## F. Other types of support

**F1. Does your organization administer special Awards and Prizes for dance activity or for which dance might be eligible?**

- Yes
- No

**F1-a. What was your organization's total budget for awards and prizes over the last four (4) funding years?**

Please provide the size of your budget for prizes and awards rounded to the nearest hundred. For example if your granting budget was equal to \$500,545 then you would write "\$500,500".

2007/2008	2008/2009	2009/2010	2010/2011

**F1-b. How much of your total awards and prizes budget (in \$) was allocated to dance-related activity over the last four (4) funding years?**

2007/2008	2008/2009	2009/2010	2010/2011

**F2. Does your organization offer any other form of in-kind support for dance activity or for which dance might be eligible?**

- Yes  
 No

**F2-a. Which of the following other types of in-kind support does your organization offer?**

Please select all that apply.

- Human resources for events and performances (e.g. security personnel)  
 Marketing and promotional services  
 Training and professional development  
 Access to facilities at a reduced rental rate  
 Other, please specify: \_\_\_\_\_

**F2-b. Can you estimate the dollar (\$) value of the following types of non-grant or award-based support for the last four (4) funding years?**

Please select all that apply.

	2007/2008	2008/2009	2009/2010	2010/2011
Human resources for events and performances (e.g. security personnel)				
Marketing and promotional services				
Training and professional development				
Access to facilities at a reduced rental rate				
Other				

- Our organization is unable to provide this information



## Appendix C: Survey Participants

### List of Survey Respondents

Canada Council for the Arts

Newfoundland and Labrador Arts Council

Department of Canadian Heritage (Arts Policy Branch)

Conseil des arts et des lettres du Québec

City of Thunder Bay

City of Kitchener

Conseil des arts de Longueuil

Saskatchewan Arts Board

Kingston Arts Council - City of Kingston Arts Fund

City of St. Catharines

Government of Yukon, Department of Tourism and Culture - Arts Section

London Arts Council

Ontario Arts Council

City of Ottawa Cultural and Heritage Services Branch, Arts Development Division ( Cultural Funding Unit)

PEI Council of the Arts

Toronto Arts Council

Government of Newfoundland and Labrador, Department of Tourism, Culture and Recreation

City of Regina

City of Vancouver - Cultural Services

Alberta Foundation for the Arts

Manitoba Arts Council

City of Greater Sudbury

Edmonton Arts Council

Conseil des arts de Montréal

Winnipeg Arts Council

City of Waterloo

City of Kelowna

British Columbia Arts Council

City of Burnaby

Conseil des arts du Nouveau-Brunswick

NWT Arts Council

City of Toronto, Cultural Services



#### List of Survey Respondents

Calgary Arts Development Authority

Regional District of Metro Vancouver

City of Victoria

City of Saskatoon

Capital Regional District Arts Development Service (Vancouver Island)

New Brunswick Department of Tourism, Heritage and Culture

City of Mississauga, Culture Division

The Ontario Trillium Foundation