Report on research findings

Prepared by Melissa Wong and James Doeser
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The Canadian Dance Assembly (CDA) is the voice of the professional dance sector in Canada and promotes a healthy, sustainable environment in which professional dance practice can grow and thrive. CDA is a reputable source of information on the current state of dance in Canada and provides representation to policy makers and the public. CDA enables its national membership of dance professionals and organizations to connect with their peers through regular communications, conferences, forums and workshops, and facilitates opportunities for networking, dialogue and exchange relevant to the Canadian dance sector.

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Executive summary

This report sets out the results of a research project designed to explore the Canadian dance sector’s views on its service ecosystem—specifically, how it can better serve historically underserved parts of the sector, such as Indigenous dance, racialized dance, disability dance/integrated dance, and regionally underrepresented dance.

This research was conducted over a period of eight months from January to August 2017. It triangulates the existing literature and data on the dance service ecosystem; a self-assessment of their relevance by Canadian dance service organizations, gathered through a series of interviews with 18 individuals; and 451 responses to an online survey that asked dance professionals and dance organizations for their views on the dance service ecosystem.

The findings from this report were first presented at a retreat of leaders from across the dance sector in September 2017, where it informed a discussion on potential future models for dance services in Canada. It continues to be part of a larger exercise in consultation and service development led by the Canadian Dance Assembly.

The research has revealed that there is widespread endorsement for the decolonization of the dance service ecosystem, but that it requires further explanation and is proving to be provocative and destabilizing in some quarters. Many stakeholders and service users report that there is a concentration of resources and attention on certain parts of the dance sector. The current winners are perceived to be contemporary/modern dance and ballet in Toronto, Montréal, and Vancouver. This model does not work for other parts of the sector. Additionally, there is limited appetite for a merger or consolidation of dance service organizations, which was seen to be at odds with the aim of decolonization.

There is broad recognition of good intentions to address imbalances within the service ecosystem and acknowledgment of recent progress, but a residual skepticism about the ability to effect meaningful change in the future. Leadership and resources are seen as potential problem areas. Without the strategic thinking, capacity, and funding to deliver this change, it will be difficult to achieve. This is where the role of funders and policymakers will make a difference.

Dance service organizations are universally valued across the sector, with service users showing as much appreciation for their role in advocacy and representation as for their tangible membership benefits. This evidence suggests that any future service ecosystem should continue to look both inward to the sector and outward to funders, policymakers, and the public.

This study has canvassed the opinions of dance professionals and dance organizations in Canada in relation to the existing and future service ecosystem. It has revealed a powerful and widespread mandate for change. However, more work needs to be done to bring the whole of the dance sector along this journey. Through balancing their dual roles of leading and serving the sector, dance service organizations can re-imagine the service ecosystem to ensure that all forms of dance throughout all parts of Canada have the means to thrive.
1 Introduction

There are many service organizations that support the professional dance sector in Canada. Each organization plays a specific role within the ecosystem and caters to different needs within the diverse dance landscape. Nonetheless, there is an underlying sense of duplication and confusion about the different roles of these organizations, as well as concern that some parts of the sector aren’t being reached or supported through the current dance service ecosystem.

In June 2016, the Canadian Dance Assembly (CDA) initiated a discussion on how dance service organizations could collaborate to better meet the needs of the sector, bringing together 24 senior staff and select board members from arts service organizations across Canada in a two-day retreat to discuss opportunities for strategic partnerships in dance service provision. This retreat provided a space for learning from Caroline Miller and the recent experience of One Dance UK, reflection on feedback from the sector, and visioning of future consolidated service delivery models.

The 2016 retreat identified the need for reliable data to provide leaders of dance service organizations with the insight needed to make informed decisions. In response, CDA commissioned this study into the relevance of dance service organizations for the professional dance sector in Canada. This research was initially designed to evaluate the current effectiveness of dance service organizations and analyze the potential impact of a merger on the future effectiveness of services for the professional dance sector. However, over the course of the project, the conversation shifted, to focus instead on improving services for historically underserved parts of the dance sector.

In April 2017, CDA published a statement of intent entitled “Re-imagining Service Organizations: Decolonizing Canadian Dance,” which announced the launch of “a multi-year investigation to re-imagine service for the dance sector and an organizing structure to deliver on that service.” This initiative aims to identify areas of duplication and gaps in service, while creating new opportunities for underserved communities and evolving with the social and political landscape in order to truly serve the Canadian dance sector. CDA’s aim through this process is “to transform service for dance to be radically open, inclusive, and more reflective of Canada’s identity.”

This report therefore sets out the Canadian dance sector’s views on its service ecosystem and what expectations exist for it to better serve historically underserved parts of the sector such as Indigenous dance, racialized dance, disability dance/integrated dance, and regionally underrepresented dance.

The findings from this report were first presented at a retreat of leaders from across the dance sector in September 2017, where it informed a discussion on potential future models for dance services in Canada. It continues to be part of a larger exercise in consultation and service development led by CDA.
2 **Methodology**

This project employed a relatively straightforward desk-based methodology that triangulated three sources of evidence: published reports and statistics, interviews with key stakeholders within the current dance service ecosystem, and an online survey of the individuals and organizations within the wider dance sector.

2.1 **Literature and data review**

This study draws on the data collection and analysis undertaken in the Canada Dance Mapping Study, as well as other related academic and white papers. All materials were reviewed with the specific aim of drawing out findings that speak to the relevance and decolonization of dance service organizations. Other data about the dance sector and its service ecosystem were assessed to determine how this system emerged, how dance service organizations are currently serving the professional dance sector, and whom they are reaching through their work.

2.2 **Consultation interviews**

A series of interviews were conducted with 18 senior staff and board members from a range of dance service organizations, wider arts service organizations, and a performing arts labour organization as a form of self-assessment for the current dance service ecosystem. The purpose of these interviews was to explore the role of dance service organizations and their efforts to engage with historically underserved parts of the sector.

Since it was only possible to conduct interviews with a sample of organizations, this sample was chosen in such a way as to provide an understanding of services for different parts of the professional dance sector, including services for dance professionals, dance companies, and dance presenters; and services for historically underserved groups. It was not possible to include interviews with organizations serving Indigenous dance or the West Coast. The full consultee list is provided in Appendix A.

2.3 **Online survey**

To develop a broader assessment of the current dance service ecosystem by its service users, this study devised an online survey for individuals and organizations in the professional dance sector. The survey intentionally made space for a great deal of qualitative feedback, creating room for open, inclusive dialogue and reflecting this project’s value of decolonization, rather than restricting respondents to a limited number of pre-determined answers created through a colonial lens.

The survey was live for over a month from July 5 to August 13, 2017. It was publicized via website announcements, email newsletters, and social media by CDA and a host of other dance service organizations, as well as other individuals and organizations within the professional dance sector. There were 451 useable responses to the survey. The survey script is provided in Appendix B.
3 Literature and data review

This section presents the synthesized knowledge gathered through a survey of literature and data relevant to the current state of dance service provision in Canada. It takes a new look at some prominent studies through the lens of how they might inform any changes in the overall provision of services for the Canadian professional dance sector.

3.1 The contexts of colonization and decolonization

This project was undertaken against the backdrop of a call to decolonize Canadian dance. It is important to understand this injunction in a historical context and to recognize the long history of systemic privilege and discrimination that have led to the present imbalances among different parts of the sector, as well as to theories of what a decolonized future might look like and how to get there.

3.1.1 Colonizing Canadian dance

Dance has been practiced in Canada for as long as it has been a part of the ritual, religious, and social lives of the Indigenous peoples who have long inhabited this land. However, the modern history of Canadian dance has largely been shaped by the arrival of European settlers and the embedding of their culture, not only in dance, but also throughout every part of society.

This colonizing history is seen in the reframing of dance as a theatrical form, stripping it of its ritual and religious functions and repositioning it as a form of entertainment to be practiced by professionals. Just as this framing of dance was borrowed from Europe, so too are the main dance genres that have benefitted from this conception. Early professional theatrical performances tended to feature touring ballet companies from Europe, and the first professional dance companies in Canada were also grounded in ballet. Even when the burgeoning dance sector was augmented by the emergence of modern and contemporary dance companies in the 1960s and beyond, Canadians continued to look to European and American models for inspiration.

This privileging of Western theatrical dance forms and displacement of other dance forms has been upheld not only by the sector itself but also by national policy. Perhaps the earliest such example is the banning of potlatch by an amendment to the Indian Act from 1884 to 1951; however, it has also been systemically embedded in the institutions that govern the arts in Canada through the recommendations of the Report on the Royal Commission on National Development in the Arts, Letters, and Sciences, better known as the Massey Report (1951).

This report advocated a new form of “Canadianism” that was grounded in “unity” between English and French Canada. The cultural institutions that it created to implement this policy, including the Canada Council for the Arts, were exclusively concerned with Western art forms. Indigenous arts were not so much overlooked as intentionally quashed, with the report suggesting that they should give way to the “more
advanced civilization and infinitely superior techniques” of the white man, and there is virtually no mention of arts by other minority groups.\(^6\)

3.1.2 Decolonizing Canadian dance

In the 1980s, Canadian public arts funders began to acknowledge the imbalances within the arts sector and their linkage to historic silencing and disenfranchisement of particular groups. As they began to address these equity issues, the prioritization of different equity-seeking groups has often paralleled trends in human rights movements. Over the past few decades, concrete steps have been made to improve equity for different groups, including Indigenous peoples, racially marginalized peoples, and people with disabilities.\(^7\) However, implementation varies widely across the country, within different arts disciplines, and within different arts organizations.

Although there has been great progress made in many areas, there remains yet more work to be done, which is to say that there is no model yet of what a balanced dance sector looks like or how to get there. Without this road map, the call to decolonize Canadian dance is a challenging one. In a recent issue of the *International Journal of Cultural Policy*, Jonathan Paquette, Devin Beauregard, and Christopher Gunter acknowledge that there is no prescription for how specific cultural policies in Canada might be successfully decolonized but suggest some guiding principles: looking beyond an institutional approach, and seeking out ideas and systems that challenge and destabilize the current established order.\(^8\)

Without a prescribed understanding of decolonization, this research sought instead to take an open-minded approach by looking at the relevance of the dance service ecosystem to the wide spectrum of Canadian dance. Nonetheless, a concerted effort was made to highlight and amplify findings from relevant reports that address issues of equity, social justice, and decolonization.

3.2 The Canadian professional dance sector

3.2.1 Definition of the professional dance sector

This report considers dance of all peoples, places, and styles in Canada in 2017, taking into account the full spectrum of dance identified in the Canada Dance Mapping Study. Given its interest in services for the professional dance sector, this report focuses on two groups of stakeholders within the sector: dance professionals and dance organizations.

This report defines dance professionals as dance artists, teachers, and choreographers who meet the Canada Council’s criteria for a professional artist. That is, it is concerned with dance professionals who have specialized training in their artistic field (not necessarily in academic institutions); who are recognized as professionals by their peers (artists working in the same artistic tradition); who are committed to devoting more time to artistic activity, if possible financially; and/or who have a history of public presentation or publication.\(^9\)
It also considers the whole gamut of artistic and non-artistic professionals who contribute to the creation, production, dissemination, and preservation of professional dance. This includes dance researchers and writers, designers, and professionals contributing to dance in a non-artistic capacity, including managers, producers, agents, arts administrators, and archivists.

Additionally, this report is interested in organizations where dance professionals may provide their services for the purposes of creating, producing, presenting, and preserving professional dance. This may include dance companies, presenters, publications, archives, and museums. However, it does not include private dance studios that focus primarily on recreational dance.

Neither the definition of dance professionals nor of dance organizations makes any special dispensation for Indigenous dance, racialized dance, or disability dance/integrated dance, but expects to include them without prejudice in the above definitions.

3.2.2 Profile of the professional dance sector

The number and composition of organizations within the professional dance sector remains a matter of speculation. In 2012, as part of the Canada Dance Mapping Study, Maria De Rosa and Marilyn Burgess reported that there were 100 to 250 dance companies in Canada, including 37 in Ontario and 37 in Québec. They also estimated that there were 150 micro-companies that may be working in Indigenous and racialized dance, 21 specialized presenters, and 14 dance festivals. There is no available data on the total revenue of organizations within the professional dance sector.

Government statistical data indicates that there were 8,140 professional dancers in Canada in 2011. This number grew rapidly between 1991 and 2011, nearly doubling over the span of two decades. This rate of growth is faster than that of the arts labour force and much faster than that of the overall labour force during the same period.

In the Yes I Dance survey conducted by EKOS Research Associates as part of the Canada Dance Mapping Study, 47 per cent of dance professionals identified primarily as a teacher, 32 per cent as a dancer (i.e. performer), 16 per cent as a choreographer, and 5 per cent as some other role (e.g. artistic director).

Employment and earnings are precarious for many dancers. Government statistical data shows that dancers earn significantly less than other types of artists and even less compared to the overall labour force. In real terms, their income has decreased since 2000. In 2010, the average earnings of dancers was $14,630, compared to $27,613 for artists generally and $45,397 for the overall labour force.

Location

Findings from the Yes I Dance survey provide the most detailed and reliable picture of dance professionals in Canada. The study indicates that the vast majority of dance professionals are located in Ontario (35 per cent of respondents), Québec (20 per cent), and British Columbia (19 per cent). This distribution is likely due to the clustering of the
sector in Toronto, Montréal, and Vancouver, and mirrors the concentration of the overall labour force in these three provinces (see Table 1).

Table 1  Location of dance professionals

<table>
<thead>
<tr>
<th>Province/territory</th>
<th>Dance professionals</th>
<th>Overall labour force</th>
</tr>
</thead>
<tbody>
<tr>
<td>British Columbia</td>
<td>19%</td>
<td>13%</td>
</tr>
<tr>
<td>Alberta</td>
<td>9%</td>
<td>12%</td>
</tr>
<tr>
<td>Saskatchewan</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Manitoba</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Ontario</td>
<td>35%</td>
<td>38%</td>
</tr>
<tr>
<td>Québec</td>
<td>20%</td>
<td>23%</td>
</tr>
<tr>
<td>New Brunswick</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Nova Scotia</td>
<td>5%</td>
<td>3%</td>
</tr>
<tr>
<td>Prince Edward Island</td>
<td>2%</td>
<td>&lt;1%</td>
</tr>
<tr>
<td>Newfoundland and Labrador</td>
<td>2%</td>
<td>1%</td>
</tr>
<tr>
<td>Yukon/NWT/Nunavut</td>
<td>1%</td>
<td>&lt;1%</td>
</tr>
</tbody>
</table>

Dance categories

In the Yes I Dance survey, the majority of dance professionals identified as working in contemporary/modern dance (61 per cent), and nearly a third identified as working in ballet (32 per cent). Although the findings suggest that there were respondents engaging in Aboriginal/Indigenous, African, Asian, Caribbean and Latin American, Middle Eastern, and spiritual dance, the report does not indicate the proportion of dance professionals working within these dance categories. The proportion of all respondents (including both dance professionals and leisure dance participants) practicing these dance categories may provide a preliminary basis for estimating their popularity (see Table 2).

Table 2  Dance categories of dance professionals

<table>
<thead>
<tr>
<th>Dance professionals</th>
<th>All respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary/modern</td>
<td>61%</td>
</tr>
<tr>
<td>Ballet</td>
<td>32%</td>
</tr>
<tr>
<td>Interdisciplinary</td>
<td>15%</td>
</tr>
<tr>
<td>Urban/street</td>
<td>14%</td>
</tr>
<tr>
<td>European traditional and folk</td>
<td>12%</td>
</tr>
<tr>
<td>Health, wellness, and sport</td>
<td>12%</td>
</tr>
<tr>
<td>Ballroom and Social</td>
<td>11%</td>
</tr>
<tr>
<td>Country and Canadian</td>
<td>6%</td>
</tr>
<tr>
<td>Period</td>
<td>1%</td>
</tr>
<tr>
<td>Caribbean and Latin American</td>
<td>Not specified</td>
</tr>
<tr>
<td>Middle Eastern</td>
<td>Not specified</td>
</tr>
<tr>
<td>Asian</td>
<td>Not specified</td>
</tr>
<tr>
<td>Spiritual</td>
<td>Not specified</td>
</tr>
<tr>
<td>African</td>
<td>Not specified</td>
</tr>
<tr>
<td>Aboriginal/Indigenous</td>
<td>Not specified</td>
</tr>
</tbody>
</table>
Language

Although there is no data available on the representation of equity-seeking groups specifically within dance, data on the representation of these groups within the wider arts labour force can provide a proxy. Government statistical data shows that the arts labour force has a higher proportion of English speakers than the overall labour force and lower proportions of French speakers and non-official language speakers (see Fig. 1).

Fig. 1  Arts labour force and overall labour force by language, 2011

English
French
Non-official language

0% 10% 20% 30% 40% 50% 60% 70% 80%
Arts labour force Overall labour force

English-speaking and French-speaking artists have similar levels of earnings, in contrast to the pattern in the overall labour force, where English speakers strongly out-earn their French counterparts. However, non-official language-speaking artists are at a significant earnings disadvantage.

Race

According to government statistical data, the representation of Aboriginals and immigrants in the arts labour force is comparable with that of the overall labour force. However, visible minorities are underrepresented in the arts labour force compared with their representation in the overall labour force (see Fig. 2).

Fig. 2  Aboriginals, visible minorities, and immigrants in the arts labour force and overall labour force, 2011

Aboriginal
Visible minorities
Immigrants

0% 5% 10% 15% 20% 25%
Arts labour force Overall labour force

The average earnings of Aboriginal, visible minority, and immigrant artists lags behind average earnings for the wider arts labour force, mimicking the trend for the overall labour force. Among these groups, Aboriginal artists experience the greatest earnings gap, and immigrant artists experience the smallest earnings gap.

Disability

Government statistical data indicate that the arts labour force had slightly higher representation of workers with activity limitations than the overall labour force in 2011
In the same year, artists with activity limitations earned less than other artists, and the earnings gap was greater in the arts than in the wider economy.\footnote{20}

\begin{table}[h]
\centering
\begin{tabular}{l|c|c|c|c|c|c|c|c|c}

<table>
<thead>
<tr>
<th></th>
<th>0%</th>
<th>10%</th>
<th>20%</th>
<th>30%</th>
<th>40%</th>
<th>50%</th>
<th>60%</th>
<th>70%</th>
<th>80%</th>
<th>90%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Often limited</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sometimes limited</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No limitations (or not stated)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
\end{tabular}
\caption{Arts labour force and overall labour force with activity limitations, 2011\textsuperscript{21}}
\end{table}

Overall, these findings indicate that minorities of many kinds (linguistic minorities, racial minorities, and people with disabilities) are marginalized within the arts, both in their representation within the sector and in their compensation for their work.

\subsection*{3.2.3 Trends in the professional dance sector}

As part of their literature review for the Canada Dance Mapping Study, De Rosa and Burgess identified the main trends that have impacted the Canadian dance sector in recent years. Their research shows that the rapid growth of the dance sector in recent decades has made it increasingly multifaceted, complex, and diverse.

This diversity includes changes to the demographic profiles of both dance professionals and dance audiences, set against a backdrop of changes in Canadian society: the rapid growth of Indigenous and visible minority populations, increasing urbanization, and the aging population.\footnote{22} Additionally, De Rosa and Burgess cautioned that due to the limitations of the existing methodologies for measurement, minorities and equity-seeking groups of many kinds are likely to be underrepresented in the existing literature.

\subsection*{3.3 Canadian dance service organizations}

\subsubsection*{3.3.1 The role of arts service organizations}

Since the mid-1990s, national arts service organizations (NASOs) have been defined as "organizations founded and directed by their members, who are professional creators, interpreters, producers, distributors/disseminators, and/or conservers in the arts and cultural sector, to serve the collective interests of the membership, the constituency, and the public."\footnote{23} NASOs share common characteristics in terms of their membership, funding, and governance. Membership eligibility is based on criteria of professionalism, and membership is voluntary.\footnote{24} As representative bodies, they are typically governed by their members, who delegate authority to a volunteer board of directors, who may in turn delegate responsibility for day-to-day operations to paid employees.

NASOs often simultaneously play two distinct roles within their respective sector: they can be dedicated to improving the material and professional wellbeing of their members, or making representations to those outside the dance sector (usually politicians and
policymakers) on behalf of their sector stakeholders. In this way, they have both an inward-facing and an outward-facing function.

NASOs are typically non-profit organizations that are funded through a combination of government grants, membership fees, and other income. The Canada Council provides grants for NASOs that have “mandates to promote and support the arts on a national level” and are “committed to developing and sustaining the vitality of the Canadian professional arts sector through representation, promotion, and exchange.” Most NASOs rely on the Canada Council for core funding while also acting as policy advisors to the Canada Council and advocating to the Canada Council on behalf of their members, making the relationship between NASOs and the Canada Council “reciprocal and occasionally complicated.”

Organizations can also seek recognition from the Canada Revenue Agency as registered NASOs. There are currently 26 registered NASOs, including three serving the dance sector: CDA, Dancer Transition Resource Centre (DTRC), and Canadian Network of Dance Presenters (CanDance). In addition, the Canadian Arts Presenting Association (CAPACOA) is a registered NASO supporting dance through its service to the wider arts presenting community. A fuller account of the current dance service ecosystem and its organizations is provided in Section 3.3.3.

Whereas NASOs deliver services on a national level, there are also service organizations working on a provincial or regional level. They typically have a reciprocal relationship with their respective provincial partners, although due to variations in provincial/territorial funding, these organizations can sometimes be “better funded and resourced per capita than their national counterparts.” There is not a provincial or regional counterpart for every NASO, and the provincial or regional organizations operate independently of NASOs, which can lead to a fragmentation of priorities as a result of their different remits.

3.3.2 **The history of services to professional dance in Canada**

Dance was the last of the arts disciplines in Canada to form its own NASO. The first dance service organization, the Dance in Canada Association (DICA), was established in 1973 to provide national communication, coordination, and representation for the sector. Although DICA sought to unite the dance sector, this union did not last for long. When public funding came under pressure in the mid-1970s, DICA spoke out on behalf of the excluded and underserved parts of the sector by leading a charge against the Canada Council for favouring the “elite arts.” To protect their own interests, eight organizations continuing to receive Canada Council support broke off in 1978 to form their own organization, the Canadian Association of Professional Dance Organizations (CAPDO), which despite its name served both individuals and organizations within the sector.

After months of joint research in the mid-1980s between DICA and CAPDO, the Dancer Transition Centre was created, later renamed the DTRC. For a period of time, there were three NASOs for dance: DICA and CAPDO, which worked in parallel with each other, each serving a different part of the professional dance sector; and DTRC, which focused on supporting professional dancers to transition into post-performance careers. A
network of dance presenters also began meeting to explore areas of shared interest in 1985, which would later become CanDance.

In 1984, the Québec section of DICA published a study entitled «Vers une ère de la coexistence créatrice – Étude sur l’opportunité de créer un regroupement de danseurs et chorégraphes au Québec» (“Towards an Era of Creative Co-Existence: A Study on the Opportunity to Create an Association of Dancers and Choreographers in Québec”). This report led to the foundation of the Regroupement des professionnels de la danse du Québec (RPQD) to provide a common voice for dance professionals in Québec. In 1994, this organization expanded its remit to include dance organizations, in the process changing its name to the Regroupement québécois de la danse (RQD).³²

Services for dance professionals also came to the fore in the mid-1980s to support work on the Status of the Artist. This work prompted a group of dancers in Ontario to identify the need for a professional organization to establish standards for compensation and working conditions for independent dance artists, leading to the formation in 1986 of the Canadian Alliance of Dance Artists, later renamed the Canadian Alliance of Dance Artists, Ontario Chapter (CADA-ON). This organization also provided support to dancers in British Columbia to establish the Canadian Alliance of Dance Artists/British Columbia Chapter (later renamed the West Chapter, or CADA/West).

This rapid growth of dance service organizations in the 1980s soon came to a halt. DICA folded in the early 1990s due to “diminishing effectiveness,” leaving as its legacy the Canada Dance Festival, an annual dance festival in Ottawa.³³ CAPDO collapsed as an independent organization in 1996 when the Canada Council cut funding to NASOs with short notice, which forced the organization to integrate its services under the Professional Association of Canadian Theatres.³⁴

Following the restoration of Canada Council funding to NASOs in 1999, there was a resurgence of services to the professional dance sector. CanDance was incorporated as a registered NASO in 2001, and CAPDO convened its first conference in years, where it found shared interests across many parts of the dance sector and identified the need for a strong national support mechanism for the sector, leading to the birth of CDA in 2002. Additionally, the recent interest in dance health led to the formation in 2008 of Healthy Dancer Canada (HDC), an independent dance service organization that operates without Canada Council funding or registered NASO status.

### 3.3.3 Profile of the current dance service ecosystem

The current dance service ecosystem encompasses a wide range of dance service organizations. Dance also benefits from a number of multi-disciplinary arts service organizations.

There are currently three registered NASOs for dance: CDA, which aims to represent the whole of the professional dance sector, including both individuals and organizations; DTRC, which serves dancers making transitions into, within, and from professional performing careers; and CanDance, which provides services to dance presenters. Additionally, HDC works at the national level to promote dancer health and wellness.
Until recently, there was also a national organization for dance researchers in the Canadian Society for Dance Studies (CSDS).\footnote{35}

In addition, there is one registered NASO supporting dance through its service to the wider arts sector: CAPACOA, which serves the arts presenting community and counts dance presenters among its members. Dance also benefits from the work of the Canadian Arts Coalition, a national advocacy group for the arts whose membership includes CDA and CAPACOA.

There are three organizations providing services to the professional dance sector on a provincial and regional level: CADA-ON and CADA/West, both of which serve independent dance artists; and RQD, which serves both individuals and organizations.\footnote{36} There is also one provincial organization that provides services to dance educators in the Council of Ontario Dance and Drama Educators (CODE). In addition, the Dance Umbrella of Ontario (DUO) is a non-membership provincial organization that provides free resources and low-cost management services to independent dance artists and small dance companies.

Professional dancers may also be represented by one of three labour organizations: the Canadian Actors’ Equity Association (CAEA), which primarily supports dancers working with the major ballet companies; the Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA), which works with dancers on screen and digital media; and Union des Artistes (UDA), which represents dancers working with some dance companies in Québec.

In addition to organizations focusing exclusively on professional dance, there are seven provincial organizations serving all levels of dance activity: The Dance Centre (British Columbia), Alberta Dance Alliance, Dance Saskatchewan, Dance Manitoba, Dance Ontario, Dance Nova Scotia, and Dance NL.\footnote{37} Although their services include some level of support for professional dance, their work tends to be more widely aimed at supporting all levels of engagement with dance.

The dance service ecosystem also benefits from the work of several organizations serving historically underserved groups across the arts sector: Cultural Pluralism in the Arts Movement Ontario (CPAMO), an advocacy group for Indigenous and minority artists and organizations in Ontario; Deaf, Disability, and Mad Arts Alliance of Canada (DDMAAC), an advocacy group seeking equity for the deaf, disability, and mad arts; Indigenous Performing Arts Alliance (IPAA), an advocacy group and membership organization for the Indigenous performing arts.

A mapping of dance service organizations in Canada is provided in Table 3.
Table 3  Mapping of dance service organizations in Canada

<table>
<thead>
<tr>
<th>Location</th>
<th>Professional dance</th>
<th>All levels of dance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada</td>
<td>CDA</td>
<td>CanDance (presenters)</td>
</tr>
<tr>
<td></td>
<td>DDMAAC</td>
<td>CDA</td>
</tr>
<tr>
<td></td>
<td>DTRC</td>
<td>DDMAAC</td>
</tr>
<tr>
<td></td>
<td>HDC</td>
<td>IPAA</td>
</tr>
<tr>
<td></td>
<td>IPAA</td>
<td></td>
</tr>
<tr>
<td>BC</td>
<td>CADA/West</td>
<td>The Dance Centre</td>
</tr>
<tr>
<td>AB</td>
<td>CADA/West</td>
<td>Alberta Dance Alliance</td>
</tr>
<tr>
<td>SK</td>
<td>CADA/West</td>
<td>Dance Saskatchewan</td>
</tr>
<tr>
<td>MB</td>
<td>CADA/West</td>
<td>Dance Manitoba</td>
</tr>
<tr>
<td>ON</td>
<td>CADA-ON CODE (teachers)</td>
<td>CPAMO</td>
</tr>
<tr>
<td>QC</td>
<td>RQD</td>
<td>RQD</td>
</tr>
<tr>
<td>NB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NS</td>
<td></td>
<td>Dance Nova Scotia</td>
</tr>
<tr>
<td>PEI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NL</td>
<td></td>
<td>Dance NL</td>
</tr>
<tr>
<td>YT/NWT/NU</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.3.4 Membership of the current dance service ecosystem

Based on analysis of CADAC data, in 2015-16, there were 16 service organizations working in the dance sector: four organizations serving individuals, three organizations serving organizations, six organizations serving both individuals and organizations, and three organizations without any members. On average, organizations offering memberships had an average of 279 members. Those serving individuals tended to have more members, and those serving organizations tended to have fewer members.

It is not possible to assess whether membership of the current dance service ecosystem is representative of the wider sector due to a lack of robust data across organizations. Although all dance service organizations collect a variety of data about their members, this information is not currently collected in a harmonized way that allows for comparison with each other or with statistical data about the wider sector. Additionally, among the organizations examined, none collects data about the race/ethnicity or disability status of its members.

This lack of data presents a challenge when looking to identify gaps in service for marginalized parts of the sector. It also has the potential to perpetuate inequities in service. Without baseline data on how well the dance service ecosystem is serving all parts of the professional dance sector, including Indigenous dance, racialized dance, and disability dance/integrated dance, it is difficult to track changes in service.
3.3.5 Analysis of the current service offer for professional dance

Analysis of the dance service ecosystem and membership benefits of the organizations within this ecosystem shows that dance services vary widely between organizations and across Canada (see Table 4 and Table 5). In part, this is due to differences in the scale and scope of the professional dance sector across the country. However, variations in service are also linked to the differing availability of public funding, which presents challenges to providing a consistent offer across the country and to collaborating with other organizations on otherwise similar services.

Broadly speaking, current service offers were developed to support Western theatrical dance forms such as ballet and contemporary/modern dance, and there remains an expectation that other dance forms should seek to fit into these models. This has been roundly critiqued by advocates for these marginalized dance forms. In a report for IPAA, Candace Brunette calls this expectation “a colonial encounter which serves the interest of those in power and systematically undermines Aboriginal people who are forced to work within it.”

This expectation can also create a vicious cycle that perpetuates the exclusion of marginalized dance forms, as shown in this example about services for disability and deaf arts by Rose Jacobson and Geoff McMurphy: “ASOs can cite membership statistics to indicate that very few current members need or request access tools. However, potential members with disability-related interests or needs cannot access most mainstream ASOs in their current state and therefore do not join.”

Table 4 Comparison of dance service organization offers for individuals

<table>
<thead>
<tr>
<th>Benefit</th>
<th>CADA-ON</th>
<th>CADA/West</th>
<th>CDA</th>
<th>CODE</th>
<th>CPAMO</th>
<th>DTRC</th>
<th>HDC</th>
<th>IPAA</th>
<th>RQD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional development resources (non-financial)</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Sector news and updates</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Conferences and events</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Advocacy and representation</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Membership directory</td>
<td></td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Professional discounts</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Professional development grants and subsidies</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Individual consultations</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Discounted studio space</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Publicity and advertising</td>
<td></td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>Health insurance</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
<tr>
<td>International mobility support</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
<td>✓ ✓</td>
</tr>
</tbody>
</table>
Table 5  Comparison of dance service organization offers for organizations

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Can Dance</th>
<th>CDA</th>
<th>CPAMO</th>
<th>IPAA</th>
<th>RQD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional development resources (non-financial)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Sector news and updates</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Conferences and events</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Advocacy and representation</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Membership directory</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Professional discounts</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publicity and advertising</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Health insurance</td>
<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Professional development grants and subsidies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>International mobility support</td>
<td></td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The remainder of this report presents the results of a consultation with the Canadian dance sector. The consultation canvassed opinions about the current state of the dance service ecosystem and how it might improve in the future.
4 Self-assessment by service organizations

This section presents the findings of the consultation interviews with 18 representatives of a wide range of organizations serving Canadian dance. It explores their self-assessment of their contribution to the sector, their efforts to engage with historically underserved parts of the sector, and the challenges and impediments to change.

4.1 Self-assessment

4.1.1 Many conversations happening about equity, inclusion, and diversity

Issues of equity, inclusion, and diversity were at the forefront of people’s minds, and it was evident that they were taking these issues seriously. On the whole, respondents acknowledged that neither their organization nor the current dance service ecosystem was yet fully equitable, inclusive, and reflective of Canada’s diversity, and there was a broad consensus on the need to make improvements in this area.

Respondents from organizations working with equity-seeking groups agreed that the current system is not effectively serving the whole of the professional dance sector. They also reported that, despite dance service organizations’ increased attention to issues of equity, inclusion, and diversity, they are not presently well equipped to have these discussions and that they need to do more to educate themselves on these issues, whether by consulting existing resources or seeking expert advice.

4.1.2 Awareness of historic biases in service

Many respondents acknowledged that the current imbalances in the dance service ecosystem largely stemmed from historic biases in service that privileged Western theatrical dance forms, such as ballet and contemporary/modern dance. Service organizations whose memberships largely comprised individuals and organizations working in these genres often acknowledged that their services originated in a historical context where these genres were seen as constituting the whole of the professional dance sector and that the sector had evolved significantly since that time. They also acknowledged that this historical focus has led to a lack of expertise within their organizations in how to serve marginalized groups.

4.1.3 Willingness to change and evidence of concrete actions

Overall, interviewed organizations reported a desire to become more inclusive and told of a willingness to change. All were able to cite concrete examples of specific actions their organizations had taken to make their services more relevant to a wider range of service users across the sector, and several respondents noted that their organization’s membership had become more diverse in recent years (as a result of these changes). Respondents also tended to report that their organizations were continually working to improve their equity, inclusion, and diversity.
4.1.4 Each organization is at a different stage of the journey

The interviewed organizations are all at different stages of the journey to make their services more inclusive. Some organizations are at the beginning stages of this journey. For example, they may have expanded their recruitment efforts to a wider range of service users but without making any corresponding changes in their language, approach, or services.

Others have made more holistic and deeply embedded changes: conducting community consultations with historically underserved groups, revising their eligibility criteria to make membership more inclusive, highlighting diverse dance forms in their communications, creating programs and resources specifically for underserved parts of the sector, or undertaking research and advocacy on diversity issues. These organizations have typically worked on this issue for a longer period of time and/or sought specialist advice from individuals or organizations with expertise in working with historically marginalized groups.

On the whole, when asked about improvements in the areas of equity, inclusion, and diversity, dance service organizations were more likely to cite instances where their services had benefitted specific underserved groups or individuals, rather than systemic changes to their organizational values, culture, communication, practices, and services.

4.1.5 Evidence of working in partnership and willingness to do more

Many dance service organizations work in partnership with each other to deliver services of shared interest. The interviewed organizations noted that there were many benefits to these collaborations, although they also acknowledged that these partnerships were often complicated and resource-intensive. Organizations generally reported that they were satisfied with their current partnerships and that they would be interested in pursuing further collaborations if there were areas of mutual interest and benefit.

4.1.6 Each organization occupies a unique niche within the current ecosystem

Self-assessment and peer assessment by service organizations as part of this consultation indicated that each organization within the current dance service ecosystem occupies a unique niche that cannot easily be filled by another. Typically, this niche is based on years of experience delivering particular types of services or working with particular parts of the professional dance sector. Although there are some similarities and overlaps with other organizations in terms of services, expertise, and members, each organization nonetheless has a distinct offer that is not replicated elsewhere.

This assessment was occasionally cited by organizations that claimed a desire to redress the imbalances in the dance service ecosystem: although they acknowledged the need for systemic change, they were resistant to the suggestion that their organization should have to take part in this change, asserting that their organization had a mandate to fill a particular niche (see Section 4.1.8).
4.1.7 **Tension between serving their members and reaching out to others**

Many organizations expressed an interest in diversifying their membership and reaching out to currently underserved parts of the sector. However, they acknowledged that there is a tension between this desire and the need to continue serving their membership base. This membership typically provides the bulk of their earned income, making it challenging for dance service organizations to pivot or expand their focus.

Organizations serving equity-seeking groups tended to see this issue differently: they saw this shift as an issue of sharing resources so that individuals and organizations working in underserved parts of the sector had equal support to create, produce, and present their work.

4.1.8 **Concerns about dilution of focus and loss of core purpose**

The consulted organizations expressed concerns about the risks of diluting their focus and straying from their core purpose. Many organizations reported that they already serve a wide remit across the dance sector (e.g. geographically, across different dance forms, supporting individuals at different stages of their careers). They worried that they would struggle to deliver a relevant and meaningful offer if they were to further increase the diversity of members. There was a feeling among respondents that service organizations can’t be everything to everyone and that they need to have a clear focus.

4.1.9 **Limited resources to reach and serve a wider remit**

Respondents reported that they already operate with limited capacity and resources, and that expanding or diversifying their membership would put further strain on their organizations. Increasing their membership numbers would mean less funding per member (although earned income would increase, grant funding would remain the same), higher administration costs, and potentially higher program costs (to provide new services for new members from different parts of the sector with different needs).

This is a particular challenge in improving the geographic coverage of the dance service ecosystem. Many service organizations have an expansive geographic remit. Although they notionally provide services across this whole remit, most organizations reported that their highest levels of membership and engagement were in areas where they had a physical presence, such as an office, staff, local representative, or regular events. They also acknowledged that they lacked expertise (and had difficulties attracting members) in areas where they did not have a physical presence. The costs of maintaining a physical presence would make wider geographic coverage a significant strain on resources.

4.1.10 **Precarious funding hampers strategic planning**

The organizations interviewed consistently reported that they were resource-poor, in terms of both human and financial resources. Many relied on government grants and had unreliable sources of funding, presenting challenges to long-term business planning. Activities were often project-funded, making it difficult to sustain programming over longer periods of time. Those with multi-year core funding or with higher levels of voluntary income or earned income were more able to do long-term service planning.
However, for the majority, strategic change initiatives, such as the decolonization agenda, were difficult to take on when they were struggling just to survive.

### 4.2 Other feedback

When this process began in 2016, CDA framed it as an opportunity to explore the possibility of strategic partnerships or a merger of dance service organizations. Feedback from the respondents showed that there are mixed reactions to the prospect of a merger. Those in support of a merger argued that it would streamline services, create efficiencies, and reduce costs. They also suggested that a single organization representing the whole of the professional dance sector would have more credibility and leverage in advocacy to government.

Those against a merger feared that it would consolidate power into the hands of the privileged and further disenfranchise those who are already at the fringes of the sector. They tended to believe that a single organization would not be able to represent or serve the needs of the diversity of individuals and organizations across the sector. Additionally, they worried that contraction would lead to the loss of expertise or services.

On the whole, respondents believed that any discussion about the prospect of a merger should be driven by a desire to improve dance services and deliver greater impact to service users, rather than by limited resources or pressure from funders. Without this rationale, they suggested that it would be better to keep the existing structure, with many organizations serving different parts of the sector, and for these organizations to collaborate on issues of shared interest.

As the focus of this exercise shifted from merger to decolonization, many respondents called on CDA to provide more clarity about the purpose of these conversations, in particular whether CDA is asking dance service organizations to decolonize themselves or to lead a wider process of decolonization across the sector. They also emphasized the need to continually assess whether it has the right people at the table as the conversation continues to evolve.

There were strong reactions to CDA’s statement of intent, both positive and negative. The statement was recognized as intentionally provocative, aiming to spark discussion and debate. Some saw the benefit in using the language of decolonization to attract people’s attention, whereas others interpreted it as diminishing the efforts they had already made to improve relationships with historically underserved parts of the sector. There were also concerns that the language had evolved beyond the initial aim of exploration and become overly prescriptive in tone.
5  Assessment by service users

As the users and beneficiaries of the dance service ecosystem, dance professionals and dance organizations are the primary stakeholders with the legitimacy to shape and inform its service model. The results of the online survey reveal their views and provide data and evidence about their needs to inform decisions about future service planning, and the wider project to decolonize dance services.

5.1 Profile of respondents

The survey received 504 responses in total. After a small amount of data cleaning to remove incomplete, duplicate, and dummy responses, there were 451 useable responses: 342 from individuals and 109 from organizations. The data collected provide a profile of the respondents by location, primary role or organization type, dance form, and membership of dance service organizations.

5.1.1 Location

The geography of respondents was broadly reflective of the professional dance sector (see Fig. 4 and Fig. 5), although there was an overrepresentation of respondents from Ontario and an underrepresentation of respondents from British Columbia and Québec, as compared to data from the Yes I Dance survey.44

Fig. 4 Where do you normally reside when working in the dance sector? (individuals, n=342)
Fig. 5  Where is your organization based? (organizations, n=109)

<table>
<thead>
<tr>
<th>Province</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>British Columbia</td>
<td>13%</td>
</tr>
<tr>
<td>Alberta</td>
<td>8%</td>
</tr>
<tr>
<td>Saskatchewan</td>
<td>7%</td>
</tr>
<tr>
<td>Manitoba</td>
<td>5%</td>
</tr>
<tr>
<td>Ontario</td>
<td>49%</td>
</tr>
<tr>
<td>Québec</td>
<td>8%</td>
</tr>
<tr>
<td>New Brunswick</td>
<td>1%</td>
</tr>
<tr>
<td>Nova Scotia</td>
<td>5%</td>
</tr>
<tr>
<td>Prince Edward Island</td>
<td>1%</td>
</tr>
<tr>
<td>Newfoundland and Labrador</td>
<td>4%</td>
</tr>
<tr>
<td>Yukon/NWT/Nunavut</td>
<td>0%</td>
</tr>
</tbody>
</table>

5.1.2 Individual roles and organization types

Individuals identified with a broad range of primary roles within the dance sector (see Fig. 6). There was a proportionate representation of dancers and choreographers among respondents, although teachers were underrepresented, as compared to data from the Yes I Dance survey. A significant number of individuals also identified with a variety of other primary roles within the dance sector.

Fig. 6  Which best describes your primary role within the dance sector? (individuals, n=342)

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dancer</td>
<td>38%</td>
</tr>
<tr>
<td>Choreographer</td>
<td>16%</td>
</tr>
<tr>
<td>Teacher</td>
<td>16%</td>
</tr>
<tr>
<td>Non-artistic/technical professional</td>
<td>9%</td>
</tr>
<tr>
<td>Other dance professional</td>
<td>5%</td>
</tr>
<tr>
<td>Researcher, writer, or archivist</td>
<td>3%</td>
</tr>
<tr>
<td>Non-dance artistic/technical professional</td>
<td>1%</td>
</tr>
<tr>
<td>Other</td>
<td>11%</td>
</tr>
</tbody>
</table>

There was a variety of organization types, and the vast majority of organizations reported working specifically within dance, with a smaller number working in multi-arts or combined arts (see Fig. 7). There was an overrepresentation of dance and other arts service organizations among the respondents, as compared to this study’s count of dance
service organizations and De Rosa and Burgess’s estimated size of the sector overall. This is likely due to the topic of the survey.

Fig. 7 Which best describes your organization type? (organizations, n=109)

<table>
<thead>
<tr>
<th>Organization Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance company</td>
<td>38%</td>
</tr>
<tr>
<td>Dance service organization</td>
<td>17%</td>
</tr>
<tr>
<td>Dance presenter</td>
<td>8%</td>
</tr>
<tr>
<td>Dance education provider</td>
<td>7%</td>
</tr>
<tr>
<td>Multi-arts or combined arts company</td>
<td>7%</td>
</tr>
<tr>
<td>Multi-arts or combined arts presenter</td>
<td>5%</td>
</tr>
<tr>
<td>Multi-arts or combined arts education provider</td>
<td>5%</td>
</tr>
<tr>
<td>Multi-arts or combined arts service organization</td>
<td>3%</td>
</tr>
<tr>
<td>Other</td>
<td>10%</td>
</tr>
</tbody>
</table>

5.1.3 Dance forms

Dance forms were analyzed according to the 15 categories laid out in the Canada Dance Mapping Study’s Dance Wheel, with an additional category for disability dance/integrated dance. Although these categories are reductive (even colonialist), they provide a useful tool for understanding who responded to the survey and how representative they are of the wider sector. Respondents were also given the opportunity to describe their dance form in their own words.

Respondents reported working in an impressive variety of primary and secondary dance forms, showing the diversity of Canadian dance (see Fig. 8 and Fig. 9). There was a slight overrepresentation of contemporary/modern dance (including jazz and tap) and a slight underrepresentation of all other dance forms. In aggregate, 32 per cent of individuals and 36 per cent of organizations reported working in a primary dance form other than contemporary/modern dance (including jazz and tap) and ballet.

Responses to this question also provide an initial indication of the percentage of the sector working in Aboriginal/Indigenous, African, Asian, Caribbean and Latin American, disability/integrated, Middle Eastern, and spiritual dance—data that was not made publicly available in the findings from the Yes I Dance survey.
Fig. 8  Which best describes your primary (and, if relevant, secondary) dance form? (individuals, n=331)

Fig. 9  Which best describes your organization's primary (and, if relevant, secondary) dance form? (n=99)
5.1.4 **Membership of dance service organizations**

Respondents reported memberships of a wide range of dance service organizations, including all 15 named organizations (see Fig. 10 and Fig. 11). The most common memberships among individuals were CDA, CADA-ON, and DTRC. The most common memberships among organizations were CDA, Dance Ontario, and CanDance.

Other dance service organization memberships reported by individuals mainly serve dance teachers, such as the Alberta Dance Educators Association, Canadian Dance Teachers Association, Imperial Society of Teachers of Dancing, National Dance Education Organization (USA), and the Royal Academy of Dance. Respondents also reported memberships in other organizations serving specific dance forms, including the Canadian Square and Round Dance Society, and the Canadian Pole Fitness Association. Both individuals and organizations also reported memberships in a variety of other organizations serving the wider arts sector.

Individuals and organizations had similar numbers of dance service organization memberships. On average, individuals had 1.5 memberships (or 2.2 memberships, excluding individuals who are not members of any dance service organization), and organizations had 1.7 memberships (or 2.0 memberships, excluding organizations who are not members of any dance service organization). Notably, 34 per cent of individuals and 15 per cent of organizations were not members of any dance service organization.

**Fig. 10 Are you currently a member of any of the following dance service organizations?**

*(individuals, n=329)*

<table>
<thead>
<tr>
<th>Organization</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDA</td>
<td>32%</td>
</tr>
<tr>
<td>CADA-ON</td>
<td>29%</td>
</tr>
<tr>
<td>DTRC</td>
<td>25%</td>
</tr>
<tr>
<td>Dance Ontario</td>
<td>14%</td>
</tr>
<tr>
<td>CADAWest</td>
<td>9%</td>
</tr>
<tr>
<td>The Dance Centre (BC)</td>
<td>8%</td>
</tr>
<tr>
<td>RQD</td>
<td>5%</td>
</tr>
<tr>
<td>DanceNL</td>
<td>4%</td>
</tr>
<tr>
<td>Healthy Dancer Canada</td>
<td>4%</td>
</tr>
<tr>
<td>Alberta Dance Alliance</td>
<td>3%</td>
</tr>
<tr>
<td>Dance Saskatchewan</td>
<td>3%</td>
</tr>
<tr>
<td>Dance Nova Scotia</td>
<td>2%</td>
</tr>
<tr>
<td>Dance Manitoba</td>
<td>1%</td>
</tr>
<tr>
<td>CODE</td>
<td>1%</td>
</tr>
<tr>
<td>Other</td>
<td>9%</td>
</tr>
<tr>
<td>None of the above</td>
<td>34%</td>
</tr>
</tbody>
</table>
5.2 Assessment of the current dance service ecosystem

Survey respondents were asked to make an assessment of the current dance service ecosystem in terms of whether it is open, inclusive, and reflective of Canada’s identity; whether it favours certain parts of the sector and neglects others; whether they value the work of dance service organizations; and what is missing from the current ecosystem.

In line with this project’s value of decolonization, there was plenty of room for qualitative feedback. The following discussion provides an analysis of respondents’ ratings of the current dance service ecosystem in these areas, as well as an exploration of the underlying rationales behind their responses.

5.2.1 Open, inclusive, and reflective?

Overall, respondents were divided on whether the current dance service ecosystem is open, inclusive, and reflective of Canada’s identity (see Fig. 12). Respondents in British Columbia were significantly less likely to agree with this statement: only six per cent of individuals and no organizations agreed or strongly agreed, and 72 per cent of individuals disagreed or strongly disagreed.

Organizations working primarily in contemporary/modern dance (including jazz and tap) were somewhat more likely to agree with this statement, and organizations working primarily in dance forms other than contemporary/modern dance (including jazz and tap) and ballet were somewhat less likely to agree.
Respondents acknowledged that the dance sector has changed rapidly in recent years, and those who agreed (or strongly agreed) with this statement tended to believe that dance service organizations have made incremental progress in revising their services to reflect these changes but that there is still more work to do. This suggests that their agreement with this statement is in recognition of the progress made by dance service organizations to date, rather than an acknowledgment that they have achieved this goal.

Overall, respondents tended to see the dance service ecosystem as designed to serve Western theatrical dance forms such as contemporary/modern dance and ballet. However, there was a feeling that the system does not work for other dance forms: those working in contemporary/modern dance and ballet acknowledged that if the system is working well for them, it may be leaving others out; those working outside of these dance forms affirmed this sentiment.

A number of respondents asserted that if dance service organizations are to improve their services for other dance forms, they must start by looking at themselves. Suggestions included developing their knowledge of non-Western theatrical dance forms (including practices that cross or blur the boundaries between dance forms) and improving the diversity of their staff and boards.

There was abundant faith in the good intentions of dance service organizations to become more open, inclusive, and reflective of Canada’s identity. However, there was also skepticism about the prospect of radical change. Many recognized that dance service organizations operate with limited capacity and lamented that the under-resourcing of these organizations makes it hard for them to adapt and stay relevant.

### 5.2.2 Favouring certain parts of the sector and neglecting others?

The majority of respondents agreed that the current dance service ecosystem favours certain parts of the dance sector and neglects others; only a small proportion disagreed with this statement (see Fig. 13). Notably, there were similar levels of agreement and disagreement across dance forms. Respondents in British Columbia were more likely to agree with this statement.
Overall, respondents believed that dance service organizations show strong preferential treatment toward Western theatrical dance forms, such as contemporary/modern dance and ballet. Although membership is typically open to all and many organizations actively recruit across diverse dance forms, their service models remain geared toward contemporary/modern dance and ballet.

Respondents reported that this bias is reflective of the hierarchy of dance forms within the sector and that contemporary/modern dance and ballet form the aesthetic ideals in relation to which all other dance forms have to position themselves. They believed that dance service organizations further perpetuate this hierarchy by privileging the needs of contemporary/modern dance and ballet in their service offerings.

Respondents also observed that the focus in certain parts of the dance service ecosystem on professional dance leads to the structural exclusion of those working in marginalized dance forms, such as Aboriginal/Indigenous, folk/traditional, racialized, and urban/street dance, due to definitions of a “professional” that have been designed to fit Western theatrical dance forms.

Many reported that the current dance service ecosystem is strongly concentrated in Toronto, Montréal, and Vancouver, with little to no way to access services outside of these cities. However, they also acknowledged the challenges of covering everyone coast to coast in a country as large as Canada.

A number of those who answered “neither agree nor disagree” or “don’t know/not sure” took issue with the suggestion that dance service organizations were “neglecting” parts of the sector. Several observed the challenges of catering to such a fragmented sector and noted that dance service organizations must make difficult choices about how to deploy their limited resources, which may mean providing concentrated support for the majority rather than trying to spread themselves too thinly.

Some respondents were insulted by this question and saw the affirmative answer as so obvious as to be self-evident. These respondents tended to express their frustration at having to recapitulate this discussion when they felt that it was time to move from words to action.
### 5.2.3 Value placed in the work of dance service organizations

The overwhelming majority of respondents valued the work of dance service organizations (see Fig. 14). Notably, this held true even for those who were not members of any dance service organization: 82 per cent of individuals and 85 per cent of organizations without any memberships reported that they strongly or moderately valued the work of dance service organizations. Individuals in Québec in particular strongly valued the work of dance service organizations (78 per cent).

Those who answered “do not value” or “don’t know/not sure” mainly indicated that their responses were either because they didn’t know what services were offered by dance service organizations or they didn’t see these services as relevant to their needs.

**Fig. 14 Overall, how much do you/does your organization value the work of dance service organizations?**

![Bar chart showing responses to the question: Individuals (n=275) 49% strongly value, 40% moderately value, 8% do not value, 3% don’t know/not sure. Organizations (n=86) 49% strongly value, 42% moderately value, 5% do not value, 5% don’t know/not sure.]

Respondents who answered “strongly value” or “moderately value” were asked what they most valued about the work of dance service organizations. The most popular responses are shown below, along with their frequency:

<table>
<thead>
<tr>
<th>Service Description</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advocacy and representation to the government and the general public, acting as a collective voice for the sector</td>
<td>32%</td>
</tr>
<tr>
<td>Sharing of news, information, and opportunities</td>
<td>16%</td>
</tr>
<tr>
<td>Direct services (e.g. counseling, workshops, administrative support)</td>
<td>13%</td>
</tr>
<tr>
<td>Financial support (e.g. training subsidies, project grants, discounted studio space)</td>
<td>13%</td>
</tr>
<tr>
<td>Providing community and connectivity, especially through facilitating conversations and collaboration across the sector</td>
<td>12%</td>
</tr>
<tr>
<td>General support and opportunities</td>
<td>11%</td>
</tr>
<tr>
<td>Facilitating networking within the sector and beyond</td>
<td>10%</td>
</tr>
<tr>
<td>Passion and commitment to serving the needs of the sector</td>
<td>9%</td>
</tr>
</tbody>
</table>
Providing a central repository of information, expertise, and physical assets (e.g. specialist equipment, studio space) 8%
Equity, inclusion, diversity, and accessibility in relation to their representation of and for different dance forms 7%
Setting and maintaining standards for the professional dance sector (e.g. in relation to compensation and workplace safety) 6%
Responsiveness to the needs of the sector 5%

Advocacy and representation were most valued by respondents by a large margin. This function of dance service organizations had similar levels of popularity across dance forms. The popularity of this response may be due in part to the CDA members among the respondents, as advocacy and representation are core parts of CDA’s service offer.

The popularity of both community and connectivity (12 per cent) and networking within the sector and beyond (10 per cent) suggests that respondents placed a high value in the ability of dance service organizations to make them feel part of the wider sector, in terms of both “soft” functions such as creating a sense of community and “hard” functions such as facilitating new contacts.

There was also strong appreciation for tangible membership benefits, such as sharing of news, information, and opportunities (16 per cent); direct services (13 per cent); financial support (13 per cent); and providing central repositories of information, expertise, and physical assets (8 per cent).

Notably, these responses are underscored by a great appreciation for the passion and commitment of dance service organizations to serving the needs of the sector (9 per cent). This attribute of dance service organizations was valued as highly as many services themselves.

5.2.4 Gaps in the current dance service ecosystem

Respondents were also asked what (if anything) is missing from the current dance service ecosystem and what dance service organizations should do to address those gaps. The most popular responses are shown below, along with their frequency:

| Equity, inclusion, diversity, and accessibility in relation to their representation of (and for) different dance forms and levels of professional experience | 29% |
| Stronger partnerships among dance service organizations (and other arts service organizations) to provide more streamlined information and services | 12% |
| Greater sense of community and connectivity, especially through facilitating conversations and collaboration across the sector | 11% |
| More advocacy and representation to the government and the general public, especially on issues of importance to marginalized dance forms | 8% |
| Greater focus and rebalancing of resources toward dancers, especially emerging artists, independent artists, smaller companies, and collectives | 8% |
Greater responsiveness to the needs of the sector | 8%
Better representation and more access to services outside of major cities | 6%
More financial support | 5%
More capacity within dance service organizations in order to deliver their work and effectively service the sector | 4%
Greater physical presence and more in-person services | 4%
More accessible and comprehensive health insurance and information | 4%
More outreach to the next generation of dancers; stronger relationships with school, colleges, universities, and studios | 3%

The most commonly reported gap in the current dance service ecosystem by a large margin was equity, inclusion, diversity, and accessibility (29 per cent). Notably, this concern was shared evenly by respondents working in all dance forms.

This response is likely due in part to the priming effect of previous questions. As a result, equity, inclusion, diversity, and accessibility may be slightly overrepresented among these responses. Nonetheless, the proportion of respondents who identified this area as a gap significantly outstrips the proportion who reported that they valued this about the work of dance service organizations (7 per cent).

There are several areas of overlap between what respondents most valued about dance service organizations and what they felt was missing from the current dance service ecosystem: community and connectivity, especially through facilitating conversations and collaboration across the sector; advocacy and representation; and financial support. These responses suggest that these services are both highly valued by the sector and that more is needed of each.

A number of respondents also recognized that if dance service organizations were to address these gaps, they would need more resources to deliver this work, identifying their limited capacity as an additional gap within the current system (4 per cent). Other respondents lamented that too much resource was being driven to dance service organizations instead of dance itself, suggesting the need for reallocation of resources and streamlining of services.

5.3 Other feedback

Overall, there was strong support for a project to decolonize the dance service ecosystem and develop a better service model for historically underserved parts of the sector. Many respondents applauded this initiative and noted that the time was ripe for a re-evaluation of dance service organizations.
Respondents appreciated the opportunity to provide feedback and advocated the need for more regular dialogue, especially with those who are currently underserved or unreached. They also acknowledged that some voices are likely to be missing or underrepresented in the current discussion, particularly those who are not already engaged with the current dance service ecosystem.

There was also some confusion about the objectives of this project. Some wanted more clarity on the use of the word “decolonization.” Others were confused about how the framing of the survey around “the relevance and decolonization of the dance service ecosystem” related to earlier discussions about strategic partnerships between dance service organizations. There were numerous calls for merger(s), collaboration, and streamlining of services, although other respondents noted that consolidation was at odds with the intent to decolonize services. This confusion suggests that there needs to be clearer messaging about the objectives of this project going forward.

There were also pockets of wariness and resistance to this initiative. Some felt that the word “decolonization” had negative connotations and that it stigmatized all Western dance forms as dominant and oppressive. There was also strong pushback against the feelings of guilt and complicity that it triggered. These respondents believed that decolonization would put dance forms in competition with each other, suggesting a view of the process as a zero-sum game. Others objected to the notion that a project to decolonize dance services should be led by a group of largely privileged white people.

Respondents generally showed good faith in the intentions of this research and the wider project to decolonize dance service organizations. However, there were also many doubts about the collective ability of dance service organizations to act on this research and skepticism that real change would occur.
6 Conclusion

The current ecosystem of dance service organizations is an inheritance. It was established by and for particular subsectors within the field of professional dance, with ballet and contemporary/modern dance being the primary beneficiaries. As a result of long-standing inequities within dance, service organizations in Canada have historically underserved particular dance forms and dance communities within the sector.

The shortage of data on dance, dancers, and dance services in Canada has led to all sorts of problems, including challenges making the case to funders and policymakers, the impossibility of measuring the impact of particular interventions or programs, and most problematically, difficulties substantiating widely-held suspicions about inequities in dance as they relate to Indigenous dance, racialized dance, disability dance/integrated dance, and regionally underrepresented dance. The aggregation and analysis of existing data in this report goes some way toward addressing this gap.

The research has revealed that there is widespread endorsement for the decolonization of the dance service ecosystem, but that it requires further explanation and is proving to be provocative and destabilizing in some quarters. Many stakeholders and service users report that there is a concentration of resources and attention on certain parts of the dance sector. The current winners are perceived to be contemporary/modern dance and ballet in Toronto, Montréal, and Vancouver. However, this model does not work for other parts of the sector. Additionally, there is limited appetite for a merger or consolidation of dance service organizations, which was seen as at odds with the aim of decolonization.

There is broad recognition of good intentions to address imbalances within the service ecosystem and acknowledgment of recent progress, but a residual skepticism about the ability to effect meaningful change in the future. Leadership and resources are seen as potential problem areas. Without the strategic thinking, capacity, and funding to deliver this change, it will be difficult to achieve. This is where the role of funders and policymakers will make a difference.

Dance service organizations are universally valued across the sector, with service users showing as much appreciation for their role in advocacy and representation as for their support for the dance community and provision of tangible membership benefits. This evidence suggests that any future service ecosystem should retain this bidirectional function: inward to the sector and outward to funders, policymakers, and the public.

This study has canvassed the opinions of dance professionals and dance organizations in Canada in relation to the existing and future service ecosystem. It has revealed a powerful and widespread mandate for change. However, more work needs to be done to bring the whole of the dance sector along this journey. Through balancing their dual roles of leading and serving the sector, dance service organizations can re-imagine the service ecosystem to ensure that all forms of dance throughout all parts of Canada have the means to thrive.
### Appendix A: List of consultees

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mimi Beck</td>
<td>Executive Director</td>
<td>Canadian Network of Dance Presenters</td>
</tr>
<tr>
<td>Fabienne Cabado</td>
<td>Directrice générale</td>
<td>Regroupement québécois de la danse</td>
</tr>
<tr>
<td>Linda Coe-Kirkham</td>
<td>Executive Director</td>
<td>Dance Saskatchewan</td>
</tr>
<tr>
<td>Kate Cornell</td>
<td>Executive Director</td>
<td>Canadian Dance Assembly</td>
</tr>
<tr>
<td>Michele Decottignies</td>
<td>Executive Director</td>
<td>Deaf, Disability, and Mad Arts Alliance of Canada</td>
</tr>
<tr>
<td>Jason Dubois</td>
<td>Past President</td>
<td>Canadian Dance Assembly</td>
</tr>
<tr>
<td>Catalina Fellay-Dunbar</td>
<td>Co-Chair</td>
<td>Canadian Alliance of Dance Artists, Ontario Chapter</td>
</tr>
<tr>
<td>Mairéad Filgate</td>
<td>Co-Chair</td>
<td>Canadian Alliance of Dance Artists, Ontario Chapter</td>
</tr>
<tr>
<td>Amy Fitterer</td>
<td>Executive Director</td>
<td>Dance/USA</td>
</tr>
<tr>
<td>Patricia Fraser</td>
<td>Vice-Chair</td>
<td>Dancer Transition Resource Centre</td>
</tr>
<tr>
<td>Amanda Hancox</td>
<td>Executive Director</td>
<td>Dancer Transition Resource Centre</td>
</tr>
<tr>
<td>Rosslyn Jacob-Edwards</td>
<td>Executive Director</td>
<td>Dance Ontario</td>
</tr>
<tr>
<td>Cliff Le Jeune</td>
<td>Executive Director</td>
<td>Dance Nova Scotia</td>
</tr>
<tr>
<td>Brandy Leary</td>
<td>Executive Director</td>
<td>Anandam Dance Theatre</td>
</tr>
<tr>
<td>Coralie Muroni</td>
<td>Responsable des communications</td>
<td>Regroupement québécois de la danse</td>
</tr>
<tr>
<td>Arden Rysihapan</td>
<td>Executive Director</td>
<td>Canadian Actors’ Equity Association</td>
</tr>
<tr>
<td>Andrea Roberts</td>
<td>Past Chair</td>
<td>Canadian Alliance of Dance Artists, Ontario Chapter</td>
</tr>
<tr>
<td>Charles Smith</td>
<td>Executive Director</td>
<td>Cultural Pluralism in the Arts Movement Ontario</td>
</tr>
</tbody>
</table>
Appendix B: Survey script

A Survey for Dance Professionals and Organizations in Canada

“Re-imagining Service Organizations: Decolonizing Canadian Dance” was initiated by the Canadian Dance Assembly as a multi-year investigation to re-imagine service for the dance sector and an organizing structure to deliver on that service.

The intention is to transform service for dance to be radically open, inclusive, and more reflective of Canada’s identity. This initiative aims to identify areas of duplication and gaps in service, while creating new opportunities for underserved communities and evolving with the current social and political landscape in order to truly serve the national sector.

This short survey aims to capture the views of anyone working in the dance sector in Canada. Your participation in this survey is critical to ensure that any future reshaped dance service ecosystem meets the needs of all its stakeholders.

The survey has 10 questions and should take less than 10 minutes to complete.

The data gathered through this survey will be used for analysis by the research team only, and anonymized extracts may be used to illustrate the research findings, with any identifiable information about respondents removed in advance. No individual responses will be shared with CDA or other third parties. All data will be stored in compliance with relevant data protection legislation.

This survey is being conducted by James Doeser and Melissa Wong, an independent consulting team appointed by the Canadian Dance Assembly, with funding from the Metcalf Foundation.

1. Are you answering on behalf of yourself or your organization?
   (You can complete this survey once on behalf of yourself and once on behalf of your organization, if applicable.)
   - Yourself
   - Your organization

2. Where do you/your organization normally reside when working in the dance sector?
   - British Columbia
   - Alberta
   - Saskatchewan
   - Manitoba
   - Ontario
   - Québec
   - New Brunswick
   - Nova Scotia
   - Prince Edward Island
• Newfoundland and Labrador
• Yukon/NWT/Nunavut
• Outside of Canada

3. Which best describes your primary role within the dance sector? [individuals only]

• Dancer
• Choreographer
• Teacher
• Other dance professional (e.g. artistic director)
• Non-dance artistic/technical professional (e.g. stage manager)
• Non-artistic/technical professional (e.g. arts manager)
• Researcher, writer, or archivist
• Other (please specify)

3. Which best describes your organization type? [organizations only]

• Dance company
• Dance presenter
• Dance agency/promoter
• Dance service organization
• Dance education provider
• Multi-arts or combined arts company
• Multi-arts or combined arts presenter
• Multi-arts or combined arts agency/promoter
• Multi-arts or combined arts service organization
• Multi-arts or combined arts education provider
• Other (please specify)

4. Which best describes your/your organization’s primary (and, if relevant, secondary) dance form?

The dance genres listed below are drawn from the Canada Dance Mapping Study. Although we recognize they may seem reductive, they are extremely useful in making sense of who is completing this survey and how representative they are of the wider sector. If you're not sure where your dance form fits? Check the Dance Wheel [link: http://dancewheel.ca/].

Primary dance form [select from a drop-down list]

• Aboriginal/Indigenous
• African
• Asian
• Ballet
• Ballroom and social
• Caribbean and Latin American
• Contemporary and modern (including jazz and tap)
• Country and Canadian
• Disability dance/integrated dance
• European traditional and folk
• Health, wellness, and sport
• Interdisciplinary and circus
• Middle Eastern
• Period
• Spiritual
• Urban/street
• Other (please specify)

**Secondary dance form [select from a drop-down list]**
• Aboriginal/Indigenous
• African
• Asian
• Ballet
• Ballroom and social
• Caribbean and Latin American
• Contemporary and modern (including jazz and tap)
• Country and Canadian
• Disability dance/integrated dance
• European traditional and folk
• Health, wellness, and sport
• Interdisciplinary and circus
• Middle Eastern
• Period
• Spiritual
• Urban/street
• Other (please specify)

If none of the options above are appropriate, please tell us in your own words how you describe your dance form.

5. **Are you currently a member of any of the following dance service organizations?**
   (select all that apply)
   [individuals only]

• Alberta Dance Alliance
• Canadian Dance Assembly (CDA)
• Canadian Alliance of Dance Artists, Ontario Chapter (CADA-ON)
• Canadian Alliance of Dance Artists, West Chapter (CADA/West)
• Council of Ontario Dance and Drama Educators (CODE)
• DanceNL
• Dance Manitoba
• Dance Nova Scotia
• Dance Ontario
• Dance Saskatchewan
• Dancer Transition Resource Centre (DTRC)
• Healthy Dancer Canada
5. **Is your organization currently a member of any of the following dance service organizations?** (select all that apply) [organizations only]

- Alberta Dance Alliance
- Canadian Network of Dance Presenters (CanDance)
- Canadian Dance Assembly (CDA)
- DanceNL
- Dance Manitoba
- Dance Nova Scotia
- Dance Ontario
- Dance Saskatchewan
- Regroupement québécois de la danse (RQD)
- The Dance Centre (BC)
- None of the above
- Other (please specify)

6. **To what extent do you / does your organization agree or disagree with the following statement:**

   *The current dance service ecosystem is open, inclusive, and reflective of Canada’s identity.*

   - Strongly agree
   - Agree
   - Neither agree nor disagree
   - Disagree
   - Strongly disagree
   - Don’t know/not sure

   **We are interested to know the thinking behind your answer. Please elaborate here.** (200 words maximum please)

7. **To what extent do you / does your organization agree or disagree with the following statement:**

   *The current dance service ecosystem favours certain parts of the dance sector and neglects others.*

   - Strongly agree
   - Agree
   - Neither agree nor disagree
   - Disagree
   - Strongly disagree
   - Don’t know/not sure
We are interested to know the thinking behind your answer. Please elaborate here. (200 words maximum please)

8. Overall, how much do you / does your organization value the work of dance service organizations?
   - Strongly value
   - Moderately value
   - Do not value
   - Don’t know/not sure

9. What do you / does your organization most value about the work of dance service organizations? (200 words maximum please)
   [For those who answered Q8 with ‘Strongly value’ or ‘Moderately value’]

9. We are interested to know more about your thinking on the value of the work of dance service organizations. Please elaborate here. (200 words maximum please)
   [For those who answered Q8 with ‘Do not value’ or ‘Don’t know/not sure’]

10. In your/your organization’s opinion, what (if anything) is missing from the current dance service ecosystem, and what should dance service organizations do to address these gaps? (200 words maximum please)

11. If there is anything else you/your organization want to tell us about your views on dance service organizations, about this project to reshape the dance service ecosystem, or about this survey, please use this box. (200 words maximum please)

Thank you for participating in this survey.

The results of this research will be presented at a retreat of dance service organizations in September. Following the retreat, CDA will be arranging a webinar to enable wider dissemination of the survey results and an explanation of how they relate to ongoing research to support dance in Canada. For more information about this project and to stay updated, please visit the project page. Please encourage your colleagues and friends in the sector to complete this survey. Send them this link: [redacted]
Appendix C: Notes


4. Canadian Dance Assembly, “Re-imagining Service Organizations.”

5. These are the Winnipeg Ballet Club (founded in 1939, now the Royal Winnipeg Ballet), Canadian National Ballet (founded in 1951, now the National Ballet of Canada), and Les Ballets Chiriaeff (founded in 1957, now Les Grands Ballet Canadiens).


11. Canadian Arts Dance/Données sur les arts au Canada (CADAC) holds revenue data, but only for organizations supported by its partner agencies (provincial, territorial, and municipal arts funders).

“Dancers” includes both dancers and dance teachers in dance academies and dance schools, but excludes dance teachers in schools or post-secondary institutions. It also excludes producers, directors, choreographers, and related professions, as well as exotic and striptease dancers. “Arts labour force” comprises nine occupations: actors; artisans and craftpersons; conductors, composers, and arrangers; dancers; musicians and singers; other performers; painters, sculptors, and other visual artists; producers, directors, choreographers, and related occupations; and writers.


16. EKOS, Yes I Dance, 12, 45. Figures add up to more than 100 per cent because survey respondents were allowed to report on up to six dance forms in which they participated and up to three dance forms in which they were involved as a professional.


22. De Rosa and Burgess, Literature Review, 48.

24. This is a key point of distinction from trade unions or labour organizations, where membership is mandatory.


35. The CSDS announced in February 2017 that it would dissolve due to declining membership levels and funding. Canadian Society for Dance Studies, letter to past and present members, February 22, 2017.

36. Although CADA-ON and CADA/West are related in name, they effectively function as separate organizations.

37. There is no provincial dance service organization for New Brunswick or Prince Edward Island, and there are no territorial dance service organizations.

38. This mapping shows the mandated geographic remits of the specified organizations, not necessarily where they currently have members. Labour organizations and management organizations are not included in this table because they are not considered service
organizations. Blanks indicate that no service organizations operate in the specified location for the specified target group.

39. This release highlights CADAC (Canadian Arts Data/Données sur les arts au Canada) facts on a sampling of dance service organizations in Canada. CADAC partners include provincial, territorial, and municipal arts funders. The CADAC data is reproduced and distributed on an ‘as is’ basis with the permission of CADAC’s participating funding agencies. The use of CADAC data in this work does not imply endorsement in relation to the interpretation or analysis of the data.

These figures may differ slightly from those provided in Section 3.3.3, as CADAC data includes only organizations supported by its participating funding agencies. As a result, it excludes organizations that are not supported by these agencies and may include double-counting if an organization is supported by more than one participating agency.


42. Based on analysis of membership benefits as advertised on their websites. Benefits are listed in decreasing order of frequency. It is possible that organizations may also informally offer other benefits not advertised on their websites. DDMAAC is not represented in this table because its website does not advertise what services it provides.

43. Based on analysis of membership benefits as advertised on their websites. Benefits are listed in decreasing order of frequency. It is possible that organizations may also informally offer other benefits not advertised on their websites. DDMAAC is not represented in this table because its website does not advertise what services it provides.

44. The overrepresentation of respondents from Ontario is likely due to the early and heavy promotion of the survey by CDA, which has a strong membership in Ontario, and the underrepresentation of respondents in British Columbia and Québec may reflect the relatively later promotion of the survey in these provinces.

45. The underrepresentation of teachers may be linked to the definition of a dance professional used by CDA and other dance service organizations that helped publicize the survey.


47. The survey instrument used in this research allowed respondents to report on their primary and secondary dance forms, whereas the Yes I Dance survey allowed respondents to report on up on three dance forms in which they were involved as a professional. EKOS, Yes I Dance, Appendix B, 11-14.
48. The *Yes I Dance* report included the percentage of dance professionals involved in “major dance forms” but did not provide figures for Aboriginal/Indigenous, African, Asian, Caribbean and Latin American, Middle Eastern, or spiritual dance. EKOS, *Yes I Dance*, 45.

49. Some responses reporting “other” were re-coded if they fell within an existing category.

50. No organizations reported ballroom and social, period, or other as their primary or secondary dance form.