

**A mapping of the professional field of dance in Canada, as supported by Council
(based on a review of 20 years of Council funding to the discipline (1983 to 2003))**

(A working draft prepared for discussion with the DAC, November 13, 2004)

AV/11/04

Executive Summary

Canadian Dance is entering a period where there are serious concerns about the health and vitality of the professional dance sector. We recognize that there is a lack of data to support our understanding of the changing circumstances of the discipline. This paper is part of a longer fact finding, data gathering process that will give rise to further strategic research efforts and policy orientations to support the vitality of the discipline.

This document provides an overview of Council's overall investment in dance from 1983 to 2003. The Dance Section has had a history of support to the continuum of the practice: from pre-professional training through to the dissemination of work. Council no longer funds pre-professional training. Nor is it a primary funder of presentation activity. We need to build on the professional development models created to date to support artists and arts professionals in their ongoing professional development needs. We must also encourage a more effective relationship between the pre-professional training programs and the companies in order to develop effective bridging programs. Manitoba has such a program and there is an opportunity to learn from this model.

The paper then explores the different sectors of dance activity that are supported at Council with special attention to the Creation/Production Program as this is our flagship program. A twenty-year review of Council funding to dance supports the assertion that operating support has not kept pace with the momentum of the community and that our ability to effectively address the range of activity that contributes to a healthy ecology is compromised. The Dance Section continues to invest the most significant portion of its budget in the operating grant program. Nonetheless, our contribution to company revenues has steadily declined from 26% of operating budgets in 1983 to 14% in 2003. While dancers' salaries have increased, the number of work weeks has decreased across all company scales resulting in low annual wages. (A more comprehensive look at the dancers working conditions will be available when the results of the DTRC's recent dancer income study are available.)

With the decline in operating support from all funders, there is an increased reliance on targeted project grants to support ongoing activity and this phenomenon is seriously destabilizing companies.

While additional investment is an important ingredient, there is also a need to rethink and imagine new methods of delivery in how we support the creation, production and presentation of dance in Canada. The market is unable to respond to the extent of production activity and too much work has too little time to mature before it is presented. We need to be asking ourselves questions such as: What makes a company? What is longevity? What is importance of audience? What is a reasonable level of activity? Do old models work for everyone? What are the new models that are working?

The discipline needs to be more grounded locally to thrive in the international arena. Touring has decreased and companies are trying to establish stronger home markets. Venues to support the creation and presentation of dance in Canada are inadequate. Dance needs a more visible physical presence in major cities if it wants to secure a viable place within community. What does this infrastructure look like? What partnerships and resources are required? The discussion of dissemination is brief as there is more research being completed internally (through a review of

the results of our touring and co-production programs) and a festival study is underway that will be available in December.

There is no new generation of administrators and we are overtaxing the few entering the field. We need to reinforce the value of programs like the Flying Squad and encourage the development of alternative management structures.

Our service organizations are essential for effective communications, professional development and advocacy work on behalf of the field. This research initiative will likely give rise to a number of agendas for the NASOs to explore.

Finally, dance discourse is a broad field that includes dance research, writing, animation, outreach, archiving and collecting. It is urgent that this sector assume a greater role to enrich the debate and ensure the legacy of this art form as it is practiced in Canada.

Table of Contents

	Page
Executive Summary	2
Introduction	
// Purpose	5
// Methodology	5
// Background on this research initiative	5
// What gave rise to the work	5
// What followed	6
// Council's response	7
// Next Steps	7
Evolution of Council funding according to activity	8
Brief overview of each sector of activity and related outstanding issues and actions:	8
1. Training and professional development	8
// Pre-professional training	8
// Professional development for artists	9
// Professional development for administrators	10
2. Creation and Production	10
// Operating support to dance companies	10
// Number of companies supported has grown	10
// Diversity of practice and regional reach	10
// Decline in Council support as a percentage of operations	11
// Impact of decline in funds on organizational activity	11
// Observations related to companies with budgets of \$500K to \$1M	13
// Observations related to companies within the \$500K to \$1M range	14
// Support to ballet companies	15
// Repertory companies versus choreographer led companies	16
// Support to Independent choreographers	16
// Nature and extent of support	17
// International co-production	17
3. Dissemination	18
// Presenting	18
// Touring	19
// International co-production	20
// Dance and Media	20
4. Management	21
5. Services	21
// Advocacy	21
// Facilities	22
6. Discourse	22
7. Wider policy issues	23
Appendix 1: Distinct characteristics of the discipline	24
Appendix 2: Brief environmental scan	25
Reference materials	26-27

INTRODUCTION

Purpose of research paper

This paper is one component of a larger research effort being undertaken over the course of the next few months to document the state of professional dance in Canada. The objective of this paper is to map the professional field in Canada, as supported by Council, based on a review of the last 20 years of Council funding to the discipline and to;

- ≡≡ produce a brief overview of the discipline in the areas of training, creation, production, dissemination (including dance literacy), support services (including administrative infrastructure and advocacy);
- ≡≡ produce a profile of the number and scales of companies, breadth of practice, related funding, organizational issues, achievements and challenges;
- ≡≡ provide an overview of regional disparities;
- ≡≡ undertake a preliminary review of international dance funding policy research, and;
- ≡≡ identify gaps in information (pointing to additional targeted research needs).

This document is one of several that will be shared with members of the dance community, provincial and municipal partners at a national roundtable to be held in January, 2005, for the purpose of developing short and long term strategies to stabilize the infrastructure of the discipline.

A key preoccupation in pursuing this research is developing a mutual understanding of the concept of sustainability as it applies to dance in Canada. Professional dance in Canada, by all accounts, is fragile. What is needed to stabilize the community? What is needed for the discipline to sustain its vitality?

Methodology

The Dance Section, in partnership with the Research Unit at Council, prepared an overview of budget allocations for all programs of support to dance at Council for the years 1983/84, 1992/93 and 2002/03. The Dance Section also undertook a data analysis of companies that received creation and production support over a twenty year period.

As responsibility for pre-professional training and support to presenters was transferred to the Department of Canadian Heritage in 1995 and 2001 respectively, we asked the Department to share some basic data with us for this exercise.

A review of existing international dance policy literature, and Canadian dance scholarship was also considered within this research framework. A partial list of documents consulted is provided.

What has not yet been completed is a thorough internal impact analysis of our programs of support to touring and to support service organizations. Some work has begun in both of these areas within the context of the cross-Council internal committees that have been struck to support Council's Corporate Plan, *The Road Ahead*. This work will be completed by mid-January, 2005. As well, the Council's audience attendance figures are incomplete for the years under review. In partnership with the provinces and the Department of Canadian Heritage, we hope to complete this picture by December, 2004.

Background on this research initiative

What gave rise to this work?

La danse en péril/Dance at Risk

In March, 2001, Le Regroupement québécois de la danse (the provincially based professional dance service organization) tabled *La danse en péril* at Council. The paper highlighted how dance artists and companies were contributing to international diplomacy as well as tourism. The document stated that government had not kept pace with this extraordinary momentum and that chronic under funding was threatening the health of the discipline. They described the conditions in the community, the discouragement of creators and the growing organizational instability within the dance sector. The key points were:

1. Companies are losing ground: insufficient resources result in lower production values and artists are becoming less competitive in the international market. Being less competitive impacts on earned revenues and leads to a downward spiral. To maintain a competitive edge, productions need to be of a certain scale and production quality, companies need development staff, choreographers need more rehearsal time and need strong dancers for more weeks including understudies.
2. All companies suffer from too little infrastructure.
3. Dancers are poorly remunerated and have poor working conditions. Training costs are difficult to maintain on poor wages. Dancers are stretched thin, working for many choreographers simultaneously and sustaining injuries. The profession is becoming less enticing. Some are considering walking away while others decide to pursue choreography as a profession. This phenomenon is weakening the pool of dancers and contributing to too many choreographers for the little market that exists to support the discipline.
4. Individual choreographers are working with insufficient funds, support is not sustained or consistent and competition is fierce. Budgets are not keeping pace with growth in the field.

They also highlighted the fact that dance in Quebec was better supported by the province than was the case anywhere else in the Country. This said, they could only imagine how much worse the conditions must be for dance elsewhere. The professional dance community in English Canada translated the document and introduced a number of regional disparities to reinforce this point. The revised version, *Dance at Risk*, with signatures from regional ASOs across the country, was submitted to Council in solidarity. This was an important national advocacy effort on behalf of the discipline.

What followed?

Deloitte & Touche Survey

The Council supported a steering committee of dance professionals in the hiring of a research firm (Deloitte and Touche) to conduct a national survey of key stakeholders in dance (undertaken in April and May, 2003). The principal objective of the national study was not simply to develop an argument for a larger budget in the Dance Section. Rather its intention had to be to provide the dance community, including different partners and funders, with a better understanding of the challenges of the discipline, such an understanding eventually leading to an action plan permitting revitalization of the sector. While the preliminary survey objectives were to reshape the original terms of reference for a national study to focus on the most relevant issues facing dance in Canada, Deloitte and Touche found that the:

“...issues, without exception, were the same from coast to coast. The absence of data on issues and concerns facing the profession had been long ignored and explained why so much importance was placed on a study as a much needed catalyst for change.”

The results of this survey were shared with the Council and the Department of Canadian Heritage in June, 2003. While the themes identified for the study and the structural approach were acceptable, there were major gaps in this preliminary work that needed to be addressed. Compelling arguments of a more macro nature were needed to support any further investment in an in-depth analysis of the field.

Council's response: *Investment in the preparation of a "Dance Fact Sheet"*

T.J. Cheney Research, Inc. prepared for the Canada Council a dance fact sheet, *Facts on Dance: Then and Now – and now what? The growth of dance in Canada over three decades*. It was published in the fall of 2003 (and is posted on Council's website). Highlights of this research include:

- ≠≠ **The number of people making a living in dance grew** from 400 in 1971 to over 6,000 in 2001. Dance is the **fastest growing arts occupation of the '90s** and significantly exceeded the growth of the labour force as a whole over a thirty year period.
- ≠≠ Dancers are younger and less educated reflecting the physical requirements of the art form and the need for specialized training. Many young people have entered dance careers and **those under 25 now dominate the profession**. Will they still be dancing in 2011?
- ≠≠ This is the only art form where creators, performers and administrators are **primarily female** (85% of those surveyed).
- ≠≠ They have among the lowest **income** of culture workers and amongst the lowest incomes of all workers, less than 2/3 of the average income, and **ranking in the bottom 5%**
- ≠≠ There are more dancers and **more dance** companies but relatively **smaller audiences**, though recent data suggest the dance audience is again growing.
- ≠≠ **Data is unavailable on a wide range of dance activity, which limits the capacity to manage the sector.**

Next Steps: Three complementary research initiatives

1. In the fall of 2004, the Director of the Canada Council recommended that a preliminary research investigation be undertaken drawing on existing knowledge and data within the Dance Section in order to provide a brief snapshot of strengths and weaknesses and to identify research gaps.

2. Simultaneously, the Canada Council for the Arts and the Department of Canadian Heritage agreed to invest in two research initiatives that will complement the current internal review being undertaken by the Dance Section. They will both be completed in December, 2004.

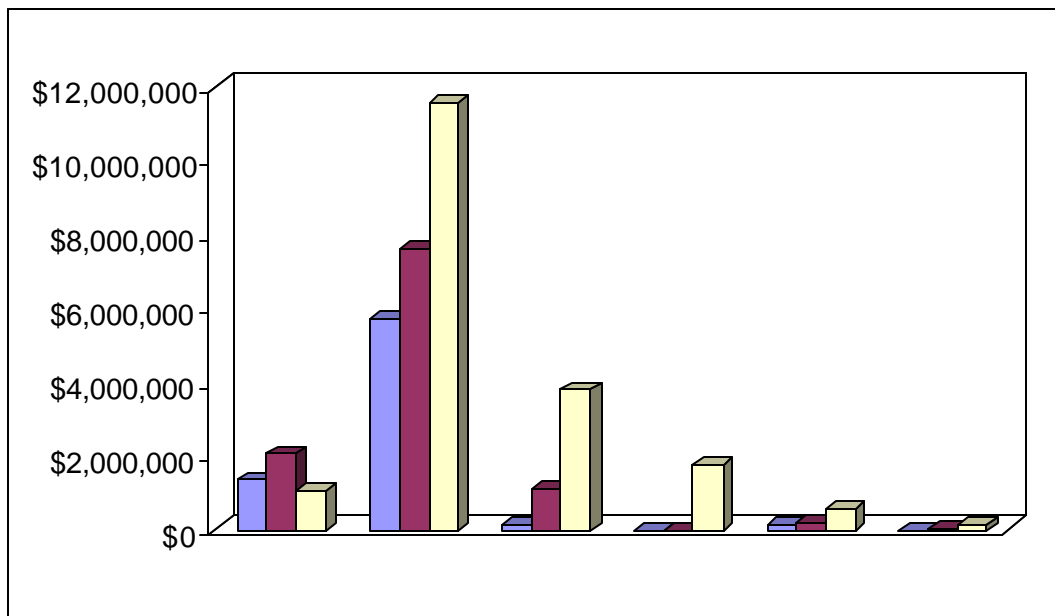
2.i. The Department of Canadian Heritage is contributing to the Dancer Transition Resource Centre's Dancer Income Study. This survey is being conducted across Canada and is directed at professional dancers that are members and non-members of the DTRC. The Department's contribution will allow DTRC to undertake a more exhaustive survey of professional dancers by reaching a much larger group of non-members than was originally anticipated. This research will lay bare the current working conditions and environment for the professional dancer. DTRC conducted a similar survey ten years ago.

2.ii. The Department of Canadian Heritage and the Council have hired a consulting firm to analyze the circumstances that contributed to the Festival International de Nouvelle Danse's closure in 2003 and the Canada Dance Festival's fragility in 2004. They will undertake a ten year review of both organizations and they will also undertake an environmental scan of dance presenting activity in Canada. The intent of this research is to map the current environment for dance dissemination, the role of festivals within the dance ecology and to establish how best to respond to the imperative of strong platforms to promote Canadian dance to the nation and to the world and to enrich the discourse within the art form.

EVOLUTION OF COUNCIL FUNDING ACCORDING TO ACTIVITY

This section of the paper will look at the major areas of activity encompassed by the dance profession. Following an overview of each activity, gaps/issues are identified and responses/actions are proposed. It should be restated that the Dance Section is not the sole respondent or action-taker, but rather seeks to share, support, and reinforce a network of funders and organizations to address pressing concerns.

The Dance Section budget has fluctuated over the years based on an across-the-board percentage increase, in relation to strategic priorities and/or based on transfers of responsibility to the Department of Canadian Heritage. During the 20-year period under review (1982 to 2003), responsibility for pre-professional training was transferred to the Department of Canadian Heritage along with the budget. In 2001, the Department of Canadian Heritage assumed primary responsibility for assistance to presenters. Funding to creation and production remains our most significant area of investment and support is delivered primarily through the program of operating support to companies.



BRIEF OVERVIEW OF EACH SECTOR OF ACTIVITY

Training and professional development has included grants to training institutions, grants to individuals for professional development as well support for guest teachers and choreographic labs. Although training and development are needed by all professionals in dance, the well-being of the dancer, including maintenance, development, and transition, is a fundamental and over-arching concern for the profession.

Pre-professional training:

Ballet and modern dance were funded by the Council until 1995. During a review of strategic priorities, the Council withdrew from funding to pre-professional training institutions. The Department of Canadian Heritage assumed this responsibility and introduced a program with the corresponding resources of the Council and additional funds sourced within government in 1997. Since then, the Department has seen an increase in its budget to \$5,339,785 (of which roughly three quarters of a million dollars is dedicated to the DTRC and the Banff Centre). PCH has also widened the scope of the program to respond to a greater diversity of practice.

Some Outstanding issues and potential actions:

- ⚡ Better recognize **diversity of practice** and related training needs and revisit the definition of “professional artist”. (DAC 2004)
- ⚡ Action: Provide greater recognition of alternative training grounds and provide greater assistance to more specific types of training for culturally diverse communities. These recommendations must be further explored in collaboration with the Department of Canadian Heritage and the provinces.
- ⚡ Ensuring **smooth transition to the workplace**: There is a fundamental gap between the experience of pre-professional training and entry into the workplace. Few professional companies have the resource to hire apprentices and young graduates need a minimum of two years of professional engagements to qualify for support. Some pre-professional training institutions are prepared to provide this experience by creating small performance and touring ensembles with their graduating students. The evaluation of the National Arts Training Program in 2002 registered the needs of students and the options being considered by the schools in their report. Such initiatives increase the number of companies in the market place and do not replace the experience of working with a professional company. It might be more advantageous to create a more effective relationship with the professional community. An idea would be to create a bridging program to support the transition either through the Department of Canadian Heritage or the Council or in partnership. Another idea would be to create a small communications fund to support artistic directors to take in more year end performances by graduating students of pre-professional programs.
- ⚡ Action: Strike a working committee to include the schools and representatives of dance companies to deepen investigation of the issue and design shared initiatives that can engage PCH, the provinces and HRDC and Council in shared solutions by partnering the initiatives.

Professional development for artists:

In the early years, the majority of applicants were classical dancers wanting to further their professional training abroad. The diversity of dance genres is significant (e.g. Aboriginal, African, Baroque, Butoh, Capoeira, Classical ballet, Contemporary, Flamenco, Jazz, South Asian, Middle Eastern). Dance specializations that are eligible include, and are not limited to, dancers, choreographers, administrators, critics, therapists, historians, notators, presenters, teachers, animators.

The nature of support available to dancers has also broadened to include participation in choreographic labs, mentorships, and self-directed professional development.

The value of the grant today, in real dollars, has diminished. Provinces, municipalities and foundations play a more significant role in the funding of individuals than was the case a decade ago and requests from individuals for professional training purposes have decreased considerably.

The Dance Section has, over the years, supported ongoing training needs through guest teachers,, choreographic workshops and visiting foreign artists programs. Since 2000, the Section has supported project requests from Le Regroupement and CADA (BC and Ontario) to offer subsidized training schemes for professional interpreters. These have received very strong support from the Peer Assessment Committee.

Some outstanding issues and potential actions:

- Availability of ongoing training opportunities must remain a priority and requires further investment. Currently the subsidized training provided through class cards to professional dancers is not yet available in all regions where there are professional dancers and the demand on these funds requires a long term commitment. A formal evaluation of the class card model needs to be developed to ensure quality of program. It is a model to be shared internationally.
~~///~~ Action: Increase investment, encourage trans-provincial agreements, ensure regional access and create assessment framework.
- The health and well being of professional dancers is fundamental to a sustainable ecology.
~~///~~ Action: Compensation, health, transition, working conditions will be raised in the DTRC study.

Professional development for administrators:

In 1998, the Dance Section introduced support to agents as the number of agents and the number of companies with in-house management had declined dramatically. The Touring Office also ran an Apprenticeship Program and gave tour organizers' workshops. These programs and services essentially supported the development of a number of our senior performing arts administrators with touring expertise working in Canada today. It is fair to say that even if an apprenticeship program were put in place today, few companies have the administrative flexibility and/or financial stability to offer a sound mentorship opportunity to an aspiring young administrator.

The Dance Section's Flying Squad I offers short term administrative support for problem solving, administrative mentoring, and strategic planning. Flying Squad II (an Organizational Infrastructure Program) provided one-time, multi-year financial support to hire individuals to act on the work that resulted from strategic planning exercises.

A growing concern is the lack of an emerging group of promising arts administrators to replace the senior players.

Some outstanding issues and potential actions

- There are insufficient numbers of young people entering the arts administration profession, due in part to wages and the extraordinary pressures and expectations placed on young administrators entering the field. We need to keep the few engaged and we need a better framework to mentor the next generation.
~~///~~ Action: We need to invest in professional development and mentoring to improve competencies and ensure a next generation of arts management.

Creation and Production includes support to dance companies and independent choreographers. It encompasses research, creation, commissions, acquisitions, remounts, production and self-presentation. It includes audience education, marketing and market development initiatives initiated by companies.

Operating support to dance companies to create: a community engine (1983 to 2003)

Number of companies

Funding agencies have struggled with the issue of funding few companies well or broadening the base. A total of 26 companies were receiving support from the Council for the creation and production of work in 1983. (Project funding in 1983 was equivalent to entry level operating support in 2003.) By 2003, the Dance Section was funding 57 companies through the Creation/Production Program (though 9 of these were awarded project funding within the program).

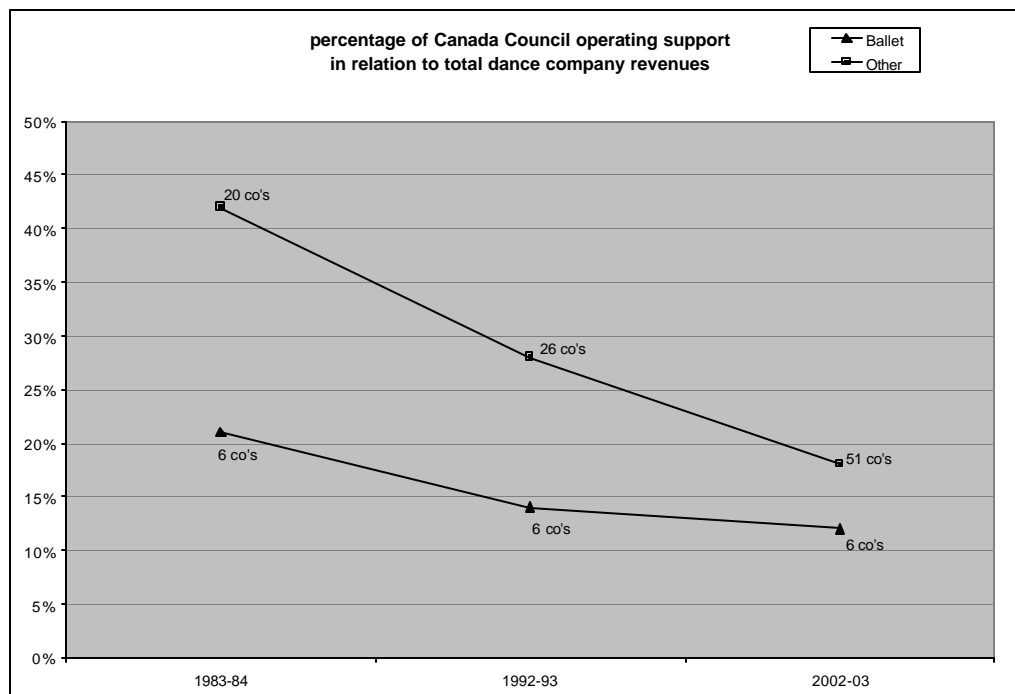
Diversity of practice and regional reach supported in the operating grant program

The increase in the number of companies has had little to do with regional reach or diversity of practice and more to do with responding to the extraordinary growth in companies in Quebec (6 in 1983 and 26 in 2003) fuelled by strong investment by the province and significant foreign market interest contributing to company momentum. In the last twenty years, the section has only funded companies in Quebec, Ontario, BC, Alberta and Manitoba.

While no companies led by culturally diverse artists were funded in 1983, eight are receiving support in 2003. Half of these work with budgets of less than \$250,000. The numbers are growing in project grants placing increased pressure on the operating grant program. The potential for a PCH matching contribution to capacity building has not yet been finalized. PCH has increased investment in training and plans to support the development of increased presentation opportunities.

Support to Aboriginal Artists through Infrastructure program

Three Aboriginal arts organizations receive operating support through a targeted program of infrastructure support (average grant is \$40,000). This program is distinct from the Creation/Production Program.

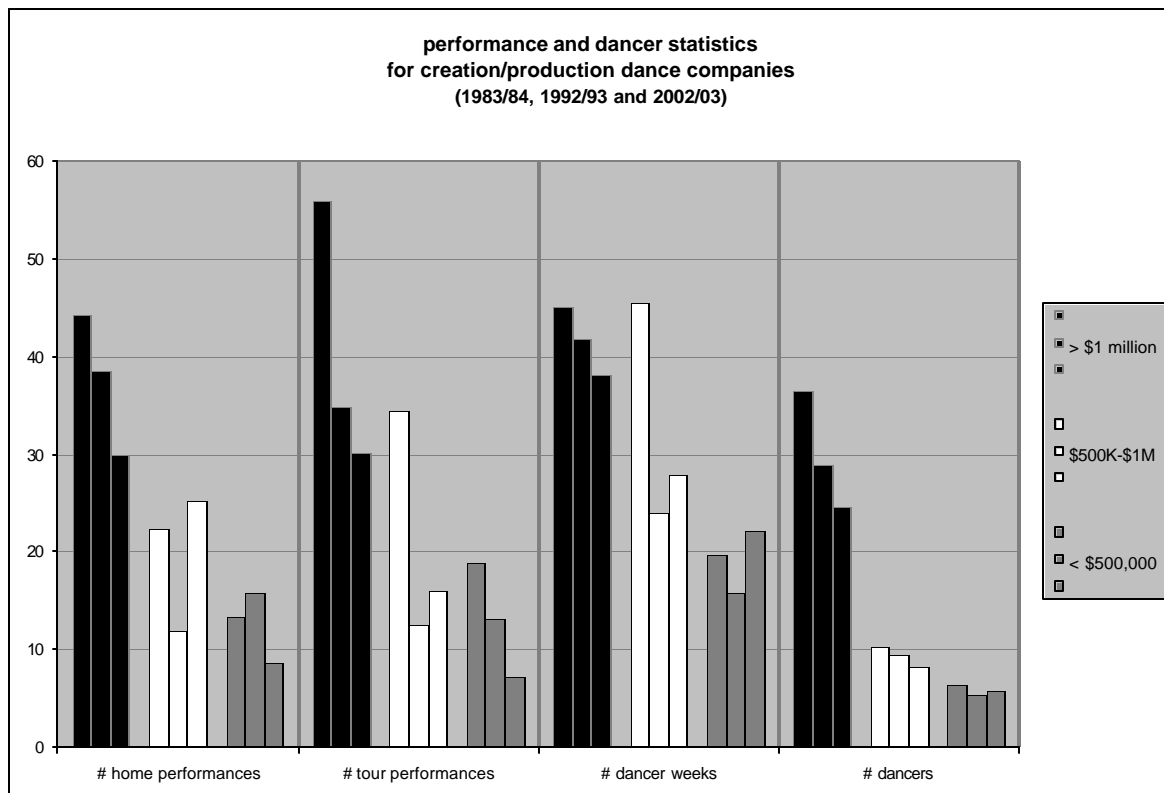


Decline in Council support as percentage of operations

Council operating support continues to be greater as a percentage of revenues than that of the provinces except in Quebec. Nonetheless, the Council's contribution to organizational funding as a percentage of operating assistance, has declined from a combined average of 26% for all organizations in 1983 to 14% in 2003. There is a decline in provincial and municipal support as well, though less significant. (Quebec is the exception to the norm as funding to the arts has steadily increased.) Fund raising is steadily increasing (from 12% to 18%) while earned revenues remain stable as a percentage of overall operations at 41%.

Impact of decline in funding

"...chronic under funding [is] threatening the health of the discipline..." (Dance at Risk). "Companies are losing ground: insufficient resources result in lower production values and artists are becoming less competitive in the international market." (Dance at Risk) There has been a steady decline in the creation and production of new repertoire. The quality of work is affected by a lack of creation and rehearsal time and lower production values. Touring activity has dropped by 50%. "Dancers are poorly remunerated" (Dance at Risk). While the dancer's rate of pay has doubled in ten years, the average number of weeks of work has declined contributing to consistently poor annual wages.



There is growing organizational instability. (Dance at Risk) Lack of funding appears to be the cause for poor administrative structures and personnel. Respondents to the Deloitte & Touche survey emphasized a multitude of administrative, physical and operational issues yet dance companies focused primarily on the lack of, and importance of, competent and permanent staff: more skills,

better pay, more shared resource structures are needed. “Crisis management is a real component in the artistic environment.” (DAC 03)

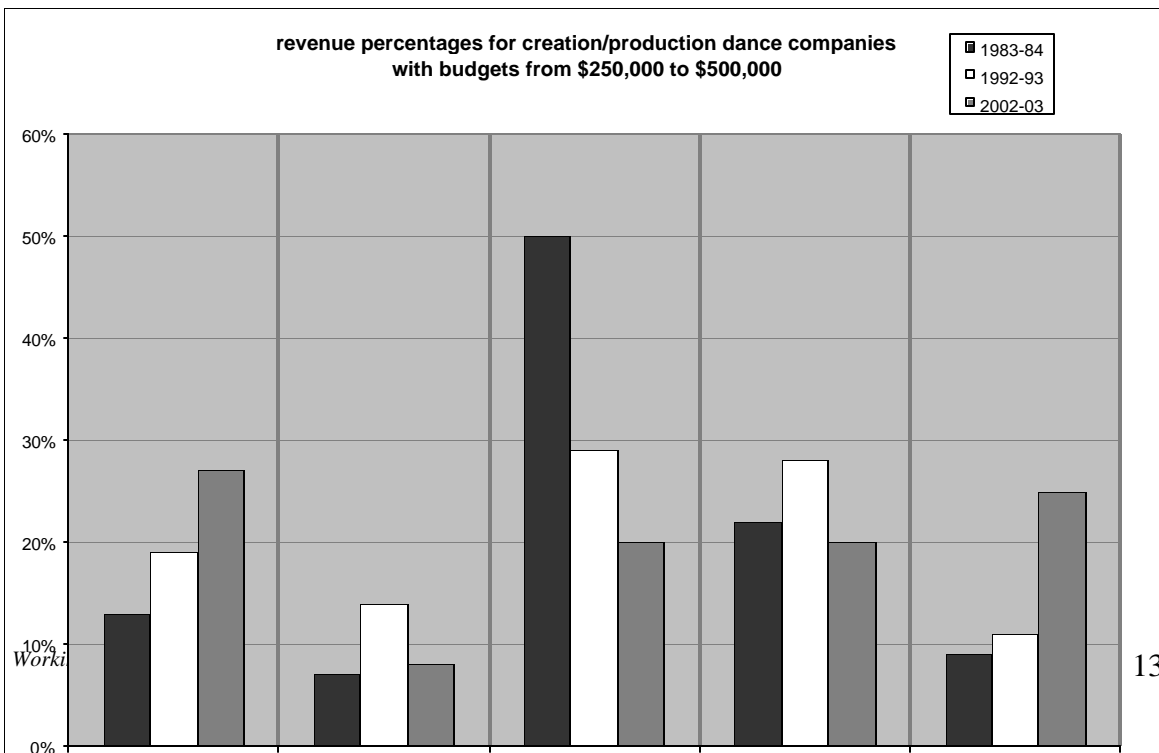
Some of our most senior contemporary dance companies have been cultural ambassadors for Canada. Recently PAC members observed that a number of companies would not survive if the level of investment from the international community were to decrease in a significant way. Companies are understaffed. They either hire a fund raiser or an agent to secure foreign investment. They often cannot do both yet they need to do both in a volatile market and in order to build a safety net. Some of our emerging companies are making a mark in the international arena but cannot keep pace with the momentum generated by foreign interest.

In Quebec alone, there is over \$1,5M invested in short term capacity building programs through the Fonds de Stabilisation to support positions within dance companies. In a year’s time, these funds may not be replenished. Companies are already looking at how to share staff and pool resources. For the staff affected, it means twice the workload but not necessarily an increase in pay. It is becoming more difficult to develop and retain competent personnel. There is serious senior management burn-out and a lack of succession planning. In turn, these elevate conditions for damaged stability, lost corporate memory, and increased and sometimes unforeseen board responsibility.

In the analysis of company revenue sources, “**Other grants**” have grown in importance. This category includes employment grants provided by a growing number of public funders that are targeted and short term (including, but not limited to, the Trillium Foundation, CAHSP, the Metcalf Foundation, Council’s Capacity Building Program, the Dance Section’s Flying Squad II program). As stable operating support declines, companies have grown more reliant on these programs **to staff essential positions**.

Observations related to companies with budgets of less than \$500,000

Forty-one of the fifty-seven companies receiving support in Creation/Production operate on budgets of less than \$500,000. This group is the most reliant on “Other grants” with an average of 23% of revenues. Ten years ago that average was roughly 8%. Often these programs have strings attached and can hinder a company’s ability to attract and retain the caliber of professional that is required. Some of this funding is being used to pay for staff positions that

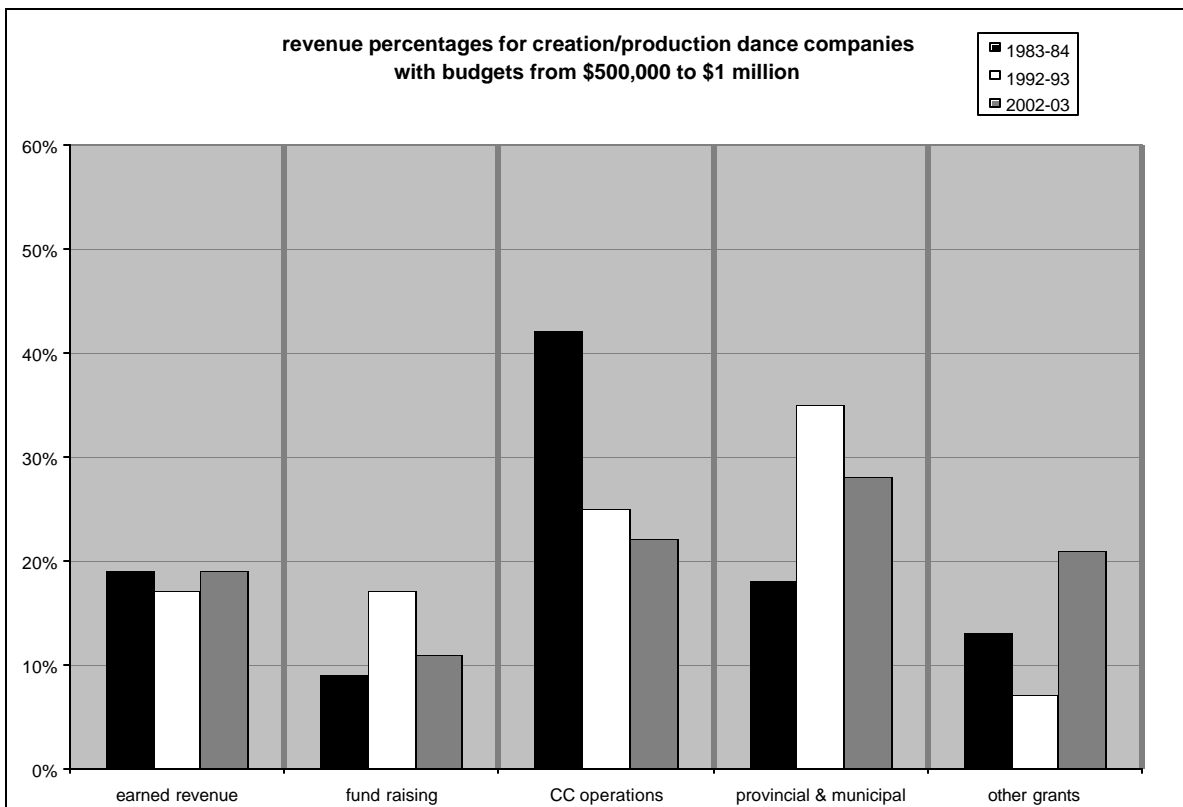


should be considered ongoing or core infrastructure to support the scope of an organization’s artistic activity.

Observations related to companies operating within the \$500k to \$1M range

In analyzing trends in company activity, we observed that companies in the \$500,000 to \$1M range of operating budgets are in the most precarious range. They either succeed in growing and move into the next budget category, fall back a level or cease operations. It appears to be an unstable range to work within. This may be due to the fact that there is significant pressure to maintain high artistic merit while becoming more self-reliant. Both attributes are necessary to push on to a higher level of activity.

In this range, most sources of revenue declined except for the “Other” category that climbed from 13% to 21%, suggesting too great a reliance on project grants to sustain operations. Companies in this budget range had deficits throughout the twenty year period that they retired, for the most part, over this period. Administrative expenses, as a percentage of expenses grew steadily through this period while all other expenses decreased. Organizations in this group were struggling to maintain their mandates while addressing accumulated deficits and/or reaching beyond their organizational capacities with too little stable resource to support the transition.



Support to ballet companies: trends and observations

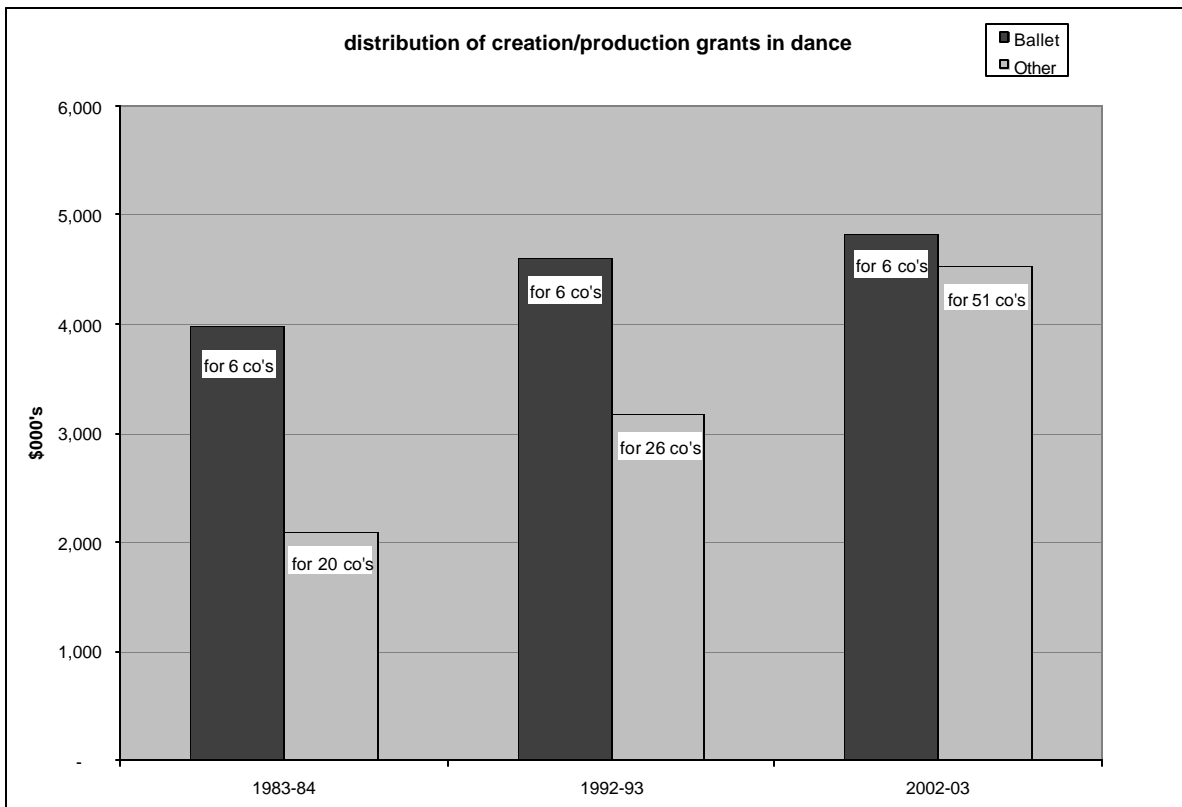
In 1982, three ballet companies were awarded 72% of the operating grant program. In 2003, these three companies share 45% of the budget.

However, in this twenty year period, the Dance Section gradually increased its support to regional ballet companies. In 2003, the section currently supported a total of 6 ballet companies, representing 52% of the Creation/Production Program budget.

However, Dance Section operating support for this group dropped from 21% of revenues to 12% in the last twenty years. In 2003, this group was working with a small reserve having retired a significant debt load in previous years. While home markets remain steady and fund raising continued to grow, touring activity dropped by almost half.

Ballet companies have made significant compromises over the years (by decreasing the size of their companies, reducing salaries within certain scales, shortening seasons, curtailing touring, financing all new work through fund raising, etc.). These decisions impact on the nature of company repertoire and this, in turn, has given rise to creative co-production arrangements between companies. Investment in repertoire has decreased. Touring expenses have dropped by half. Commissions to Canadian choreographers remain significant.

The role of ballet companies in the local dance ecology has yet to be fully documented. There has been discussion, over the years, about Canada's ability to effectively sustain this art form. There was a time when the option of only supporting one national company was studied. The presence of an institutional ballet structure within a community raises the profile for the discipline of dance and provides resources to the local community (political, social, artistic, technical and educational, among others). Orchestras and regional theatre companies have successfully argued this case. Ballet companies need to do the same. Artistic directors from ballet companies around the world met for the first time last year in an international retreat held in England to share concerns and preoccupations. The issues of sustaining the vitality of the art form and reinforcing their community presence are high on the agenda.



Repertory companies versus choreographer led companies

Fifteen of the original twenty-six companies funded in 1983 are still receiving support in 2003. Of this group, only six are led by a founding artistic director; the balance, are repertory based.

“There has been too long a history of emphasis on new, innovative work at the expense of repertoire.” (DAC 03) This is a huge problem for the discipline of dance. Without repertory companies, there is no history, no heritage and no context. You cannot move forward without opportunities to reference the past. As well, audiences are, in some cases, more apt to respond positively to repertoire that may have been a challenge twenty years ago but resonates for the public today.

Some of our oldest modern dance companies have started to play an increased role as catalysts for the development of emerging choreographers, while trying to maintain their company repertoire. They do not have sufficient resource internally to manage the growing expectations of the community while servicing the core purposes of their own company.

There is also a concern about the lack of “safe houses” to support choreographic process and pure research. England has recognized the need for local infrastructures to support the development of the artist, the art and the local community. Some companies and specialized presenters are poised to play an increased role in this area but the investment is significant as earned revenue potential is limited.

Some outstanding issues and potential actions

There is a need to increase operating funding to support the momentum, growth and sustainability of companies and to improve creation, production and presentation conditions (DBSF). Insufficient funding affects repertoire (the acquisition, commissioning

and remounts of works). It is important to promote the role of companies and their connectivity to all parts of the ecology

- ⚡⚡ Action: Address the pressing need to adjust operating grants to companies that would enable them to hire dancers, diversify repertoire, play a role in developing new choreographic talent, remount classic repertoire and contribute to audience development for dance through sustained outreach activities.
- ⚡⚡ Action: Adjust operating grants to compensate for special funding that has been directed to core staffing positions.
- ⚡⚡ Action: Provide examples of best practices and industry collaboration. (DBSF)
- ⚡⚡ Action: Expand capabilities of artistic leaders
- ⚡⚡ Action: Speak to artists who have worked with mentors and record experiences to access future mentorship opportunities and make improvements.
- ⚡⚡ Action: Encourage organizations to access Flying Squad program or similar programs to address issues of heritage and/or programs of choreographer development. Touch base with theatre companies and compare initiatives/successes.

Support to Independent Choreographers

Over time, the Arts Awards Program saw an increase in requests from independent choreographers to support the creation of new work but grant levels were very low and really only addressed the creation of work (i.e. not its production and/or presentation). Grants to independent choreographers were introduced in the early eighties by the Dance Section in response to a growing field of practitioners. Grant levels fluctuated over the years (\$20,000 to \$70,000).

In 1995, Arts Awards was collapsed and response to individuals became a program of each section. From 1996 to the present, support has been provided through targeted programs where the eligibility criteria reflected revolving/evolving community and Council priorities.

The formation of a legal non-profit entity has been a matter of eligibility to access this level of funding from foundations and all levels of government. Consequently, many creators who regard themselves as independent choreographers, first and foremost, approach the Council as artistic directors of dance companies in order to access more reasonable and more sustained levels of creation/production assistance.

Of the 58 companies who received support through the Creation/Production Program in 2003, 27 were awarded grants of less than \$60K. (In the last major dance study undertaken by the Council, **in 1982, \$60K was recommended as a reasonable minimum for a production project grant to an established independent choreographer.**)

Some outstanding issues and reasonable actions

- ⚡⚡ How do we understand a “company”? It is not feasible to continue to create companies around individual dancers/creators. There is insufficient work for dancers and there are too many dancers pursuing choreography. Work is produced and presented before it is ready. There are insufficient opportunities to workshop material, to participate in choreographic workshops, to be mentored or to preview work. **“Artists are expected to churn out work like clockwork”**. It is time to change the “reactive mode” to funding when producing art.
- ⚡⚡ Insufficient resource is applied to documentation, discourse, and audience development around the exposition of new works.
- ⚡⚡ *“Many stakeholders are concerned by the marginalization of dance as an art form. At the heart of the challenges facing dance dissemination may be accessibility of the art that is being produced.”* (DBSF)

- Can we separate dance creation from dance companies?
- ⚡⚡ Action: Study international models for choreographic centres, invest in choreographic centres, long term production project grants, creation-based partnerships and international residencies to support the creative process, and enhance public acceptance of this process.
- ⚡⚡ Action: It is essential to explore alternative models to support new choreographic voices as well as senior artists. These include repertory companies, choreographic centres and universities and colleges in the dance ecology. A roundtable with choreographers and stakeholders should be convened to consider alternative models of support to creation and production.
- ⚡⚡ We need to be able to support senior artists to continue to create and to mentor a younger generation of practitioners. We need to engage them in thinking outside the “company” framework.
- ⚡⚡ Action: a small amount of targeted funding could be applied to a partnership with HRDC and DTRC to create a mentorship program for senior artists to share their skills with a younger generation of dancers, choreographers, teachers, etc. Convene a workgroup to pursue this initiative.
- ⚡⚡ Address inherent problems within applications as they relate to existing structures.

International co-production

In 1998, as part of the strategic priorities at Council, the Dance Section introduced the program of support to international co-production. The co-production program provides support for the production of new work predicated on the commitment of foreign investment. The intent of the International Co-production program in Dance was to assist in securing international opportunity while recognizing the inherent costs of working internationally. The program is open to individuals as well as companies. Younger artists can thereby secure a broader network and audience for their work, much earlier in their careers.

Some outstanding issues and potential actions:

- ⚡⚡ The extent of foreign cash investment has been decreasing in international co-productions due to increased competition in the marketplace. It would be less expensive to create work closer to home if the financial support and working conditions were more favorable.
- ⚡⚡ Canada needs to create more opportunities for foreign artists to work in Canada as we have shown little reciprocity.
- ⚡⚡ Action: Revisit the design of this program to encourage Canadian producers and presenters (as well as companies) to engage in co-production through investment in new work and to provide technical and production support to companies and independent choreographers (both Canadian and foreign).
- ⚡⚡ Action: Include the concept of co-production in production project grants.

Dissemination: has included support for touring, for presenting and for presenters’ outreach/audience development initiatives.

Presenting

Programs of support to presenters were initially introduced in the Dance Section in the ‘80s to primarily support the local production and presentation of independent choreographers. This national network (CanDance) grew and expanded the scope of its membership and programming mandate. The Touring Office (a section of the Council that was collapsed with the downsizing in 1997) introduced a program of support for presenters in the ‘90s to recognize the risks to

presenters to program dance, to recognize the need to develop more audience development tools to assist in building audiences for dance and to encourage more consistent programming of the discipline.

Support to festivals has been inconsistent in the Dance Section. Support to festivals in the Touring Office moved from a centralized program open to all festivals in all disciplines to a discipline based approach when Touring Office programs were folded into the disciplines. Currently festival support in dance is targeted and assists with the travel and per diem costs of featured artists. Funding is delivered through the touring program.

In 2001, the Department of Canadian Heritage introduced Arts Presentation Canada and assumed responsibility for the delivery of programming support to dance presenters (including festivals which were already receiving support at PCH through their original Cultural Initiatives Program). Canadian Heritage, through APC, has invested more significantly in presentation activity in recent years.

In 2003, the Dance Section maintains a relationship with the presenter community through a program of support for creation based partnerships (introduced in 2002).

Both the Council and the Department of Canadian Heritage continue to provide varying levels of support to Canadian dance festivals.

Companies and presenters have engaged in educational outreach, audience development projects, artist and community initiatives, presenter/artist collaborations for years (with or without public support).

Some Outstanding Issues and Potential Actions :

- *“Many stakeholders are concerned by the marginalization of dance as an art form. At the heart of the challenges facing dance dissemination may be accessibility of the art that is being produced...[There is a] failure to create a bridge between the professional performing world and potential new audiences.”(DBSF)*
- *Public perception of the art form is that it is elitist and frivolous. There is a need to generate a level of “comfort of engagement” .(DAC 03)*
- *The dance community clearly felt that audience development and funding of touring opportunities were key concerns and that significant efforts were necessary in marketing and media coverage.(DBSF)*
- *None of our dance companies own, rent or operate performance facilities and they are, for the most part, dependent on a very small and dedicated group of presenters to produce them at home and on tour.*
- *There is a need for greater presenter accountability to the discipline and artists believe that they need to be given more leverage to engage more equitably with presenters in the promotion and presentation of dance. (DAC 04)*
- ⚡ *Action: Dance presenters in this country need to benefit from professional development opportunities to increase their knowledge of dance, marketing skills and competencies. They also need to work more closely with the dance community and draw on the knowledge of the discipline that exists within the milieu. They also need access to more significant funding in order to provide more favorable working conditions for dance companies to produce and present work.*
- ⚡ *Action: There need to be more opportunities to share best practices in a variety of formats.*

- Festivals contribute to the promotion and marketing of Canadian dance at home and abroad.
- ✍✍ Action: The breadth of the festivals' role and contribution to dance is currently being studied. Findings and recommendations of the Leclerc report will be available in December, 2004.
- Artists/community collaboration provides rich ground for projects of significant presence and immersion in the form.
- ✍✍ Action: Support federal-provincial partnerships for the advancement of this way of working, and develop a distinct protocol for disseminating news about events in-progress.

Touring

"The dance sector should be international with roots grounded in Canada." DAC 2004

Touring activity for all companies is half as significant as it was 20 years ago while the cost to tour remains relatively high suggesting that companies are contributing more of their operating budgets to offset the costs of touring.

In Canada: From 1973 to 1997, touring in Canada was supported through the Touring Office of the Canada Council. Efforts to organize and structure touring patterns by dance companies in Canada were attempted in the '70s through to the mid'90s given the large number of touring artists pursuing engagements and the small market that exists to present dance in Canada.

Some Outstanding Issues and Potential Actions

- International promotion is critical to Canadian artists.
- ✍✍ Action: Provide training opportunities to artists on international market.
- Support to international touring is diminishing and this is having serious consequences on companies. The Conseil des arts et des lettres du Quebec is currently undertaking an analysis of the significant changes in the touring conditions in the international market.
- ✍✍ Action: Create opportunity to circulate their findings in the New Year as part of roundtable with the provinces in January, 2005.

International co-production: Artists are thinking and working in a transnational fashion

Dance has played an important part in Canada's cultural recognition abroad. Competition in the international market is growing and our initial investment in the international program was to maintain a competitive edge with resource to artists to secure international investment. The program was also designed to support international collaboration between companies/artists to create joint works and to tour in each other's markets. The program was also designed to address touring abroad to complement the program at DFAIT. Artists are defying borders in the creation as well as the dissemination of work.

Some outstanding issues and potential actions:

- A recent focus in international co-production is a shift from presentation to process, as presenters around the world recognize the value of residency activity for artists and audiences
- ✍✍ Action: Increase resource to recognize the significance of residency activity abroad.
- As residencies increase, there appear to be fewer touring engagements.
- ✍✍ Action: demand recognition of these conditions as valuable for Canadian artists and reduce restrictive criteria for international tour support.

- There is notable growth in visibility and acclaim for Canadian dance-film and Canadian television dance production.
- ⚡⚡ Action: Invest in international co-production for dance on screen projects (in creation, production, distribution and broadcasting).
- ⚡⚡ Action: There needs to be some allowance for reciprocity.

Dance and Media

The Dance Section has, over the years, recognized the role of new media to the creation, production, presentation and dissemination of dance. The only precursor to the current Dance on Screen program in the Dance Section, was a fund that supported the production of promotional videos to support the marketing of dance companies (1977-1987). Dance film projects receive support from the Media Arts section and through the Dance Section's production project grant program.

The current Dance on Screen Production Fund (Pilot), while placing a priority on high artistic merit in the intersection of dance and film languages, emphasizes a relationship between dance artists, producers, broadcasters and distributors. Dance on Screen has opened doors to partnerships with broadcasters and holds promise for a wider set of international partnerships. The work is attracting larger audiences.

Some Outstanding Issues and Related Actions:

- ⚡⚡ The Dance Section had hoped to begin to include support for CDROM and DVD as these tools can play a role in audience education and provide alternative revenue potential for companies. Further investment would allow us to consider support to documentaries; educational tools to reach audiences for a discipline that needs a wider public.
- ⚡⚡ Action: Explore a partnership with other federal government departments as well as with the broadcasting community. Tie into the 50th anniversary of the Council.
- ⚡⚡ Media based creation projects for the stage have received support in the Media Arts section and in the InterArts section. The needs in this area are vast and have been articulated in working documents that feed into a larger, Council wide discussion of digital arts.
- ⚡⚡ Action: Develop a more expansive paper on the needs within dance and encourage dialogue with other councils, pursue partnerships with private companies as well as the academic community.

Management

In 1993, the Dance Section introduced support to umbrella management organizations in an effort to assist independent choreographers to obtain administrative support at a reasonable rate and without having to resort to traditional company structures. Three organizations received support through this initiative: Dance Umbrella of Ontario (DUO), Diagramme and Vancouver Independent Dance Agency (VIDA). VIDA is now defunct as the role of the Dance Centre in Vancouver has eclipsed the original mandate of the organization.

In 1999, the Section introduced modest annual support for key specialists in cluster management and artist representation (Artists and Managers Program).

All of these organizations respond to collective needs and differ from one another in scale, scope and intent.

The small scale of many companies stresses the importance of networking and collaboration (DBSF). As we work to stabilize companies, we still need to support creative models of shared resources and better acknowledge the role of producers through our programs.

In Dance we have a Support Services Program that responds to agents, managers, shared management, cluster management, umbrella management, shared rehearsal facility management.

Some Outstanding Issues and Actions:

- ⌘⌘ Are support service clusters supporting enough people?
- ⌘⌘ Action: We need to encourage more creative collaboration in management and support the mentoring of the next generation of administrators, agents and managers in a supportive and stable environment. This is also where we hope to encourage more public/private relationships around shared facilities and resources and the Flying Squad, the Department of Canadian Heritage, the provinces and the municipalities, and the private sector can all play a role.
- Shared management structures are becoming less discipline specific.
- ⌘⌘ Action: Develop programs of support that better respond to evolving structures.
- ⌘⌘ Action: Encourage the use of the Flying Squad and similar mentorship programs to explore and develop models and share existing expertise.

Services

Advocacy

From the mid-70's, Council supported the Dance in Canada Association (DICA), a national service organization. Later, the section provided a separate grant to CAPDO (Canadian Association of Professional Dance Organizations) which regrouped the organizations receiving operating support from the Dance Section. In 1993, the Council phased out operating support to national service organizations in a review of strategic priorities. Le Regroupement québécois de la danse has received targeted project support for the activities of their membership (e.g. class cards, touring initiative) since 1998. Most recently, the Canadian Dance Assembly has received project support towards the development of a national voice for dance. The role of the Regroupement is also being recognized as an advocacy body operating on behalf of francophone artists.

Some Outstanding Issues and Actions:

- ⌘⌘ Need to create and promote a national, representative voice for dance. Be political and active in the culture, in order to achieve an appropriate standard of living for artists. Mobilize artists to raise issues collectively and politically. Think across disciplines. Create strategic alliances.
- ⌘⌘ Action: Invest in the development of NASOs for dance. Create opportunity for geographically dispersed communities of interest within the profession.
- ⌘⌘ Action: Look at ways to better promote and educate the larger community about dance.
- ⌘⌘ Action: Promote cultural literacy through education.
- ⌘⌘ Action: Talk to education ministers to promote dance education, literacy

Facilities

The lack of affordable and adequate studios and the lack of dedicated venues were raised as pressing issues in the Deloitte and Touche study. Research needs to be undertaken to establish how many facility projects are on the drawing board and the extent of operating support required to maintain and animate such facilities.

The festivals study will be looking at how many dedicated dance venues exist to support the production and presentation of dance and how many dance series are supported across Canada.

England has invested in dance facilities as an extension of their support to regional dance agencies (RDAs). The Lottery Fund was instrumental in securing the necessary resources to build these facilities. Nonetheless, the investment in RDAs contributed to reinforcing a community presence for dance, stressed the relationship to the local, showed that dance plays a significant role in physical and social wellbeing and ensured that dance had the social capital to pull together the additional resource required to match lottery funds.

The recent review of dance funding policies in England clearly demonstrate how the growth in dedicated dance facilities has given rise to a stronger body of work, stronger community engagement, increased attendance and earned revenues.

Dance Discourse: *has included support to writing, publishing, animation, collecting and archiving* Dance dissemination is also about dance literacy and as a community, we have insufficient resource and tools to support dance education. The Council has supported dance writing, publishing and collecting through Arts Awards, the Writing and Publishing Section and the Dance Section. Grants have been awarded to independent writers, magazines and publishers. The Council has never formulated a clear policy to support a critical discourse in dance. The Dance Section commissioned research in 2000 in the following areas: dance and youth, dance animation, dance collecting and archiving and supported research to assist in the analysis of the potential for a national dance magazine.

Some Outstanding Issues and Actions :

- ✂✂ Dance writers and publishers need more complementary funding
- ✂✂ Action: Within the section, in collaboration with Writing and Publishing and provincial supporters, we need to support the production of more dance in print of quality (critical discourse through dance publications and publications on dance). For example, a number of companies are celebrating anniversaries and it is a unique opportunity to capture our living legacy.
- ✂✂ “We have to document our dance legacy before anymore of our senior artists pass away.” (DAC) There is a need to assure the preservation of Canadian dance history through the archiving and recording of events as they occur.
- ✂✂ Action: Promote initiatives at the grassroots level.
- ✂✂ Action: Introduce a preservation/archiving policy, legislated by Council to those receiving funding.
- ✂✂ Action: Provide a one-time infusion of funds to record existent material into digital format.
- ✂✂ Action: Support a forum that would bring together interested parties to develop shared strategies to better support the development of critical discourse and the effective preservation of dance in Canada.

Wider policy issues

Dance plays many roles in a community including recreational, personal development and community building. Little of this has been documented.

- ✂✂ Action: We need to develop a more strategic policy platform that would position dance within the larger environmental context of government support to education, health, fitness, cities and social programs.

Funding criteria are complex and deadlines do not respond to market realities. (DBSF)

- ✍✍ Action: We need to address the discrepancies in communications between funding institutions to streamline national, regional and provincial grant deadlines, in order to allow for greater cohesion in programming and long term sustainability (DAC 03);
- ✍✍ Action: We need to address the discrepancies in grant forms that create challenges for artists (DAC 03).

Distinct characteristics of the discipline

Dancers experience time as a very visceral pressure. They are often drawn to the discipline as very young children. Many dancers are fully engaged in their professional stage careers when most teenagers are entering college or university. This can be said of a musician as well. However, many dancers retire from the stage and transition into a second career in their late 30s, early 40s...an age when many opera singers are reaching their stride. As the dancer's body is their instrument, they need to train and maintain their body as a way of life. This is an expense that places a strain on a profession that ranks among the lowest paid in the country. Injury in dance can end a promising career tragically. Injury is a constant worry as compensation is not always a given.

Choreographers set their work on professional dancers who are paid for their time in the studio. Time engaged in the creative process in the studio can be expensive. The cost of this process extends to the working conditions associated with the physical rehearsal space. The space has to be large enough to enable free movement (space to run and jump), the floor should be a sprung wooden floor to avoid injury and the temperature should never dip below body temperature for the same reason.

Dance performance venues must necessarily have stages that are large enough to allow free movement. Many of the facilities built for the performing arts in Canada that have stage floor space wide enough and deep enough to accommodate a dance company have seating capacities that often exceed the audience penetration capacity of the art form. It is therefore essential when considering attendance figures on tour to consider number of attendees as opposed to percentage of hall capacity. As well, the large hall can hinder the level of intimacy that a choreographer may wish to establish with the viewer. Choosing then to secure an extended engagement with a company of dancers in a smaller venue is done at considerable financial loss. Venues have either too many seats or too few to meet the artistic, technical or financial requirements of dance companies. The absence of dedicated venues for the discipline also contributes to the discipline's lack of community profile, challenges its ability to build and sustain audience commitment and challenges its ability to develop social capital.

Cultural industries, television, film and sound recording directly and indirectly support the non profit theatre and music sectors. Dance does not benefit from affiliations with the commercial sector except through musicals and to some extent tv commercials and music videos. There are few opportunities to earn a decent living within your profession. The dance field is therefore more dependent on government investment in the art form as a result.

The dance sector employs over 6,500 individuals, 87 per cent of which are female. The dancer is the second fastest growing arts occupation in the 90's. Dance makes up less than 1% of all public funding to the arts and culture (1999-2000). "The socio-economic situation of dancers is linked to the overall health of the sector....dancers are 26th from the bottom in terms of income level, i.e. in the bottom five percent for all workers."

Brief environmental scan

Federal political funding climate

There is a budget review currently being undertaken by the Federal Government to source and redirect \$12 billion from all federal budgets over four years to other government priorities such as health care, child care, Aboriginal issues, defence. This environment has also contributed to greater public accountability for use of funds, citizen-centred relevance and the need to introduce more effective qualitative and quantitative performance measures. Partnerships, collaboration and coordination amongst all players are essential working principles in this new climate.

Globalization

Culture and identity are in a process of becoming deterritorialized. But by the same token, there is a countervailing impulse to hang onto a sense of place. The world will become more interconnected both economically and culturally.

(Govt of UK. The future and how to think about it)

Security is a defining feature of our current reality. This has an impact on artists' mobility, (eventhough we apparantly live in borderless world) and can affect employment opportunities as well as touring and presenting activities and related revenues.

Environmental shocks: Risk and Uncertainty

The impact of new and unpredictable risks on communities (disease, extreme weather, political extremism) is unprecedented.

Technological change

"We live in a world no longer based on geographic expanse but on a temporal distance constantly being decreased by our transportation, transmission and tele-action capacities. The new space is speed-space; it is no longer a time-space."

Technological advances are providing new tools to create, produce and distribute and consume dance.

Societal changes

There is increased competition for corporate and private philanthropy and an increased trend away from the arts to social causes. Volunteerism has declined. With the current economic environment there are strong challenges to arts organizations in the area of revenue generation. fluctuations in earned and privately generated streams (e.g.fluctuations in markets affect endowments).

We have seen a decrease in leisure time and the population is aging. Demographic renewal is through immigration. By 2016 visible minorities will comprise 20% of the total Canadian population. 87% of the Canadian population lives in cities.

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