

*Nous tenons à vous faire remarquer que pour l'instant, les rapports des réunions ne sont disponibles qu'en anglais.*

**Regional Meeting  
Saskatoon, SK at Dance Saskatchewan  
February 22, 2006**

**In attendance:**

Anita Kai, def SOL Productions  
Kathy Allen, Saskatchewan Arts Board  
James Hodges, Roadside Attractions  
Jackie Latendresse, Free Flow Dance Theatre  
Jill Reid, Dance Saskatchewan, Inc.

**Key points arising from meeting attendees:**

- Lack of local professional training opportunities for dancers is challenging
- Young people are not engaged in training at professional level – some professional level classes are offered but inconsistently. Teachers have to meet certain criteria, and there are very few teachers available who do (only 5 in Saskatoon, only one teaches modern).
- Some professional activity has been developing, though lack of presenters is problematic. New Dance Horizons (NDH) is only presenter and is in Regina.
- NDH succeeded in developing an audience in Regina at a time when there was a culture for dance. This same audience has not yet been developed in Saskatoon.
- There is concern about the mindset of young dancers. Most are immersed in the culture of private studios, or leaving the province.
- Some initiatives (such as the Works In Progress (WIP) series) have been started, but people running them aren't getting paid.
- WIP series is modeled after 808-ATC series in Toronto. It has helped to connect the local dance community in Saskatoon, and has started to generate an audience, plus has brought in some choreographers who can then give master classes.
- Cluster management or umbrella organizations would be a better model for small companies. Ie – NDH could take WIP under its wing.
- Younger dance artists don't see professionals in their community to aspire to or model themselves after.
- One participant expressed that it's hard to get funding for certain types of dance like hip hop.
  
- Venues are a big challenge. For-profit presenter Roadside Attractions, for example, presents in venues with 1200 seats, which, in their view, doesn't work for dance other than ballet. The risk to bring in other dance forms, like contemporary dance would be too great, particularly given that the audience hasn't been developed.
- There is one venue that is 100-150 seats, where the WIP series is held. There is also one mid-size venue with 440 seats (The Broadway). Sometimes work is presented at the Dance Saskatchewan studios.
  
- Participants were interested in learning about other models of running dance businesses
- Participants also expressed an interest in having a 'tree' of service organizations for dance and how they link to each other.