



HOUSE OF COMMONS
CHAMBRE DES COMMUNES
CANADA

REVIEW OF DANCE IN CANADA

Report of the Standing Committee on Canadian Heritage

**Gordon Brown
Chair**

JUNE 2015

41st PARLIAMENT, SECOND SESSION

Published under the authority of the Speaker of the House of Commons

SPEAKER'S PERMISSION

Reproduction of the proceedings of the House of Commons and its Committees, in whole or in part and in any medium, is hereby permitted provided that the reproduction is accurate and is not presented as official. This permission does not extend to reproduction, distribution or use for commercial purpose of financial gain. Reproduction or use outside this permission or without authorization may be treated as copyright infringement in accordance with the *Copyright Act*. Authorization may be obtained on written application to the Office of the Speaker of the House of Commons.

Reproduction in accordance with this permission does not constitute publication under the authority of the House of Commons. The absolute privilege that applies to the proceedings of the House of Commons does not extend to these permitted reproductions. Where a reproduction includes briefs to a Standing Committee of the House of Commons, authorization for reproduction may be required from the authors in accordance with the *Copyright Act*.

Nothing in this permission abrogates or derogates from the privileges, powers, immunities and rights of the House of Commons and its Committees. For greater certainty, this permission does not affect the prohibition against impeaching or questioning the proceedings of the House of Commons in courts or otherwise. The House of Commons retains the right and privilege to find users in contempt of Parliament if a reproduction or use is not in accordance with this permission.

Also available on the Parliament of Canada Web Site
at the following address: <http://www.parl.gc.ca>

REVIEW OF DANCE IN CANADA

Report of the Standing Committee on Canadian Heritage

**Gordon Brown
Chair**

JUNE 2015

41st PARLIAMENT, SECOND SESSION

STANDING COMMITTEE ON CANADIAN HERITAGE

CHAIR

Gordon Brown

VICE-CHAIRS

Hon. Stéphane Dion

Pierre Nantel

MEMBERS

Rick Dykstra

Jim Hillyer

Rathika Sitsabaiesan

Kennedy Stewart

John Weston

Terence Young

David Yurdiga

OTHER MEMBERS OF PARLIAMENT WHO PARTICIPATED

Garry Breitkreuz

Paul Calandra

Jim Eglinski

Ryan Leef

Peggy Nash

José Nunez-Melo

Frank Valeriote

CLERK OF THE COMMITTEE

Cynara Corbin

LIBRARY OF PARLIAMENT

Parliamentary Information and Research Service

Michael Dewing, Analyst

Chloé Forget, Analyst

Marion Ménard, Analyst

THE STANDING COMMITTEE ON CANADIAN HERITAGE

has the honour to present its

FIFTEENTH REPORT

Pursuant to its mandate under Standing Order 108(2), the Committee has studied dance in Canada and has agreed to report the following:

TABLE OF CONTENTS

ACRONYMS	1
REVIEW OF DANCE IN CANADA	3
CHAPTER 1: THE COMMITTEE'S MANDATE AND PRESENTATION OF THE REPORT	3
CHAPTER 2: OVERVIEW OF DANCE IN CANADA.....	4
CHAPTER 3: THE CONTRIBUTION OF DANCE TO CANADIAN CULTURE.....	5
CHAPTER 4: THE CONTRIBUTION OF DANCE TO THE DEVELOPMENT OF YOUNG CANADIANS' PHYSICAL AND MUSICAL SKILLS	6
CHAPTER 5: EMPLOYMENT AND CAREER TRANSITION ISSUES.....	8
A. Employment conditions	8
B. Career transition.....	10
CHAPTER 6: DEVELOPING NEW AUDIENCES	10
CHAPTER 7: FEDERAL SUPPORT FOR DANCE	11
A. Department of Canadian Heritage.....	11
B. Canada Council for the Arts	12
C. Employment and Social Development Canada.....	14
D. Other potential sources of funding	15
LIST OF RECOMMENDATIONS	17
APPENDIX A: LIST OF WITNESSES	19
APPENDIX B: LIST OF BRIEFS	21
REQUEST FOR GOVERNMENT RESPONSE	23

ACRONYMS

CATF	Canada Arts Training Fund
CCA	Canada Council for the Arts
CDA	Canadian Dance Assembly
DJD	Decidedly Jazz Danceworks
DTRC	Dancer Transition Resource Centre
ESBQ	École supérieure de ballet du Québec
IMP	Canada's International Mobility Program
IOTPD	International Organization for the Transition of Professional Dancers
NBS	Canada's National Ballet School
NAC	National Arts Centre
RQD	Regroupement québécois de la danse
RWB	Canada's Royal Winnipeg Ballet
STDT	School of Toronto Dance Theatre
TFWP	Temporary Foreign Worker Program

REVIEW OF DANCE IN CANADA

CHAPTER 1: THE COMMITTEE'S MANDATE AND PRESENTATION OF THE REPORT

On 18 February 2015, the Standing Committee on Canadian Heritage adopted the following motion:

That the Committee conduct a study of dance in Canada, over a course of no more than six meetings to take place beginning with our first meeting in May in order to inform the Committee of the importance of dance in Canada:

- a) in defining and expressing various aspects of Canadian culture, reflecting the society in which we live by telling Canadian stories;
- b) to young Canadians in nurturing and developing their physical and musical skills, as well as transferable skills such as discipline, focus and team work. With special reference to the health benefits derived from dance;
- c) as a cultural industry to local economies and our national economy, with reference to skills development, employment and economic impact;
- d) with reference to how the federal government supports dance in Canada and how it might strengthen its support to:
 - encourage talented young dancers to pursue careers in dance;
 - encourage our best dancers to stay in Canada; and
 - assist dancers whose performance careers are limited (similar to high-performance athletes), prepare and retrain for a second career.¹

In all, the Committee's study was conducted over the course of three meetings, during which the Committee heard from 25 witnesses and received five briefs. In chapter 2, the Committee presents an overview of dance in Canada and the federal policies and agencies that support this sector. In the sections that follow, we present the highlights of the evidence we heard broken down into five themes:

- The contribution of dance to Canadian culture;
- The contribution of dance to the development of young Canadians' physical and musical skills;
- Issues related to employment and career transitions;
- The development of new audiences;

¹ House of Commons, Standing Committee on Canadian Heritage [CHPC], [Minutes of Proceedings](#), 2nd Session, 41st Parliament, 18 February 2015.

- Federal government support for dance.

In the final section, the Committee makes recommendations for ensuring the development of dance in Canada.

CHAPTER 2: OVERVIEW OF DANCE IN CANADA

Marc Lemay, Director General, Arts Policy Branch, Department of Canadian Heritage, provided a detailed portrait of professional dance in Canada. The work of Canadian dance artists and companies is “created, produced, presented, and toured nationally and internationally by numerous organizations.”² Mr. Lemay presented some general data on the composition of this sector:

- Approximately 8,100 Canadians were employed as dancers in 2011, which represented 6% of all Canadian artists;
- Not-for-profit dance companies generated operating revenues of approximately \$101 million in 2012;
- More than 1.3 million people attended dance events.

The Arts Policy Branch of the Department of Canadian Heritage supports the professional dance sector through four programs:

- The Canada Arts Training Fund (CATF), which enables artists to receive training in an artistic sector.
- The Canada Arts Presentation Fund, which supports the presentation of festivals across the country, supported 238 festivals and performing arts series with a dance component in 2013–2014.
- The Canada Cultural Spaces Fund, which provides financial support for infrastructure programs. Some “42 dance projects received support from this program since 2006.”³
- The Endowment Incentives component of the Canada Cultural Investment Fund, which “provided matching funds to 22 dance organizations for a total of \$8.8 million.”⁴

The Canada Council for the Arts (CCA) meanwhile, supports a variety of forms of professional dance through its policies and programs. In 2013–2014, the Dance Section

2 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1530 (Marc Lemay, Director General, Arts Policy Branch, Department of Canadian Heritage).

3 Ibid., 1535.

4 Ibid.

awarded approximately \$18.2 million to dancers or dance companies, equivalent to approximately 12% of the CCA's total grants.⁵

The National Arts Centre (NAC) is another agency in the Canadian Heritage portfolio that produces or co-produces works in the field of dance. During the 2013–2014 season, the NAC presented “51 performances from 20 different companies.”⁶

CHAPTER 3: THE CONTRIBUTION OF DANCE TO CANADIAN CULTURE

Mr. Lemay of the Department of Canadian Heritage affirmed that federal arts programs, notably in the field of dance, “promote pan-Canadian values of diversity, linguistic duality, and national-caliber excellence.”⁷

Amy Bowring, Director, Collections and Research, for the organization Dance Collection Danse, explained that dance is part of the “social, political, economic, and military history of Canada.”⁸ She offered the example of dance groups that gave shows at military bases for “boosting morale.”⁹ According to Ms. Bowring, Canada’s immigration story is also tied to the practice of different forms of dance. After the Russian Revolution, “imperial-trained Russian ballet dancers started opening studios and arranging concerts in various Canadian cities.”¹⁰

For Kate Cornell, Executive Director of the Canadian Dance Assembly (CDA), dance is a non-verbal means of communication that “keenly expresses the complex pluralism of Canadian culture.”¹¹ The CDA feels it is essential to preserve Canadian dance heritage if “we want dance to continue to tell Canadian stories.”¹² For Zab Maboungou, Artistic Director of Compagnie Danse Nyata Nyata,¹³ and Jeff Herd, Executive Director of Canada’s Royal Winnipeg Ballet (RWB), dance can create bridge between cultures:

5 Canadian Heritage, *Framework of Support for Dance*. Standing Committee on Canadian Heritage, May 2015, p. 9.

6 National Arts Centre, [It's a world of dance in Ottawa!](#), 29 March 2013.

7 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1535 (Marc Lemay, Department of Canadian Heritage).

8 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1535 (Amy Bowring, Director, Collections and Research, Dance Collection Danse).

9 Ibid.

10 Ibid., 1540.

11 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1640 (Kate Cornell, Executive Director, Canadian Dance Assembly).

12 Ibid.

13 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1625 (Zab Maboungou, Artistic Director, Zab Maboungou/Compagnie Danse Nyata Nyata).

Dance encourages and engages in cultural, sociological, political, and ecological discourse. Based on these few examples, and many more, it's clear that Canadian choreographers excel at telling stories that reflect many Canadian issues.¹⁴

Witnesses pointed out that Canada's cultural diversity is reflected in the various forms of dance practised in the country. Patricia Fraser, Artistic Director with the School of Toronto Dance Theatre (STDT), mentioned that her school is a "real cultural melting pot."¹⁵ Ms. Maboungou of the Compagnie Danse Nyata Nyata¹⁶ and Lata Pada, Founder and Artistic Director of SAMPRADAYA Dance Creations,¹⁷ commented that dance provides for making connections and strengthening social cohesion among Canadians. Emily Molnar, Artistic Director of Ballet BC, mentioned that dance is a communication tool that contributes to our identity:

Dance, as a non-verbal means of communication, expresses the complex pluralism of Canadian culture to audiences of all backgrounds. The capacity of dance artists to represent Canadian stories is incredibly valuable. Dance is a global language that crosses all borders, and one that helps to define our cultural identity as Canadians. Dance as an art form is at its most essential; visceral, thought provoking, and transformative.¹⁸

CHAPTER 4: THE CONTRIBUTION OF DANCE TO THE DEVELOPMENT OF YOUNG CANADIANS' PHYSICAL AND MUSICAL SKILLS

Witnesses highlighted the importance of supporting the teaching of dance in schools and of encouraging students to practise dance because of its positive impact on the overall health of young Canadians. For John Dalrymple, Director, Strategic Initiatives, Canada's National Ballet School (NBS), dancing has a number of advantages:

[W]e're looking at an activity that has all the emotional and cognitive benefits that come with an art form but, in fact, have superior physical benefits to those we've been traditionally relying on in the school system.¹⁹

Mr. Dalrymple added that "investments to get dance activities to kids are huge for the future of our art form."²⁰ For Mr. Herd of the RWB:

14 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1535 (Jeff Herd, Executive Director, Canada's Royal Winnipeg Ballet).

15 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1655 (Patricia Fraser, Artistic Director, The School of Toronto Dance Theatre).

16 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1605 (Zab Maboungou, Zab Maboungou/Compagnie Danse Nyata Nyata).

17 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1700 (Lata Pada, Founder and Artistic Director, SAMPRADAYA Dance Creations).

18 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1540 (Emily Molnar, Artistic Director, Ballet BC).

19 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1545 (John Dalrymple, Director, Strategic Initiatives, Canada's National Ballet School).

20 Ibid., 1550.

Regular dance lessons, regardless of the form, are good for the heart and the soul. Dance reduces the occurrence of obesity and helps children to develop focus and confidence. It also helps seniors with dementia and Parkinson's to better communicate.²¹

The benefits of dancing, whether physical, psychological or social, were stressed by a wide range of witnesses. The representatives of the Confederation Centre of the Arts,²² Dance Collection Danse,²³ the DOAHL Academy,²⁴ the École supérieure de ballet du Québec (ESBQ),²⁵ Ballet BC²⁶ and Decidedly Jazz Danceworks (DJD)²⁷ all commented along these lines.

Ms. Molnar of Ballet BC²⁸ and Ms. Maboungou of Compagnie Danse Nyata Nyata²⁹ felt it is critical that dance be integrated into school programs. Ms. Molnar commented:

We need to make a national platform that's about fitness around dance and get every company and every school to be organized around that in the country so that we as professional organizations can help you as the government to actually do that.³⁰

Margaret Grenier, Executive and Artistic Director of the Dancers of Damelahamid, extolled the virtues of Gitxsan dance as a pedagogical tool:

Gitxsan dance is an educational tool. The healing space created by dance is very powerful for indigenous people and all Canadians. The Dancers of Damelahamid share our professional practices with students at elementary, secondary and post-secondary institutions. These instructional workshops on first nations dance are central to the company's activities.³¹

-
- 21 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1535 (Jeff Herd, Canada's Royal Winnipeg Ballet).
 - 22 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1645 (Peggy Reddin, Director of Arts Education, Confederation Centre of the Arts).
 - 23 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1610 (Amy Bowring, Dance Collection Danse).
 - 24 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1640 (Gregory Hines, Owner, DOAHL Academy, As an Individual).
 - 25 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1535 (Anik Bissonnette, Artistic Director, École supérieure de ballet du Québec).
 - 26 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1605 (Emily Molnar, Ballet BC).
 - 27 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1650 (Kathi Sundstrom, Executive Director, Decidedly Jazz Danceworks).
 - 28 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1605 (Emily Molnar, Ballet BC).
 - 29 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1605 (Zab Maboungou, Zab Maboungou/Compagnie DanseNyata Nyata).
 - 30 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1625 (Emily Molnar, Ballet BC).
 - 31 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1635 (Margaret Grenier, Executive and Artistic Director, Dancers of Damelahamid).

For Anik Bissonnette, Artistic Director of the ESBQ, dancing helps to develop transferable skills: “Our students learn rigour, respect and discipline, which are priceless assets on the labour market and essential in all job sectors.”³²

Some witnesses commented on the strong representation of women in the professional dance sector in Canada. Kathi Sundstrom, Executive Director of DJD, mentioned that her company faces “a chronic shortage of male dancers.”³³ Mr. Dalrymple of the NBS maintains that the education system is partially responsible for this situation as it does not provide sufficient encouragement for boys to dance. The NBS designed the [Sharing Dance](#) program in part to rectify that situation:

Certainly, with a lot of boys you find initially that they don’t want to dance, especially in gym class; they think it’s lame. Part of that has to do with having no exposure to quality dance teaching. I can say without any reservation whatsoever that when we deliver our program in the schools, those boys’ minds are changed every time.³⁴

However, some witnesses claim that we are seeing an increase in male representation in the dance sector. Mr. Herd of the RWB has observed higher attendance by young men in the courses offered by the RWB over the last few years.³⁵ Victor Quijada, Choreographer and Co-Artistic Director of RUBBERBANDance Group, says that hip hop naturally attracts men.³⁶ Ms. Maboungou of Compagnie Danse Nyata Nyata says that she has developed a dance style that involves a lot of drumming, which attracts more male dancers.³⁷

CHAPTER 5: EMPLOYMENT AND CAREER TRANSITION ISSUES

A. Employment conditions

Mr. Lemay of the Department of Canadian Heritage explained that the average annual income from dancing is approximately \$17,000.³⁸ When revenue from other employment is added, the average annual income of dancers is estimated at \$35,000.

32 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1535 (Anik Bissonnette, École supérieure de ballet du Québec).

33 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1650 (Kathi Sundstrom, Decidedly Jazz Danceworks).

34 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1555 (John Dalrymple, Canada’s National Ballet School).

35 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1555 (Jeff Herd, Canada’s Royal Winnipeg Ballet).

36 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1550 (Victor Quijada, Choreographer and Co-Artistic Director, RUBBERBANDance Group).

37 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1555 (Zab Maboungou, Zab Maboungou/Compagnie Danse Nyata Nyata).

38 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1605 (Marc Lemay, Department of Canadian Heritage).

The low salaries in professional dancing were mentioned by several witnesses, including the representatives of: Dance Collection Danse,³⁹ the Regroupement québécois de la danse (RQD),⁴⁰ the Dancer Transition Resource Centre (DTRC),⁴¹ the RWB,⁴² the DOAHL Academy⁴³ and DJD.⁴⁴

For Lorraine Hébert, Executive Director of RQD, “improving working conditions for artists and workers is a vital issue for all our organizations.”⁴⁵

According to Mr. Lemay of the Department of Canadian Heritage, the solution is not a simple one and caution should be exercised in any attempts to correct the situation:

However, we have to be careful. The dance ecosystem is fairly complex. The way we invest funds could have negative, unintended and major consequences. For example, I don't think that investing more money to train more young dancers, who would have difficulty finding relatively well-paid jobs and work as professional dancers, would strengthen the dance sector.⁴⁶

Caroline Lussier, Head of the CCA Dance Section, mentioned that the Council is sensitive to the issue of salaries and ensures that adequate compensation for artists is one of the evaluation criteria for grant applications.⁴⁷

Several witnesses agree on the need to diversify revenues. For Jeff Herd of the RWB, it is important to look to ticket prices and philanthropic money⁴⁸. For Victor Quijada of RUBBERBANDance Group, the need to sell tickets should not interfere with “the freedom to explore artistically.”⁴⁹

39 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1610 (Amy Bowring, Dance Collection Danse).

40 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1640 (Lorraine Hébert, Executive Director, Regroupement québécois de la danse).

41 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1650 (Amanda Hancox, Executive Director, Dancer Transition Resource Centre).

42 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1615 (Jeff Herd, Canada's Royal Winnipeg Ballet).

43 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1705 (Gregory Hines, DOAHL Academy, As an Individual).

44 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1650 (Kathi Sundstrom, Decidedly Jazz Danceworks).

45 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1645 (Lorraine Hébert, Regroupement québécois de la danse).

46 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1605 (Marc Lemay, Department of Canadian Heritage).

47 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1530 (Caroline Lussier, Head, Dance Section, Canada Council for the Arts).

48 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1610 (Jeff Herd, Canada's Royal Winnipeg Ballet).

49 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1620 (Victor Quijada, RUBBERBANDance Group).

B. Career transition

A number of witnesses mentioned the challenges associated with career transitioning for professional dancers. The DTRC offers services to dancers when they leave the profession. Its Executive Director, Amanda Hancox, explained that a career in dance lasts an average of 15 years. In some cases, injuries are the cause of permanent retirement.

The representatives of the CDA,⁵⁰ RWB,⁵¹ STDT,⁵² ESBQ⁵³ and Ballet BC⁵⁴ commented on the strategic role of the DTRC in helping dancers to reorient their professional lives. For example, Coralee McLaren, a former professional dancer, told the Committee that the DTRC helped her to earn a PhD in nursing.⁵⁵

Ms. Hancox of the DTRC stressed that career transitioning is an international issue for the dance profession. In 2004, the International Organization for the Transition of Professional Dancers (IOTPD) launched the [aDvANCE Project](#) to address the challenges that must be overcome by professional dancers when they retire from the stage permanently. Ms. Hancox of the DTRC was of the view that Canada adopt the principles of the 2004 Declaration of Monaco, which states that:

Dancers, dance schools and educators, dance companies and their staff, unions, other dance organizations, governments and their agencies, funders, the audience, and the larger society all share a responsibility to deal with transition challenges.⁵⁶

CHAPTER 6: DEVELOPING NEW AUDIENCES

Several witnesses reported that there is a need to work on developing audiences in order to increase attendance, create more opportunities for trained dancers, and enhance the value of dance in Canada.

Mr. Lemay of the Department of Canadian Heritage maintains that progress has been made on this front. In the past 15 years, we have seen “more access to more diversified dance programming in more communities and municipalities across the

50 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1705 (Kate Cornell, Canadian Dance Assembly).

51 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1540 (Jeff Herd, Canada's Royal Winnipeg Ballet).

52 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1700 (Patricia Fraser, The School of Toronto Dance Theatre).

53 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1555 (Anik Bissonnette, École supérieure de ballet du Québec).

54 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1550 (Emily Molnar, Ballet BC).

55 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1725 (Coralee McLaren, Alumna, Former dancer, Dancer Transition Resource Centre).

56 International Organization for the Transition of Professional Dancers, [The aDvANCE Project Declaration of Monaco](#), 18 December 2004, p. 2, [click Declaration of Monaco (English version)].

country.”⁵⁷ According to Mr. Lemay, professional dance should “continue making a place for itself, attracting people to its venues, renewing its audiences and expanding them.”⁵⁸

Mr. Dalrymple of the NBS and Ms. Hébert of the RQD⁵⁹ both feel that there is a need to develop new audiences. For Mr. Dalrymple, such initiatives would encourage “more artists to stay in Canada.”⁶⁰ In 2010, the NBS launched the [Sharing Dance](#) program in order to encourage dancing among Canadians of all ages and to develop new audiences. Mr. Herd of the RWB also praised the merits of *Sharing Dance* in order to “bring dance into the schools and into the community.”⁶¹

Some witnesses mentioned that the number of dance shows on television has given greater visibility to the discipline. Ms. Bowring of Dance Collection Danse⁶² and Mr. Quijada of RUBBERBANDance Group⁶³ said that television programs like *So You Think You Can Dance* have helped increase the popularity of dance. Along the same lines, Ms. Hébert of RQD commented on the key role played by various promoters in developing audiences.⁶⁴

CHAPTER 7: FEDERAL SUPPORT FOR DANCE

A. Department of Canadian Heritage

The Canada Arts Training Fund (CATF) is a program of the Department of Canadian Heritage that provides financing to arts training institutions. Approximately 40% of program’s \$22.8 million budget⁶⁵ is attributed to training organizations working in the area of dance.⁶⁶

57 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1610 (Marc Lemay, Department of Canadian Heritage).

58 Ibid.

59 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1710 (Lorraine Hébert, Regroupement québécois de la danse).

60 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1550 (John Dalrymple, Canada's National Ballet School).

61 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1605 (Jeff Herd, Canada's Royal Winnipeg Ballet).

62 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1620 (Amy Bowring, Director, Dance Collection Danse).

63 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1600 (Victor Quijada, RUBBERBANDance Group).

64 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1710 (Lorraine Hébert, Regroupement québécois de la danse).

65 Department of Canadian Heritage, *2015–16 Report on Plans and Priorities*, [Details on Transfer Payment Programs of \\$5 Million or more](#), p. 6.

66 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1535 (Marc Lemay, Department of Canadian Heritage).

Representatives of the NBS,⁶⁷ RWB⁶⁸ and STDT⁶⁹ stressed the support received from the CATF for their dance training programs. In its brief, the CDA suggested that the CATF “address a greater percentage of the dance training sector.”⁷⁰ Ms. Hancox of DTRC mentioned that it has been receiving CATF assistance for 17 years to support dancers in their career transition. Ms. Hancox expressed concern that the organization’s mandate does not precisely meet the program’s criteria:

[W]e may not totally fit in arts training, but we don't really fit in health, and we don't really fit in education. We are really looking to have the government encourage the Canada arts training fund to acknowledge the fact that dance is unusual, unique, and different, and that training to be a dancer involves preparing for transition.⁷¹

Ms. Bissonnette of the ESBQ suggested that dance companies in Canada be given specific funding so that they can hire “apprentices from the major Canadian schools, which are true hotbeds of talent.”⁷² Ms. Molnar also praised the apprenticeship program offered by Ballet BC. This type of program would help to ensure that more Canadian dancers stay in the country.⁷³

B. Canada Council for the Arts

The CCA supports Canadian professional dance in different forms and expressions through policies, programs and initiatives that foster the development of the discipline. It promotes the presence of Canadian dance artists both in Canada and abroad. Studies conducted by the Council provide for a better understanding of the sector’s ecology.

The witnesses were generally positive with regard to the CCA. There is a consensus that it plays an essential role in supporting professional dance in Canada. This viewpoint is shared by representatives of Dance Collection Danse,⁷⁴ the CDA,⁷⁵ the

67 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1545 (John Dalrymple, Canada's National Ballet School).

68 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1540 (Jeff Herd, Canada's Royal Winnipeg Ballet).

69 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1700 (Patricia Fraser, The School of Toronto Dance Theatre).

70 Canadian Dance Assembly, *Written Submission to the Standing Committee on Canadian Heritage*, p. 10.

71 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1700 (Amanda Hancox, Dancer Transition Resource Centre).

72 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1540 (Anik Bissonnette, École supérieure de ballet du Québec).

73 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1610 (Emily Molnar, Ballet BC).

74 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1625 (Amy Bowring, Dance Collection Danse).

75 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1635 (Kate Cornell, Canadian Dance Assembly).

RWB,⁷⁶ RUBBERBANDance Group⁷⁷ and Ballet BC.⁷⁸ The CDA⁷⁹ and the RQD⁸⁰ suggested a substantial increase in the Council's parliamentary appropriations.

Ms. Grenier of Dancers of Damelahamid made a point of highlighting the CCA's implementation of the [{Re}conciliation](#) initiative, which will "promote artistic collaborations between Aboriginal and non-Aboriginal artists."⁸¹

Moreover, several witnesses were of the view that the financial support the CCA allocates for international tours should be maintained or increased. This viewpoint is shared by representatives of the CDA,⁸² SAMPRADAYA Dance Creations,⁸³ Danse Nyata Nyata,⁸⁴ Ballet BC⁸⁵ and DJD.⁸⁶

Ms. Fraser of the STDT mentioned the importance of providing funding to under-represented dance forms.⁸⁷ Gregory Hines, owner of the DOAHL Academy, asked that hip hop receive the same treatment as others forms of dance.⁸⁸

Caroline Lussier, Head of the CCA Dance Section, mentioned that the CCA is currently conducting a review of its programs. It is looking to simplify its administrative processes and adjust its programs to take into account increasing interactions between artistic disciplines:

Productions are increasingly hybrids, meaning a dancer will work with a visual artists or a media arts artist. It can also be presented by a theatre presenter. The boundaries of

-
- 76 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1535 (Jeff Herd, Canada's Royal Winnipeg Ballet).
- 77 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1550 (Victor Quijada, RUBBERBANDance Group).
- 78 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1645 (Emily Molnar, Ballet BC).
- 79 Canadian Dance Assembly, *Written Submission to the Standing Committee on Canadian Heritage*, p. 3.
- 80 Regroupement québécois de la danse, *Written Submission to the Standing Committee on Canadian Heritage*, 4 May 2015, p. 7.
- 81 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1635 (Margaret Grenier, Dancers of Damelahamid).
- 82 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1635 (Kate Cornell, Canadian Dance Assembly).
- 83 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1700 (Lata Pada, SAMPRADAYA Dance Creations).
- 84 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1605 (Zab Maboungou, Zab Maboungou/Compagnie Danse Nyata Nyata).
- 85 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1625 (Emily Molnar, Ballet BC).
- 86 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1715 (Kathi Sundstrom, Decidedly Jazz Danceworks).
- 87 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1725 (Patricia Fraser, The School of Toronto Dance Theatre).
- 88 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1635 (Gregory Hines, DOAHL Academy, As an Individual).

disciplines aren't what they used to be. One of the reasons we are reviewing our programs is to adapt to these changes and to remain relevant in a sector that is shifting enormously.⁸⁹

C. Employment and Social Development Canada

The vast majority of witnesses explained that international exchanges are an essential means of innovating and ensuring the development of professional dance in Canada. They enable professionals in the sector to remain up to date on new trends.

Ms Hébert of RQD explained the importance of research in dance: “A work is something original that implies research, experimentation and rehearsal. Generally, a work has quite a short lifespan, unless it gets included in a major series of international tours.”⁹⁰

Ms. Lussier of the CCA stressed the importance of presenting works across Canada, as well in other countries. Internationally, the CCA supports tours by Canadian dance ensembles in order to develop “the knowledge and appreciation of dance in Canada beyond our borders⁹¹ and encourage “a dialogue and exchanges between artists from Canada and other countries.”⁹²

Furthermore, Canadian dance ensembles often use foreign dancers for their productions. This may mean having to go through the Temporary Foreign Worker Program (TFWP) administered by Employment and Social Development Canada. However, witnesses explained that they have experienced some difficulties when dealing with the program. The TFWP requires that dance companies conduct a labour market impact assessment before hiring, which entails certain costs.

Representatives of the CDA,⁹³ RQD,⁹⁴ RWB,⁹⁵ Ballet BC,⁹⁶ DJD⁹⁷ and SAMPRADAYA Dance Creations⁹⁸ all commented on the administrative burdens and/or

89 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1610 (Caroline Lussier, Canada Council for the Arts).

90 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1710 (Lorraine Hébert, Regroupement québécois de la danse).

91 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1530 (Caroline Lussier, Canada Council for the Arts).

92 Ibid.

93 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1640 (Kate Cornell, Canadian Dance Assembly).

94 Regroupement québécois de la danse, *Written Submission to the Standing Committee on Canadian Heritage*, 4 May 2015, p. 4.

95 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1600 (Jeff Herd, Canada's Royal Winnipeg Ballet).

96 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1545 (Emily Molnar, Ballet BC).

97 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1720 (Kathi Sundstrom, Decidedly Jazz Danceworks).

98 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1645 (Lata Pada, SAMPRADAYA Dance Creations).

costs associated with the TFWP. For Ms. Molnar of Ballet BC, the TFWP can even have a negative impact on the artistic choices that companies make:

The temporary foreign worker program also impedes the hiring of international choreographers and designers who bring a new aesthetic to our productions. (...) As an artistic director, I fear that these regulations could affect artistic decisions and have a major negative impact on the variety and standard of work we bring to our audiences⁹⁹.

The representatives of the RWB,¹⁰⁰ Ballet BC¹⁰¹, SAMPRADAYA Dance Creations¹⁰² and the RQD¹⁰³ asked that organizations in the dance sector be eligible for Citizenship and Immigration Canada's International Mobility Program (IMP) rather than the TFWP. Recruitment of foreign workers through the IMP does not require a labour market impact assessment. The CDA, which represents the professional dance sector in Canada, recommended in its testimony that dance organizations be eligible for the IMP rather than the TFWP.¹⁰⁴

D. Other potential sources of funding

Witnesses proposed that other federal agencies become financially involved in supporting professional dance. The CDA asked that the Department of Foreign Affairs, Trade and Development Canada provide funding for international tours.¹⁰⁵ Ms. Pada of SAMPRADAYA Dance Creations also proposed that Canadian embassies around the world provide support when Canadian dance ensembles perform abroad.¹⁰⁶

Moreover, some witnesses would like to participate in the celebrations surrounding the 150th anniversary of Canadian Confederation in 2017. For example, the NBS has set itself a goal of involving one million people in the Sharing Dance program in 2017.¹⁰⁷ The CDA asked that the eligibility criteria for the cultural component of Industry Canada's Canada 150 Community Infrastructure Program be revised to make room for applications from the non-profit sector.¹⁰⁸ The representatives from DJD,¹⁰⁹ Dancers of

99 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1545 (Emily Molnar, Ballet BC).

100 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 13 May 2015, 1540 (Jeff Herd, Canada's Royal Winnipeg Ballet).

101 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1545 (Emily Molnar, Ballet BC).

102 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1645 (Lata Pada, SAMPRADAYA Dance Creations).

103 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1645 (Lorraine Hébert, Regroupement québécois de la danse).

104 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1640 (Kate Cornell, Canadian Dance Assembly).

105 Ibid., 1715.

106 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1610 (Lata Pada, SAMPRADAYA Dance Creations).

107 Canada's National Ballet School, [About Sharing Dance](#).

108 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 4 May 2015, 1715 (Kate Cornell, Canadian Dance Assembly).

Damelahamid¹¹⁰ and SAMPRADAYA Dance Creations¹¹¹ indicated that more details were needed on potential programs to support commemoration initiatives in the field of dance.

Finally, some witnesses floated the idea of other federal agencies supporting the dance sector in Canada. Speaking from the perspective that dance is a form of physical activity, Ms. Cornell of the CDA suggested that dance organizations should have access to the Public Health Agency of Canada's [Healthy Living Fund](#).¹¹² The objective of this program is to make "strategic investments to address the conditions that lead to unhealthy eating, physical inactivity and unhealthy weights."¹¹³

The RQD suggested that a new section be created in the Canada Media Fund to meet "the needs of the dance sector with regard to the creation, production and presentation of digital content, and to provide the required resources and specialized skills in managing, designing and developing digital projects."¹¹⁴

109 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1720 (Kathi Sundstrom, Decidedly Jazz Danceworks).

110 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1720 (Margaret Grenier, Dancers of Damelahamid).

111 CHPC, [Evidence](#), 2nd Session, 41st Parliament, 25 May 2015, 1720 (Lata Pada, SAMPRADAYA Dance Creations).

112 Email sent to the Standing Committee on Canadian Heritage, 26 May 2015.

113 Public Health Agency of Canada, [Healthy Living Program](#).

114 Regroupement québécois de la danse, *Written Submission to the Standing Committee on Canadian Heritage*, 4 May 2015, p. 8.

LIST OF RECOMMENDATIONS

Recommendation 1

The Committee recommends that the Government of Canada partner with provincial authorities and agencies that promote physical activity, and health and wellness in Canada to support and encourage Canadians' involvement in dancing.

Recommendation 2

The Committee recommends that the Department of Canadian Heritage ensure that the Canada Arts Training Fund continue to respond to the need for career transition for professional dancers in an efficient and effective way.

Recommendation 3

The Committee recommends that the Government of Canada look at ways to reduce the obstacles faced by dance companies in Canada to hire foreign dance professionals through other programs.

Recommendation 4

The Committee recommends that the Government of Canada cooperate with the various stakeholders in the dance sector to integrate activities associated with this discipline into the programming for the 150th anniversary of Confederation in 2017.

Recommendation 5

The Committee recommends continued support for dance in Canada to help preserve the expression of various cultures, further nurturing dance as a cultural industry in our local and national economies and development of physical and musical skills, as well as transferable skills amongst Canada's youth.

Recommendation 6

The Committee recommends that the Government of Canada, in coordination with the various public donors and stakeholders of the dance sector, give special attention to the development of new markets both locally and internationally, including international tours, in the elaboration of public policy concerning this artistic sector.

Recommendation 7

The Committee recommends that the Government of Canada in cooperation with provincial counterparts and relative stakeholders look at ways to better support injured dancers.

APPENDIX A LIST OF WITNESSES

Organizations and Individuals	Date	Meeting
<p>Canada's National Ballet School of Canada John Dalrymple, Director Strategic Initiatives</p> <p>Canadian Dance Assembly Kate Cornell, Executive Director</p> <p>Dance Collection Danse Amy Bowring, Director Collections and Research</p> <p>Dancer Transition Resource Centre Amanda Hancox, Executive Director National Office</p> <p>Coralee McLaren, Alumnus Former dancer</p> <p>Parise Mongrain, Director of the Quebec office</p> <p>Department of Canadian Heritage Robert Hunter, Director, Strategic Arts Support Arts Policy Branch</p> <p>Marc Lemay, Director General Arts Policy Branch</p> <p>Regroupement québécois de la danse Lorraine Hébert, Executive Director</p> <p>Harold Rhéaume, President</p>	2015/05/04	44
<p>As an individual Gregory Hines, Owner DOAHL Academy</p> <p>Canada Council for the Arts Alexis Andrew, Head Research and Evaluation Section</p> <p>Caroline Lussier, Head Dance Section</p> <p>Canada's Royal Winnipeg Ballet Jeff Herd, Executive Director</p> <p>Confederation Centre of the Arts Peggy Reddin, Director of Arts Education</p>	2015/05/13	47

Organizations and Individuals	Date	Meeting
RUBBERBANDance Group Fannie Bellefeuille, General Manager Victor Quijada, Choreographer and Co-Artistic Director	2015/05/13	47
The School of Toronto Dance Theatre Patricia Fraser, Artistic Director		
Ballet BC Emily Molnar, Artistic Director	2015/05/25	48
Dancers of Damelahamid Margaret Grenier, Executive and Artistic Director		
Decidedly Jazz Danceworks Kathi Sundstrom, Executive Director		
École supérieure de ballet du Québec Anik Bissonnette, Artistic Director Alix Laurent, Executive Director		
SAMPRADAYA Dance Creations Lata Pada, Founder and Artistic Director		
Zab Mabougou/Compagnie Danse Nyata Nyata Zab Mabougou, Artistic Director		

APPENDIX B LIST OF BRIEFS

Organizations and Individuals

Canadian Actors' Equity Association

Canadian Dance Assembly

Dancer Transition Resource Centre

Oakville School of Classical Ballet

Regroupement québécois de la danse

REQUEST FOR GOVERNMENT RESPONSE

Pursuant to Standing Order 109, the Committee requests that the government table a comprehensive response to this Report.

A copy of the relevant *Minutes of Proceedings* ([Meetings Nos. 44, 47, 48 and 51](#)) is tabled.

Respectfully submitted,

Gordon Brown

Chair

