

# STUDY ON STANDARDS FOR PROFESSIONAL PRESENTATION FEES PAID TO DANCE COMPANIES IN CANADA

Phase One | Environmental Scan

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Lascelle Wingate  
MANAGEMENT SERVICES

Phone: 647-888-9003

Email: [Lascelle.wingate@sympatico.ca](mailto:Lascelle.wingate@sympatico.ca)

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## EXECUTIVE SUMMARY

- o This study, the first in a two-part approach, inventories the dance sector in order to identify those elements that go into the development of presentation fees.
- o With the exception of a small sampling of ballet companies, the observations and conclusions of the report are primarily based on contemporary dance companies.
- o The intent of this report is not to focus on the fees paid by dance companies to their contracted artists, but the fee that a presenter pays to the company it presents.
- o The overall objective of the project is to develop a model for setting presentation fees; the first element in considering the model is a study of the environment in which presentation fees exist. This report deals with this element.
- o The following factors, taken from the environmental scan, impact the negotiation of fees between dance companies and presenters:
  1. Like other performing arts sectors, the not-for-profit dance sector in Canada is a complex environment with multiple players and acute regional variations;
  2. Dance companies tour extensively because of very brief home seasons, the desire to have the work seen by a bigger audience, the need to build stronger infrastructures and to pay dancers for longer periods;
  3. As there is no national history of collective bargaining in dance (with the exception of the large ballet companies), dancers have not benefited from the bargaining power of artists in other sectors such as theatre and classical music;
  4. The work of the Canadian Alliance of Dance Artists (CADA) in establishing standards has been forward-looking, but there are no enforcement mechanisms - companies may choose not to follow the guidelines;
  5. As dance production has increased at a faster rate than presentation opportunities, this has created a mismatch of artistic output and opportunities to disseminate it; as a result a perceived power imbalance has arisen

combined with a perception by dance companies of low presentation fees;

6. Negotiations between presenters and dance companies will be different depending on whether the company's negotiator is an agent (decreasing in usage domestically), a general manager, a cluster manager or an artist/creator.
  7. There is a lack of shared information and ongoing communication about business practices among presenters.
- o There are possible actions outlined at the end of this report that may help alleviate the perceived inadequacy of fees. More transparency will lead to a better understanding by the two parties (presenter and company) in negotiation. Suggestions include:
    1. Increased information sharing among presenters, and between presenters and dance companies, including fees paid and the factors that enter into the fee negotiation;
    2. The development and distribution of a presentation contract template, encouraging discussion about as many factors as possible between presenters and companies.
  - o The development and negotiation of a fee between presenter and company is complex and it changes with each engagement. The factors are variable, the process is not formulaic. The issues considered to be important are different for each party, and therefore the determination of an appropriate fee is a fluid process.
  - o The second phase of this project, the development of a fee standards model, will break new ground. In Canada, there are no existing models of standard fees set between presenters and artists, although there are numerous models that set fees between producers and artists (Canadian Theatre Agreement, opera and ballet agreements with Canadian Actors' Equity, agreements between Union des Artistes and various producers' groups, rates for visual artists developed by CARFAC).

## BACKGROUND

In early 2007, CanDance issued a Request for Proposals for Phase One of a project to develop recommended guidelines for determining fees paid by presenters to dance companies. Phase One consists of an environmental scan to compile research on the current practices regarding fees and to describe the issues impacting the setting of fees. This report is Phase One.

The project was managed by the CanDance Network, along with a Steering Committee consisting of representatives of CanDance, CADA (the Canadian Alliance of Dance Artists) and CAPACOA (Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques). The report was funded by the Canada Council for the Arts and the Department of Canadian Heritage.

CanDance is The Canadian Network of Dance Presenters CanDance/CanDanse Le Réseau canadien des diffuseurs de danse. It is a registered national arts service organization that serves Canada's dance presenting organizations by supporting their work within the dance community and its marketplace. It comprises 29 members that present dance, and its activities include collaboration to co-commission new work, develop tours, share information and organize professional development activities at annual networking meetings.

CanDance hired LWMS (Lascelle Wingate Management Services) for this project, with a team of two principal partners, Lascelle Wingate and Terry Raininger, and an associate Nathalie Bonjour.

The consultants worked closely with the members of the CanDance Steering Committee: Stephen White (chair), Justine Greenland Duke, Clothilde Cardinal, Barb Clausen, Sandra Thompson, as well as with CanDance's Director Mimi Beck. They greatly benefited from CanDance's program manager Ann-Marie Williams' support throughout the process.

## METHODOLOGY

- Secondary source materials included (but were not limited to) publications from: Statistics Canada, Council for Business and the Arts in Canada, Hill Research Strategies, Canada Council for the Arts, Arts Presentation Canada, La Danse sur les routes du Québec, provincial arts councils and *An Environmental Scan of Contemporary Dance Presentation in Canada* (Gagné Leclerc Groupe Conseil).
- Primary research was conducted on two groups: CanDance members and producing dance companies. Specific survey questions were developed for each group, and surveys were conducted via the web-based survey tool Survey Monkey (Appendix IV).
- Of the 70 dance companies whose data and opinions were solicited, 48 responded; three were incomplete and discarded; 45 responses were usable and are analyzed in Appendix I.
- 29 CanDance Members were solicited for input; 27 were interviewed; 23 responded to the electronic survey (Survey Monkey), of which 21 responses were synthesized and analyzed; data from two members was not comparable to other data because they are not presenting organizations (Made in BC and La danse sur les routes du Quebec).
- In addition to the survey circulated on Survey Monkey, CanDance members were asked to submit their 2005-06 DOCH-Arts Presentation reporting forms (page 28B and budget forms). The detailed financial and statistical data in Appendix II is based on this information.
- Interview question guides were developed for: CanDance presenters, dance companies, funders, agents, cluster managements and other experts in the dance field. While some statistical information was used in the report, most of the information gathered from these stakeholders forms part of the qualitative information.
- Sixty-six individual interviews were conducted during the months of May, June and July 2007. A list of all those who took part in the interview process is included in Appendix V.

The data contained in this report represents a less than perfect and complete picture of the field and does not answer all the questions about how fees by presenters to dance companies are set. Furthermore, there are inconsistencies with how certain data is reported, and no standards for all the items included in fees (e.g. travel, accommodation, per diem

may or may not be included). However, considering the time constraints, level of participation by respondents and existing publicly-available information, it paints a general portrait and suggests avenues for future research and information-sharing.

Detailed information about fees paid to dance companies for their presentations was not available through public sources. The stated objective and intent of the report was not to look at fees paid to individual artists, but to examine both the level of fees presenters pay to presenting companies (of which only a segment goes to artists), and the environment in which those fees are set.

The detailed presentation fee information is that which was reported by participating CanDance members and dance companies. The scope of the study is limited by the size of the group of respondents and the level of detail in their responses.

Specifically, responding presenters included specialized dance presenters, multidisciplinary presenters and dance festivals. The data was analyzed:

- According to region (in order of participation – Ontario, BC, Quebec, West, East)
- By budget, primarily small and mid-sized: almost half with budgets under \$250,000; 29% between \$250,000 and \$500,000; 10% between \$500,000 and \$750,000; and 14% between \$1 and \$1.5 million.

Respondent dance companies were primarily in Quebec, Ontario and BC (91%). They primarily (87%) produce contemporary dance. The size of their budgets was distributed among small (38% less than \$200,000), mid-sized (47% from \$200,000 to \$800,000) and larger (15% more than \$800,000).

87% of the dance companies responding to the electronic survey are contemporary dance creators/producers.

## ENVIRONMENTAL SCAN

### *The dance sector*

- There is a mismatch between the amount of artistic output and the opportunities available to present the work to audiences. The ecology of this mismatch is complex, with a variety of factors, some completely independent of each other, that enter into the equation matching producing to presenting.
- Touring is common in the dance sector regardless of company size; after music, dance tours the most of any arts sector in Canada.
- Although government funding for dance as a percentage of overall revenue is generally higher than other performing arts disciplines, producing companies still experience a shortfall between expenses and the three sources of revenue: earned revenue (primarily box office, co-production revenue, fees, other earned revenue such as workshop and class fees), government grants, and private & corporate revenue.<sup>1</sup>
- The example spreadsheets in Appendix III clearly demonstrate the gap between revenue (earned, private and corporate) and expenditures. Without the support in the form of government grants that gap would be even wider. Many participants in the survey reported that even with the support of government grants they cannot break-even.
- While some individual companies in the not-for-profit dance sector may be carrying surpluses, a look at the sector overall shows that, considering all companies together, dance shows an overall collective net deficit – **as a sector, expenses exceed revenues.**<sup>1</sup>

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<sup>1</sup> Council for Business and the Arts, 2004-05 CBAC Annual Survey of Performing Arts Organizations

- Earned revenue is proportionately lower in the dance sector than in some others – ticket prices for contemporary dance are low, but are comparable to other contemporary forms (e.g. indie theatre, contemporary music).
- Attendance also tends to be lower. While 23% of the Canadian population attended theatre in 2005, statistics on dance are buried in the 10.8% of the population which attended “other performance” events during the year (including dance, choral music, opera and multidisciplinary performances).<sup>4</sup>
- Attendance levels are in part a function of venue size, which tend to be modest (see section on Specialized Presenters).
- Dance, like music and unlike theatre, tends to have very brief runs even in home seasons, with some companies only presenting one engagement annually and others not presenting home seasons every year. While an alternative theatre performance in any sort of venue across the country would likely run between two and four weeks, the average run of a dance performance is one or two performances; the lack of an ongoing presence makes visibility difficult for dance companies.
- Dance companies tend to have low profiles, even more so outside their home markets, which makes the marketing challenge particularly acute.
- In common with many small and mid-sized performing arts companies in other disciplines, dance companies have few resources for serious and intensive marketing ventures.
- CanDance presenters reported that 14% of total budgets is spent on promotion.

Collective sectoral net surpluses/deficits, 2004 and 2005:		
	2004	2005
Dance –	(\$600,000)	(\$200,000)
Music –	(\$1,200,000)	(\$1,500,000)
Opera & Music Theatre –	(\$1,900,000)	(\$1,000,000)
Theatre –	(\$900,000)	\$100,000 <sup>3</sup>

Council for Business and the Arts in Canada; 2004-05 CBAC Annual Survey of Performing Arts Organizations

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<sup>4</sup> Hill Strategies Research Inc., March 2007, *A Profile of the Cultural and Heritage Activities of Canadians in 2005* (Statistical Insights in the Arts series)

## ELEMENTS OF THE DANCE SECTOR

### *Companies*

- For the purposes of this report, “producers”, both independent artists and companies, are referred to as companies. In the context of touring, they operate as the producer of the artistic works they have previously created.
- The artist often contributes in the dual role of creator and producer. This is similar to other performing arts disciplines – the popular music sector, where many bands and solo artists serve as their own producer, and most independent theatre production activity (including fringe and other festival productions).
- Statistics Canada identified 100 not-for-profit professional dance companies in 2000; that number has grown since then. For context, in 2005, the Canada Council for the Arts granted 55 dance companies operating funding.
- To be eligible for public funding, companies operate on a not-for-profit basis. Many are additionally charities, which expands the scope of their private sector fundraising; however, except in the case of larger contemporary dance and ballet companies, private sector fundraising is limited.
- Among the characteristics dance companies have in common as referred to in this report, they:
  1. perform the work they have either previously created or acquired;
  2. comprise professional artists;
  3. most are funded for the creation, production and dissemination of their work by federal, provincial, and often municipal public funders;
  4. have access to special touring funding through the Canada Council and often provincial arts councils; touring funding tends to fund direct costs of touring, including travel and transportation, accommodation and per diem.
- The trend for independent dance artists to self present in order to get their work out to an audience is growing particularly in home markets.

- Dance is a highly urbanized art form, and all the research points to a critical shortage of presenting venues in the largest centres, most acutely in Toronto.

Dance is an urban art form. 91% of dance companies completing the electronic survey are in three urban centres: Vancouver, Toronto and Montreal

### *Growth of the dance sector*

- As in other performing arts sectors, the number of dance companies has grown, as has the amount of performances and other artistic activities.
- Of the 44 respondents to the survey, 73% (32) were founded during the past 20 years.
- Despite considerable growth in the presentation part of the sector, opportunities for presentation have not kept pace with growth in creation and production.
- The growth in municipally-based presenters outside the major urban centres has not necessarily served the growth of dance well, since few of them have made dance an essential element of their programming, and few university presenters have the same number of dance series as they did in the past.
- All the above factors have contributed to the increasing mismatch between artistic output and presenting opportunities.

### *Local self presentation and presentation*

- The vast majority of dance companies surveyed have a presence in their local markets: during the past three years, 71% self presented and 71% participated in other local presentation activities.
- Rates of self-presentation and participation in other local presentations vary among the three major markets: Ontario companies have the highest rate of self presentation (89%) and lowest in local presentations (67%); BC companies are most likely

to be presented locally (89%); Quebec companies are more likely to take part in local presentations (79%) than to self-present (57%).

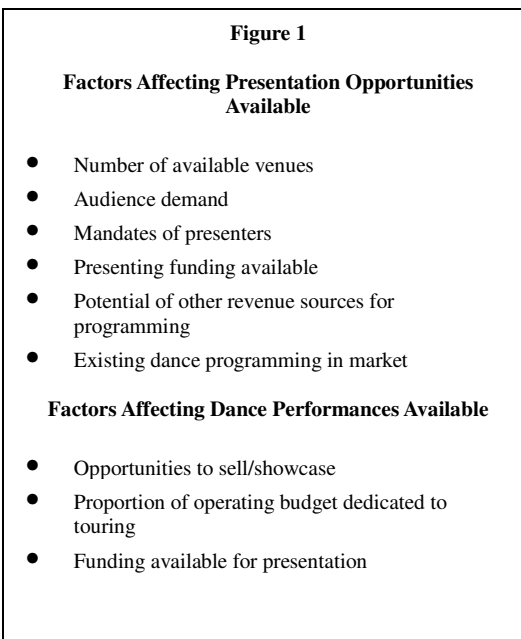
- Companies averaged 4.5 self-presentations over the 3 years, and a similar number of local presentations.
- Lack of suitable and affordable venues for presentation are two barriers to more local presentation, either self-presentation or by presenters. Another potential barrier is the Department of Canadian Heritage's Arts Presentation Canada program's lack of funding for self-presentation, likely decreasing the amount of self-presentation activity.
- There are more companies available and looking for presentation opportunities than there are actual opportunities; this is an important element in the mismatch between demand by companies and supply by presenters, and seems to have had an effect on fees.

### Touring

- Touring is a major activity of all types of dance companies surveyed (ballet, contemporary, Aboriginal, jazz, culturally specific). Without the support of government subsidy, likely little or no touring would take place.
- According to the 2005 Gagné Leclerc report, the six largest contemporary companies (La La La Human Steps, Les Ballets Jazz de Montréal, Compagnie Marie-Chouinard, O Vertigo Danse, Decidedly Jazz Danceworks, Toronto Dance Theatre) performed considerably more on tour in 2002-03 than in their home seasons – a ratio of almost 2:1 (159 vs. 86)<sup>5</sup>.
- Most ballet companies similarly tour extensively; outside of the major companies, home seasons are small or sometimes non-existent. Ballet Jorgen, for instance, seldom presents a home season

<sup>5</sup> Gagné Leclerc groupe conseil, June 2005, *An Environmental Scan of Contemporary Dance Presentation in Canada*

**Figure 1**



but tours across Canada and the US; Atlantic Ballet has no home season, only touring activity.

- Touring ballet in the US market is far more lucrative than in Canada, with some fees as much as double those paid in Canada.
- There are many factors that determine the fee the presenter pays to the touring company. Some of these factors include: the popularity of the company, the size of the venue, potential box office revenue and the level of government funding. Included in the fee is the artists' fees. The presenter has no knowledge nor bears any responsibility as to the amount paid to the artists by the company. This responsibility, as in other disciplines, rests with the company.
- Outreach and arts learning activities are an important element of tours; 95% of dance companies reported undertaking such activities while on tour; some are included in the overall fee paid by the presenter to the company, others are negotiated and compensated separately.

## MANAGEMENT

- As well as the traditional model of companies having the exclusive services of a general manager, there are a number of different models of management in dance that contribute to a variety of scenarios in fee negotiation. In addition, artists who operate in the dual roles of creator and producer will serve as their own manager in negotiation, with other artists and with presenters.

### *Agents*

- Typically, in dance there are two types of agents for activities within Canada.
- The first works on marketing, promotion and audience development, including in touring markets; they have access to Canada Council funding for agents.
- The second type, tour agents, work with companies to sell dance shows to presenters; their fee is based on a commission, typically between 15% and 20% of the fee negotiated.
- The use of tour agents overall has drastically declined from previous years; companies report a decline in their use of agents domestically from 42% in the past to 18% currently.
- Companies are more likely to use agents for international touring than for national.
- However, there are considerable regional differences, and the use of agents in Ontario for national touring has not declined.
- CanDance presenters report that they generally enjoy negotiating with agents, as long as they can maintain a close artistic relationship with the company.
- Depending on the size and development phase of the company, negotiating with the company may take place with the artist/manager or a hired manager; each will result in a different relationship with the presenter.

### *Cluster management*

- Cluster or umbrella managements are most often accessed by independent artists, emerging companies and older companies that have neither the financial resources nor the programming level that needs full-time professional management.
- The most prominent are Diagramme in Montréal, DUO (Dance Umbrella of Ontario) in Toronto and Eponymous and New Works in Vancouver.
- They offer a variety of services, including general management, financial management, grant writing and audience development.
- Some have taken on the agent role in negotiating with presenters, developing touring opportunities and negotiation with international agents.

### *Shared managers*

- Another recent trend is the single manager offering cost effective general management services to more than one company.
- These general managers offer skilled negotiation, tour organization and marketing to smaller companies that likely cannot afford an agent and where the artistic director/choreographer is often found to be the one negotiating with presenters.

## PRESENTERS

- Presenters come in a variety of guises, but all offer regular programming to an audience and promote the development of the arts in Canada.

### *Specialized presenters*

- There are a variety of specialized dance presenters, mostly members of CanDance (29) and a handful who are not members; only seven CanDance presenters, all in large cities, own or manage (generally quite small) venues.
- Unlike other disciplines, few specialized presenters offer a split of the box office to dance companies they present or co-present; fewer than one-third (28%) of responding dance companies report incidents of box office sharing in contracts with presenters in the past three years.
- CanDance’s membership also includes five dance festivals, another format of presenting dance. Companies report lower fees, on average, from festivals than from other presenters.
- Festivals have stepped in to partially fill the gap in BC and Ontario; fees are relatively low but support from the Canada Council allows the events to go forward. Festivals rely heavily on Department of Canadian Heritage funding, particularly in BC where little municipal and provincial support is available to presenters.
- Some festivals provide key and unique performance opportunities for culturally diverse dance.
- Specialized presenters have a curatorial mandate, and focus on developing strong and long-term relationships with the artists they present. As well as presenting and/or co-presenting dance, a few of these presenters invest in the creation of new work; perhaps as a result of the introduction of the Canada Council residency program, this seems to be a growing trend.

### Venue-Based Specialized Presenters

The Dance Centre (Vancouver)  
 Dancers’ Studio West (Calgary)  
 Contemporary Dancers Studio Theatre (Winnipeg)  
 Dancemakers (Toronto)  
 L’Agora de la danse (Montreal)  
 Studio 303 (Montreal)  
 Tangente (Montreal)

- Commissioning work helps build a strong relationship between presenter and company, offering another opportunity for presenters to support artists financially and in kind. This is part of the close relationship between specialized dance presenters and companies, and one of the unique ways of working where presenters are contributing many services in kind.
- Because of limited budgets and typically small infrastructures, presenters have limited resources to dedicate to marketing.
- They tend not to own their own venues (see below), and the venues they operate out of are small; both these factors tend to limit the length of their seasons.
- Like many companies, they are often limited as well in their opportunities for earned and private sector revenues compared to larger, higher profile presenters who present consistently in one venue.
- Major funding is received through the Department of Canadian Heritage’s Arts Presentation Canada program (APC); many also receive operating funding through provincial and municipal arts funders.

### *Venues for specialized presenters*

- Specialized presenters that rent venues often rent more than one venue; the size of the venue is often based on the forecasts of box office revenue.
- However, because of the shortage of appropriate space in most cities, presenters often accept whatever is available, even if the size and dates are less than ideal. Because they don’t control their own spaces, they may not have ideal programming slots.
- 71% of CanDance presenters use more than one venue for their activities.
- Depending on the venue and mandate, these presenters tend to present small and mid-sized companies, ranging from emerging through mid-career to established.

- Presenters in Montreal tend to have larger venues, and therefore local artists are creating larger works for larger stages in Quebec and internationally but limiting regional national touring opportunities.
- The proportion of presenters' budgets, on average, devoted to venue costs is substantially the same as revenues derived from box office (20%).
- CanDance members primarily operate in venues of 400 seats and less; 86% of single venue operators, 65% of primary venues and 57% of secondary venues are in this category.

	Presenters with one venue	Presenters with more than one venue	
		Primary	Secondary
<100 seats	-	5.9%	21.4%
101 – 250 seats	57.1%	47.1%	14.3%
251 – 400 seats	28.6%	11.8%	21.4%
401 – 800 seats	14.3%	17.7%	28.6%
801 – 1499 seats	-	11.7%	14.3%
1500+ seats	-	5.8%	-

- It is challenging for dance presenters to build a strong profile for their performance series when they move from venue to venue.

*Multidisciplinary presenters*

- There are 67 presenter members of CAPACOA and many more community and volunteer presenters across Canada; CCI: The

Ontario Presenters Network has 85 presenter members and the BC Touring Council has 115.

- There is a continuum of multidisciplinary presenters across the country, ranging from those whose programming decisions are primarily driven by artistic criteria (e.g. CanDance member Vancouver East Cultural Centre), through those driven by both artistic and commercial imperatives (many municipally-operated presenters in larger communities), through those primarily inclined to program by box office potential, through culturally-based presenters that do not necessarily operate a venue suited to specialized presentation like dance.
- Many multidisciplinary presenters operate outside the largest urban centres, and have relatively large spaces with many tickets to sell. These presenters generally offer more popular programming (ballet, jazz, big name recognition companies).
- Many dance companies want their work to be seen by more audiences, and look to markets beyond the largest urban centres for longer touring opportunities and audience growth opportunities.
- In many of these communities, audiences for contemporary dance have not been developed. Contemporary work developed for large urban markets may not translate well to other markets, however, both in terms of size (multidisciplinary presenters often have large houses vs. dance venues used by specialized presenters) and style of work (contemporary dance is perceived by many as highly risky)
- Season programming is a mixture of risky and challenging work, balanced with more populist and commercially based work; as the organization grows, this balancing act often grows more challenging, particularly since large organizations rely more on box office and are funded at a lower level (proportionally) than smaller ones; the possibility of severe financial repercussions when work is too risky also grows.
- Audiences for multidisciplinary presenters do not necessarily embrace contemporary dance even if they have enjoyed ballet; audience education activities may help prepare new audiences for contemporary dance.

## SERVICE ORGANIZATIONS AND NETWORKS

- In addition to CanDance, the following groups have an effect on the dance sector; they provide models for potential programming (e.g. La Danse sur les routes) or are potential partners (CADA, CAPACOA) in further exploration of the issues that relate to fees.
- CADA's (Canadian Alliance of Dance Artists) BC and Ontario branches have developed recommended working standards, including minimum fees for dancers and choreographers.

### *Provincial networks/organizations*

- **La Danse sur les routes du Québec** is a provincial network dedicated solely to the development and dissemination of dance in Québec.
- Operating since 1997, originally as a pilot project of le Regroupement québécois de la danse, it serves between 12 and 16 multidisciplinary presenters in its annual programming.
- These presenters are outside the two large cities, in communities such as Rimouski, Rouyn-Noranda and Sept-Iles.
- It provides financial support to those presenters, and organizes audience development and arts learning activities.
- In 2002-03, the 16 members received a total support of \$169,400 from the network, consisting of \$79,920 for the hiring of an audience development agent and for awareness activities, and \$89,460 in support of presentations of three dance performances<sup>6</sup>. Since then the network has significantly grown and so have the subsidies, allowing for increased fees to companies and easier budget management for presenters.
- This program has made great inroads in terms of building a relationship between dance companies and regional multidisciplinary presenters, and has slowly led to an increase in attendance<sup>7</sup>.

<sup>6</sup> Gagné Leclerc groupe conseil, June 2005, *An Environmental Scan of Contemporary Dance Presentation in Canada*

<sup>7</sup> *Ibid*

- **Made in BC – Dance on Tour** was founded in 2006 as a three-year pilot project and is modeled on the successful La Danse sur les routes; it aims to share BC dance with BC audiences, connect dance artists with presenters, and increase exposure to dance.
- It offers fee subsidies, professional development and audience development activities.
- It serves presenters in communities such as Nanaimo, Kitimat and Terrace.

### *Multidisciplinary presenters' organizations*

- CAPACOA is the national presenters' association; it facilitates the touring marketplace, offers professional development and networking to presenters nationally; it also produces a national showcase of touring shows across disciplines, as part of its annual conference.
- There are currently 67 presenter members, including 4 which are also members of CanDance.
- There are also provincial presenters' organizations, such as CCI: The Ontario Presenting Network, the BC Touring Council and RIDEAU in Québec; many of these organizations organize regional showcases/contacts.

## PUBLIC FUNDING

- Most dance organizations receive operating funding from all three levels of government.

Government Funding of the Performing Arts as a percentage of overall revenue:  
 Dance – 34%  
 Music – 32%  
 Opera – 25%  
 Theatre – 19%

- In the big three dance regions, the total of all three levels' contributions in 2002-03 was highest in Québec, followed by Ontario, then BC<sup>8</sup>.
- While these numbers are a few years out of date, the scope of this project does not allow updating funding data at this level of detail; the overall proportions will not have changed drastically, although there have been some variances, mostly increases, to public funders since 2003.
- As with all public funding, there is never enough to meet the demand; not every application is funded, and in particular, project programs tend to have low success rates (in some cases, as low as one in four or one in three).
- Limited resources on the part of dance companies can have an effect on the quality and quantity of work produced, as well as their ability to tour.

	Creation Funding (all 3 levels)	Presentation Funding	Associations	Total
Quebec	\$7,235,045	\$4,974,337	\$669,800	\$12,879,182
Ontario	\$2,344,835	\$1,421,881	\$500,530	\$4,267,246
BC	\$1,146,100	\$1,049,500	\$54,800	\$2,250,400

<sup>8</sup> *Ibid*

- Limited resources on the part of dance presenters limit their ability to offer presenting opportunities for dance companies.
- As with all funding in every sector, Quebec companies have the highest levels, including for touring.

### Federal & provincial funding

- Federal funding for dance companies comes from the Canada Council for the Arts.
- A pilot program was introduced by the Canada Council Dance Section in 2007, Support for Creation-based Collaborations: Local, National and International, which provides project funding to presenters and producers to support creative collaborations and relationships among artists, presenters, producers and their communities.
- The Department of Canadian Heritage's Arts Presentation Canada (APC) program funds presenters nationally, including festivals; the program does not fund self presentation.
- The program funds up to 25% of the presenting or festival budgets. Contemporary dance has been identified as a high priority and is more often funded at this level than other dance forms; some emerging activities that need special support have been funded at a much higher level than more established activities.
- The APC program encourages presenters to program:
  1. New artistic disciplines or new genres within a discipline
  2. Emerging artists
  3. Culturally diverse programming
  4. Aboriginal artistic expression
  5. Artists from official minority communities
  6. Artistic productions created in other provinces or territories, or outside Canada
- APC also values audience development and outreach/arts learning highly, as well as activities that create opportunities for companies and artists to be seen by a greater number of presenters.
- Foreign Affairs and International Trade Canada funds international touring.

- Depending on the province, provincial funders make as large as or a larger contribution to the dance sector as a whole than the Canada Council does.
- Provincial arts councils tend to fund similarly to Canada Council – operating and project funding for creation, production and dissemination, and special programs for touring.
- Municipal funders in large urban centres similarly often have operating and project funding available, although at extremely variable levels; touring is generally not funded by municipalities (although Conseil des Arts de Montreal does fund touring in the regions surrounding the city).

#### *Funding trends*

- Companies that tour tend to rely heavily on Canada Council touring funding (up to 40% of a tour's total expenses; eligible costs are in-Canada travel, accommodation, per diem and transportation); Current fee levels are not generally high enough to cover the full costs of touring (Canada is particularly expensive to tour), but government touring programs were never intended to cover 100% of touring costs.
- Because of the long planning horizon required to put a tour and its funding in place, and the high demand on touring programs, presenters and companies both report seeing some cancellations of whole tours and individual engagements. Companies often run a deficit on tours.
- In cases of shortfalls in funding, presenters and companies report incidents of renegotiating previously agreed upon engagements with give and take in order to make the tour work. Accommodation and technical costs are typical areas to re-visit.
- Multidisciplinary presenters may be inclined to shy away from presenting dance if these trends continue.
- Some presenters suggest that they would like to see companies quote fees with and without touring funding, so they can understand the risks.
- Because operating funding is only available to incorporated not-for-profit companies in most jurisdictions, artists that desire a

continuing presence tend to form companies, putting more pressure on operating funding.

- Some independent dance artists are also looking for self presentation funding.

## FEES, NEGOTIATION AND CONTRACTS

### *Similarities with other performing arts sectors*

- The payment of presentation fees in other sectors, particularly other areas of the performing arts, function in precisely the same way as in dance, with one exception which is outlined below.
- In every sector, the fee offered by the presenter and accepted by the company/producer is a function of a number of elements, including:
  1. the degree to which touring is an essential element of the company's mandate and activities;
  2. the overall financial situation of the company, in particular how much of its overall operating budget it can dedicate to covering the costs of touring;
  3. additional grants received for touring by the company;
  4. the presenter's mandate/artistic vision, and to what extent the dance company fits it;
  5. the history and relationship between the presenter and the company;
  6. the box office potential of the presenter;
  7. the overall financial situation of the presenter, and the financial structure of its presentations (e.g. the extent to which any particular presentation must break even or turn a profit);
  8. additional grants received by the presenter for presentation activity;
  9. other services offered by the presenter (e.g. accommodation);
  10. the demand for a particular type of presentation (e.g. contemporary dance compared with musical theatre or comedy) in the presenter's marketplace;
  11. the degree of risk the presenter must take, including elements like style of dance, previous track record of the piece; and
  12. other presentations in the season, and the degree to which they balance challenging presentations and more commercially reliable pieces.

- In the case of touring professional theatre and orchestral music, there is one additional element that determines the presentation fee, the fee required to be paid by the company/producer under the association or union contract. This fee is an element of the relationship between the artists and the company/producer, however, independent of the presenter. If a company/producer cannot recoup its costs to hire the artists for the engagement through the presenting fee, grants and portion of the operating budget, the presentation will be declined.
- In the case of dance, since there is no enforced collective agreement providing a structure for a required minimum payment by companies to dancers, there is one less restriction on the company in accepting a fee from the presenter that may not be "sufficient". Companies may make an engagement work financially by reducing the fee they accept and thus reducing the fee they pay to the artists.
- The introduction of minimum fees, perhaps by the widespread acceptance of CADA standards, would make the playing field more even.
- In other sectors there are other models. For instance, galleries in the visual arts will not be funded by certain funders unless they pay CARFAC (artists' association) rates to artists they exhibit. A similar model in the dance field would suggest that funders not fund companies unless certain minimum rates are paid to dancers and choreographers by companies.

### *Negotiation*

- There is no single model of the "right" way to negotiate. The negotiation will have a different flavour and approach if it occurs with a general manager or cluster manager or directly with the artist (in their role as creator/producer).
- Negotiation is an art in itself, and not everyone is good at it automatically; however, negotiation skills can be learned.
- Where there is a real or perceived imbalance in power, the less powerful party to the negotiation may feel less than satisfied with the results of a negotiation, even if there was no abuse of the power imbalance.

- Another element that may make negotiators dissatisfied is a feeling that there is a lack of transparency; the more information that is on the table, the better the agreement will be at satisfying each party's needs.
- An inability to see the point of view of the other party can also make a negotiation more difficult; if one party feels they accepted a mediocre deal because the other party does not understand their business position, they may very well be resentful.
- Because specialized presenters are integral members of the dance milieu, as opposed to more tangential (like most multidisciplinary presenters), they may have more difficulty than other presenters in maintaining a business-only relationship in a negotiation.
- Because dance companies are not required to pay minimum fees, there is one fewer element in developing their bargaining position than, for instance, a theatre producer or orchestra manager.
- Anecdotally, all these elements have led to some concern by both companies and presenters about the negotiation process: on the part of companies, that presenters pay the absolute minimum they can get away with, that they say "take it or leave it" too often, and that expectations are sometimes less than clear; on the part of presenters, that the companies do not understand the complexity of their business model, and do not understand why it would make perfect business sense for different presenters to offer different levels of fees, or the same presenter to offer different companies different levels of fees.
- A different discussion will happen depending on who does the negotiation. Agents and professional managers are more likely than artist/producers to quote an engagement fee, based on all the elements that go into deciding on an acceptable fee. In the case of artist/producers, they are more likely to be on the receiving end of an offer from a presenter, and negotiate on elements such as accommodation and additional fees for additional outreach services.
- Artist fees are a result of negotiation between the company and the artist(s); presentation fees are a result of negotiation between the presenter and the company. In both cases, the negotiating position of the parties derives from their educated guess as to the revenue and expense balance of the project.

### *Contracts*

- More than half of dance companies (53%) have developed and use their own contract with presenters most of the time; larger companies and those with extensive experience in touring usually have standard contracts; in the case of smaller companies, it can be the specialized presenters that provide the contract.
- There are no clauses included as a matter of course that detail the company's obligation to ensure the artists it contracts are compensated appropriately.
- In most theatre presenting, for instance, while the presenter would never know what individual artists are paid, they would include a clause in which the producer confirms that all payments required under collective agreements (with the associations representing actors, directors and stage managers, playwrights, and designers) are contracted for and will be paid.
- Additional outreach/arts learning activities would be ridered.
- 73% of companies responding to the survey would like presenters to use a standard contract.

### *Fees*

- According to the 2001 Census, dancers are the lowest earning artists in Canada, making only 46% of the average salary of all Canadian occupations; craftspeople follow, making 49% of all occupations, and musicians and singers at 51%<sup>9</sup>; dancers earned, on average, \$14,587 from their work as dancers in 2001.
- CADA has developed minimum fees and standards as guidelines for dance companies, but there is no obligation for any company to follow them and there is no enforcement.
- 70% of CanDance members report having increased fees to dance companies over the past three years, most of them moderate (between 10 and 25% increases) while 30% report flatlined fees.

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<sup>9</sup> Hill Strategies Research, *A Statistical Profile of Artists in Canada: Based on the 2001 Census*, September 2004

- Companies at all scales and stages interviewed reported little movement in fees in recent years; fees are often based on previous experiences with a presenter, with some small 'cost of living' increases factored in.
- Without exception, presenters insist that their goal is to offer companies the highest fees possible, in addition to other tangible benefits such as access to good tech, every effort to accommodate riders fully, etc. and intangible benefits like the artistic/curatorial dialogue, in some cases mentorship, support for creation, and residencies.
- Many also try to increase ancillary revenue generation through additional activities such as student matinees, school runouts, professional and community workshops. While there are no standards in contracting these ancillary activities, there are some trends – talk-backs are often not compensated separately, while masterclasses usually are. Absolute clarity about what the fee includes would be helpful to all parties.
- Presenters report that they are generally not aware of presentation fees paid by others; however, presenters do frequently network with other presenters to obtain fee ranges in particular situations.
- It bears repeating that the fee paid by a presenter and received by a dance company represents far more than the fee to the creative and performing artists; in responding to the survey, in most cases the presenter had no knowledge of how much the artists were being paid.
- Festival fees tend to be lower and often feature shared programs.
- While there are no standards for setting fees, there are common business practices. From the presenter's perspective, expense factors include venue costs, technical and technician fees, front of house costs (if separate from venue costs), marketing costs, accommodation, etc. Revenue factors include the average price per seat and the best business estimate of potential sales, special presenting grants and corporate sponsorships. From the company's point of view, expense factors include artist fees (including per diem), travel costs, accommodation (if not covered by the presenter), wardrobe, set and prop costs, royalties, traveling technician fees, etc. Revenue factors include travel grants and direct corporate sponsorships.

- The development and negotiation of a fee between presenter and company is complex and it changes with each engagement. The factors are variable, the process is not formulaic. The issues considered to be important are different for each party, and therefore the determination of an appropriate fee is a fluid process.
- An example of two perspectives on the same presentation is contained in Appendix III, from the presenter's point of view as well as that of the dance company.

**PERFORMANCE FEES FOR COMPANIES (REPORTED BY CANDANCE MEMBERS)**

**Fees for Full Evening Performances**

	Venue Size				
	up to 100 seats	101 to 250	251 to 400	401 to 800	801 to 1499
Average Fee per Company per Performance	\$546.00	\$1,737.00	\$2,419.00	\$2,930.00	\$9,160.00
Median Fee per Company per Performance	\$381.25	\$1,214.00	\$2,500.00	\$3,266.00	\$8,000.00
Fee Range per Company per Performance	\$290 to \$1,500	\$150 to \$6,000	\$594 to \$7,500	\$807 to \$8,000	\$6000 to \$25, 250

**Fees for Mixed Evening Performances**

	Venue Size				
	up to 100 seats	101 to 250	251 to 400	401 to 800	801 to 1499
Average Total Fee per Mixed Performance Evening	\$716.00	\$1,563.00	\$3,716.00	\$2,214.00	-
Median Total Fee per Mixed Performance Evening	\$543.00	\$1,291.00	\$3,700.00	\$1,250.00	0
Fee Range Total per Mixed Performance Evening	\$350 to \$1480	\$ 45 to \$4,000	\$2,000 to \$5,500	\$671 to \$6,665	-

## CONCLUSIONS

The purpose of this phase of CanDance's work was to inventory the sector to identify those elements that go into the development of fees. For two reasons, this study has focused to a great extent on touring/presenting – first, because as a presenters' network, CanDance is most interested in that element of the sector; and secondly because touring is such an essential element of the dance milieu, unlike other performing arts sectors such as opera and theatre.

### *Fees and contracts*

1. CanDance could develop and encourage the use of a standard template for presenters engaging dance companies. While this will not institute standard fees, it can assist in encouraging a full and frank discussion of all the factors that enter into each party's consideration of an acceptable fee.

Such a template would encourage discussion between the two parties about the elements of the engagement that directly and indirectly relate to presentation fees; such a template could include:

- i. Technical requirements of the company; technical capabilities of the presenter
  - ii. Details (timelines, etc.) of all elements of the engagement (tech time, performances, outreach, etc.)
  - iii. Publicity details and the obligations of each party for publicity
  - iv. Outreach activity details, including payment details and whether the activity is confirmed or tentative
  - v. Detailed breakdown of the fee, if appropriate (e.g. with respect to outreach activities)
  - vi. Confirmation by the company of its commitment to fulfilling its contractual obligations to creative and interpretive artists
2. In the interests of transparency and better information (which helps better decision-making), CanDance could carry out a simple yearly survey of fees paid by presenters, and circulate that aggregate information both to its own members and to other interested parties in the dance community.

Given the challenges with consistently expressed and accurate data noted in the Methodology section, one of the goals of this survey should be to assist the sector in common and consistent ways of reporting financial information.

CanDance could also carry out a more qualitative survey annually, asking presenters what factors have continued to impact fees and identifying any changes in trends.

3. Appendix III is an example of the kind of case study information that can be exchanged among presenters and, indeed, dance companies.
4. The CanDance membership should continue to consider the possibility of introducing fee standard guidelines. However, because each fee is a complex amalgam of all the elements previously discussed, there are two options: (1) a very complicated grid that takes into account all the most relevant factors (house size, operating and touring funding of both parties, size of the piece and number of artists involved, the mandate of the presenter, the balance of other presentations in the season, the history between the parties, etc.); or (2) a minimum that is indeed a minimum – a suggested fee for the simplest, best funded show, and a willingness to negotiate up from there. Experience in other fields suggests, however, that minimums often become maximums – in the independent theatre sector, for instance, it is very unusual for artists to be paid above minimum.
5. CanDance can also ensure awareness by all interested parties of the elements that go into a fee; again, a better understanding of the variables, and knowledge that those variables are not the same for all companies or all presenters will support the current willingness shared by both companies and presenters to increase fees.
6. Existing models in the performing arts for setting fees for artists rely on relationships between the producer/company and the artists, rather than the presenter and the company; a new model would have to be developed to institute presenting fee standards. Phase II of this project will attempt to develop that model.

### *General*

1. Structurally, at present, there is a noticeable imbalance between dance production available and presenting opportunities.
2. The network of specialized presenters is very small, both in number and average size of the presenters.

3. Although there is little likelihood of general increases in public funding at more than incremental levels, targeted programs that address very particular issues such as audience development may be good candidates for increased arts council or government investment.
4. There are opportunities for developing an ongoing dialogue between dance companies and presenters.
5. Again, because of the unlikelihood of major increases in public funding, closing the gap between revenues and expenses for specialized dance presenters will have to address all three areas of revenue – public, private and earned.
6. In general, there are opportunities for specialized dance presenters and multidisciplinary presenters and their respective networks to have more dialogue which could lead to better understanding and potential collaborations.
7. The relative lack of showcase opportunities for dance constitutes a gap, but there is a possibility for collaborations with the larger presenter community (including multidisciplinary presenters and their showcases and contacts) in order to make those opportunities work better for the dance milieu.
8. There may also be opportunities for joint professional development or at least dialogue between presenters and dance companies and their respective networks, to ensure each other's point of view on developments in dance dissemination are shared.

## APPENDIX I

### Dance Companies/Artists - Electronic Survey Analysis

Forty-five complete responses were submitted; 3 responses were incomplete and were discarded.

1. 10 Gates Dancing Inc.
2. Atlantic Ballet Theatre of Canada
3. Ballet British Columbia
4. Ballet Jorgen Canada
5. battery opera/ Lee Su-Feh
6. Chartier Danse
7. COBA Collective Of Black Artists
8. Compagnie Marie Chouinard
9. CORPUS
10. Dancemakers
11. Dancers Dancing
12. Daniel Léveillé danse / Daniel Léveillé
13. Decidedly Jazz Danceworks
14. Fortier Danse Creation
15. Fujiwara Dance Inventions
16. Heidi Strauss
17. InDANCE / Hari Krishnan
18. Jose Navas / Compagnie Flak
19. Kaeja d'Dance
20. Kaha:wi Dance Theatre / Santee Smith
21. Kidd Pivot
22. Le Groupe Dance Lab
23. Lola Dance
24. Louise Bedard Danse
25. Margie Gillis
26. Mascal Dance
27. Menaka Thakkar Dance Company
28. Montreal Danse
29. MOonhORsE dance theatre
30. MOTUS O dance theatre
31. O Vertigo
32. Peggy Baker Dance Projects
33. PPS DANSE
34. princess productions / Yvonne Ng
35. Productions Cas Public
36. PRODUCTIONS LAPS / Martin Bélanger
37. Ruth Cansfield Dance
38. Sinha Danse
39. Sursaut Dance Company
40. Sylvain Emard Danse
41. Tara Cheyenne Performance
42. The Holy Body Tattoo
43. Toronto Dance Theatre
44. TRIP dance company
45. Wen Wei Dance

### General Profile of Respondents:

- 91.1% of respondents say that their home base is urban
- Operating Budget: Under \$200k: 37.8%; \$200k to \$800k: 46.7%; Over \$800K: 15.6%
- Operating Status: Registered Charitable Non-Profit Corporation: 79.6%; Non-profit Corporation: 15.9%; Independent Artist: 4.6%

#### % Respondents by Region

BC	20.00%
West (SK, MB, AB, YK, and NWT)	6.70%
Ontario	40.00%
Quebec (and NT)	31.10%
East (NS, NB, PE, NF)	2.20%

#### % Respondents by Operating History

less than 5 years	13.30%
5 to 10 years	17.80%
11 to 15 years	22.20%
16 to 20 years	20.00%
20+ years	26.70%

#### % Respondents by Dance Type

Aboriginal Dance	2.20%
Ballet	6.70%
Contemporary Dance	86.70%
Culturally Specific Dance	2.20%
Jazz	2.20%
Other (please specify)	0.00%

### Touring Activity:

- 91.1% of respondents say that they have toured in Canada in the past three years (excluding school tours; a tour is defined as two or more performances away from the artists' home town)
- Those that have toured in the past three years report that over the past three years:
  - they have had a total average of 3.22 tours (Canada and International combined)
  - they have had an average of 1.9 tours that visited 2 or more provinces
  - they have had a total average of 1.53 tours that were exclusively in their home province
  - they have had an average of 3.1 return engagements
  - they have had an average 1.27 Canadian tours and an average of 7.27 engagements
  - 
  - 62.5% of respondents have experienced no change in the amount of touring they have done in the past three years (less than 10% change)
  - Overall 25% of respondents have experienced a significant increase (at least 30% change) as compared to 42.9% have experienced a significant increase where presenters have an operating budget of over \$800k

### Touring Location:

- On average Alberta, BC, Ontario and Quebec report the highest level of touring activity
- Quebec artists report touring to their own province, Ontario and New Brunswick more than the average of all artists touring to those provinces
- Ontario artists report touring to:
  - their own province and Quebec less than the average of all artists
  - Alberta, BC and Newfoundland more than the average of all artists
- British Columbia artists report touring to their own province and Quebec more than the average of all artists
- Companies report increased touring to more regions of Canada proportionally with higher operating budgets levels

**Province Toured To (by Region of Origin)**

Province Toured To	All Respondents	Region Origin		
		Quebec	Ontario	BC
AB	53.70%	41.70%	62.50%	55.60%
BC	63.40%	41.70%	68.80%	77.80%
MB	14.60%	8.30%	25.00%	0.00%
NB	24.40%	33.30%	12.50%	22.20%
NS	24.40%	25.00%	25.00%	11.10%
NF	17.10%	16.70%	25.00%	0.00%
NW	2.40%	0.00%	0.00%	11.10%
NT	0.00%	0.00%	0.00%	0.00%
ON	63.40%	91.70%	50.00%	55.60%
QC	61.00%	75.00%	43.80%	66.70%
PE	12.20%	16.70%	6.30%	0.00%
SK	26.80%	0.00%	37.50%	22.20%
YK	14.60%	16.70%	18.80%	11.10%

Province Toured To (by Operating Budget)

Province Toured To	All Respondents	Operating Budget		
		under \$200k	\$200k-\$800k	\$800k+
AB	53.70%	60.00%	47.40%	57.10%
BC	63.40%	80.00%	42.10%	85.70%
MB	14.60%	20.00%	15.80%	0.00%
NB	24.40%	6.70%	26.30%	57.10%
NS	24.40%	13.30%	21.10%	57.10%
NF	17.10%	13.30%	15.80%	28.60%
NW	2.40%	6.70%	0.00%	0.00%
NT	0.00%	0.00%	0.00%	0.00%
ON	63.40%	53.30%	73.70%	57.10%
QC	61.00%	60.00%	57.90%	71.40%
PE	12.20%	0.00%	10.50%	42.90%
SK	26.80%	33.30%	10.50%	57.10%
YK	14.60%	6.70%	15.80%	28.60%

**Touring Scale:**

- 69.1% of respondents report:
  - that they tour with the same sized company and project most of the time (100% for companies with an operating budget over \$800k)
  - that they tour with an average of 6.48 dancers (companies with an operating budget over \$800k tour with an average of 11.86 dancers)
- 31.9% of respondents report:
  - that they tour with an average of two shows most of the time
  - they have an operating budget under \$800k
  - they tour a smaller project with an average of 2 dancers to venues with less than 400 seats and receive fees ranging from \$500 to \$5000 with an overall average fee of \$2001 to \$3000 per performance
  - they tour a larger project with an average of 6 dancers to venues with 251 to 800 seats and receive fees ranging from \$1001 to \$10,000 with an average fee of \$3001 to \$5000

**Revenue and Fees:**

- 28% of respondents report box office sharing occurring an average of 1.15 times in the past three years
- Respondents say that the combined revenue of performance fees and government touring grants cover touring expenses: Sometimes: 51.3%; Almost Always: 23.1%; Never: 25.6%

Private revenue sources for tours

Corporate Support	27.00%
In Kind	59.10%
Private - Individual	43.20%
Private - Foundation	27.00%
None	8.50%

**Touring Fees (by Operating Budget)**

### Operating Budget

Performance Fee Range	All Respondents	under \$200k	\$200k to \$800k	\$800k+
up to \$500	3.30%	9.10%	0.00%	0.00%
\$501 to \$1000	3.30%	9.10%	0.00%	0.00%
\$1001 to \$2000	13.30%	27.30%	8.30%	0.00%
\$2001 to \$3000	23.30%	27.30%	33.30%	0.00%
\$3001 to \$5000	16.70%	18.20%	25.00%	0.00%
\$5001 to \$10,000	36.70%	9.10%	25.00%	100.00%
\$10,001 to \$15,000	3.30%	0.00%	8.30%	0.00%
\$15,001 to \$20,000	0.00%	0.00%	0.00%	0.00%
\$20,001+	0.00%	0.00%	0.00%	0.00%

#### Venue:

- When asked if the venues artists tour to are designed to meet technical requirements for dance, 82.9% of respondents said yes, with the highest level of satisfaction found in Quebec: 100%; Ontario: 68.8%; and, BC: 66.7%. Artists were similarly happy with venues where they self-present and also where they are presented locally.

#### Typical Venue Size

Venue Size	All Respondents	Operating Budget			Venues When Presented	
		under \$200k	\$200k to \$800k	\$800k+	Self-Presented	Locally
up to 100 seats	0.00%	0.00%	0.00%	0.00%	6.30%	0.00%
101 to 250	20.70%	40.00%	16.70%	0.00%	28.10%	25.00%
251 to 400	48.30%	60.00%	66.70%	57.10%	31.30%	50.00%
401 to 800	20.70%	0.00%	16.70%	0.00%	21.90%	15.60%
801 to 1499	10.30%	0.00%	0.00%	42.90%	12.50%	9.40%
1500+	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%

#### Self-Presentation Activity:

- 70.5% of respondents report self-presentation activity in their home town, in the past three years. Some variation was found:
  - by operating size: under \$200k: 58.5%; \$200k to \$800k: 71.4%; over \$800k: 100%
  - by region: Ontario: 88.9%; BC: 66.7%; and, Quebec: 57.1%
- An average of 4.5 self-presentation engagements in the past three years was reported
- Some variation for the average number of self-presentation engagements was found by region: Ontario: 6.5%; Quebec: 2.67%; and, BC: 66.7%
- Respondents report an average of 1.61 self-presentation engagements in the past year

#### Local Presentation Activity:

- 71.1% of respondents report being presented in their home town in the past three years. Some variation for the average number of presentations was found according to region: BC: 88.9%; Quebec: 78.6%; Ontario: 66.7%.
- Respondents report an average of 4.55 presentation engagements in the past three years

- An average of 2.26 presentation engagements in the past year was reported

**Outreach:**

- 93.3% of respondents report undertaking outreach activities

Outreach Activity

Talk-backs	95.20%
Professional dance workshops	90.50%
Educational performance/workshops	85.80%
Residencies	71.40%
Residencies with studio performance	57.10%
School run-outs	40.50%

**Agents:**

- Respondents report a decline in the employment of agents for Canadian and International activity. Quebec has witnessed the greatest decline.
- Ontario artists report that 44% currently employ an agent for Canadian activity, as compared to 17.8% of all respondents

Agent Engagement Activity:

		Currently engage an agent for Canadian activity	Engaged an agent for Canadian activity in the past	Currently engage an agent for International activity	Engaged an agent for International activity in the past
All Respondents	Yes	17.80%	42.20%	37.80%	51.10%
	No	82.20%	57.80%	62.20%	48.90%
Respondents by Region	QC	Yes	21.40%	64.30%	71.40%
		No	78.60%	35.70%	28.60%
	ON	Yes	44.40%	44.40%	44.40%
		No	55.60%	55.60%	55.60%
	BC	Yes	22.00%	22.20%	33.30%
		No	77.80%	77.80%	66.70%

**Contracts:**

- 73.3% of respondents report that they would like presenters to use a standard contract
- Artists use their own contract with presenters: Most of the time: 53.3%; Sometimes: 33.3%; Never: 13.3%

## CanDance Member Electronic Survey Analysis

### Response:

24 electronic survey responses were collected. Electronic survey forms were then expanded, and additional Information (A) was recorded from 21 CanDance Member Arts Presentation Canada 2005-06 reporting forms, where available. All information relates to 2005-06 season activities.

### RESPONDENTS:

#### Specialized Dance Presentation: 52.20%

Agora de la danse (A)  
 Brian Webb Dance Company (A)  
 dance Immersion  
 Dance Victoria Society (A)  
 Dancers' Studio West (A)  
 DanceWorks (A)  
 Danse Danse / LOMA (A)  
 La Rotonde, Centre chorégraphique (A)  
 Live Art Dance Productions (A)  
 MovEnt (A)  
 New Dance Horizons (A)  
 New Works (A)  
 Tangente (A)

#### Dance Festival Presentation: 26.10%

Canada Dance Festival (A)  
 CanAsian Dance Festival (A)  
 Guelph Contemporary Dance Festival (A)  
 Neighbourhood Dance Works (A)  
 The Dancing on the Edge Festival (A)  
 Vancouver International Dance Festival (A)

#### Multi-disciplinary Presentation: 21.70%

Harbourfront Centre (A)  
 University of Lethbridge (A)  
 Vancouver East Cultural Centre\*  
 Peterborough New Dance (A)  
 National Arts Centre\*

### General Profile:

Members have an operating budget\*\* with:

- an average of \$362,965
- a median value of \$ 250,289
- a range from \$37,906 to \$1.08M

### % Respondents by Region

Ontario	33.30%
BC	25.00%
Quebec	16.70%
West (SK, MB, AB, YK)	16.70%
East (NS, NB, PE, NF)	8.30%
	100.00%

% Respondents by Operating Budget (\$ k)	
under 250	47.5%
250 to 500	28.5%
500 to 750	10.00%
750 to 1M	0.00%
1M to 1.5	14.0%
1.5M to 2M	0.00%
over 2M	0.00%
	100.00%

% Respondents by Operating Status	
Registered charitable not-for profit corporation	69.60%
Not-for profit corporation	30.40%

% Respondents by Operating History	
Less than 5 yrs	0.00%
5 - 10 yrs	29.20%
11 - 15 yrs	16.70%
16 - 20 yrs	12.50%
20+ yrs	41.70%
	100.00%

**Venues:**

70.8 % of respondents present dance in more than one venue; 29.2% in only in one venue.

Respondents who present only in one venue:

% Respondents by Venue Size	
up to 100 seats	0.00%
101 to 250	57.10%
251 to 400	28.60%
401 to 800	14.30%
801 to 1499	0.00%
1500+	0.00%
	100.00%

- 100% of respondents say that their venue is designed to meet technical requirements for dance
- 57.1% rent; 42.9% are municipally owned/University or Non-profit; 0% owned
- For those that rent their primary venue:
  - 75% feel they do not have affordable access to their venue in order to carry out rehearsal or outreach activities
  - 75% report that their venue costs have remained about the same for the past three years; 25% report that costs have increased substantially in the past three years (25% or more)

Respondents who present in more than one venue:

% Respondents by Venue Size

	Primary Venue	Secondary Venue
up to 100 seats	5.90%	21.40%
101 to 250	47.10%	14.30%
251 to 400	11.80%	21.40%
401 to 800	17.70%	28.60%
801 to 1499	11.70%	14.30%
1500+	5.80%	0.00%
	100.00%	100.00%

- 73% of respondents say that their primary and secondary venues are designed to meet technical requirements for dance
- Primary Venue: 70.6% rent; 17.6% are municipally owned; 11.8% owned as opposed to Secondary Venue: 43.8% rent; 31.2% are municipally owned or non-profit; 25.0% owned
- 76.5% of respondents report using an average of two other venues aside from two venues they already use
- For those that rent either their primary or secondary venue:
  - 76% feel they do have affordable access to their venue in order to carry out rehearsal or outreach activities
  - 62.5% report that their venue costs have remained about the same for the past three years; and, 25% report that costs have increased substantially in the past three years (25% or more).

**Outreach:**

% Respondents by outreach activity type that best describes the outreach activities they generally undertake

talk-backs	91.70%
Residencies	62.50%
residencies with studio performance	37.50%
professional dance workshops	66.70%
school run-outs	20.80%
education performances	50.00%
N/A	0.00%

**Presentation Fees:**

- Respondents report an average of 17.34% of their expenditures going to Canadian artists fees, a median value of 17.68%, and a response range of 8.28% – 38.1%\*\*\*\*
- Respondents report an average 2.84% of their expenditures going to Foreign artists fees, a median value of 3.78%, and a response range of 0 – 12.29%\*\*\*\*
- 78.3% of respondents say that they do not know what other presenters have paid an artist/company on a tour

% Respondents asked whether (to their best of their knowledge) royalty fees are included in the artist/company fees they pay

Yes	30.40%
No	30.40%
Sometimes	17.40%
Unsure	21.80%
	100.00%

% Respondents asked whether fees are consistent throughout a tour

don't know	60.90%
Sometimes	34.80%
Yes	4.30%
	100.00%

% Respondents asked about changes in fees paid to artists in the past three years

significant increase (25% or more)	10.00%
significant decrease (25% or more)	0.00%
moderate increase (10 to 25%)	60.00%
moderate decrease (10 to 25%)	0.00%
no change	30.00%
	100.00%

**Ticket Sales:**

Ticket Sales\*\*

	Average	Median	Range	Total
No. Tickets for Sale	i,197	4,800	900 –45,056	172,145
No. Tickets Sold	4,427	2,768	270 – 16,145	92,978

Member Ticket Sales\*\*

	Average	Median	Range
% of House Sold (Paying Attendees)	67.80%	72.080%	30% – 96%

## Revenues and Expenditures

MEMBER REVENUE AND EXPENSE DETAILS**					
<b>REVENUE</b>					
Category	Detail	TOTAL MEMBERS Operating Revenue (\$)	TOTAL MEMBERS (%) of Operating Revenue	TOTAL MEMBERS MEDIAN (%) of Operating Revenue	TOTAL MEMBERS MEDIAN RANGE (%) of Operating Revenue
Box Office		<b>\$1,239,621</b>	<b>17.59%</b>	<b>8.69%</b>	<b>5.38% - 69.49%</b>
Other Revenue		<b>\$518,369</b>	<b>7.35%</b>	<b>1.66%</b>	<b>0.00% - 21.3%</b>
Fundraising	Corporate	\$167,527	2.38%	1.32%	0.00% - 8.48%
	In-kind	\$222,012	3.15%	2.93%	0.00% - 14.18%
	Private	\$359,996	5.11%	3.07%	0.00% - 27.43%
	<b>SUBTOTAL</b>	<b>\$749,535</b>	<b>10.63%</b>	<b>7.32%</b>	<b>1.25% - 37.33%</b>
Foreign Funding		<b>\$141,563</b>	<b>2.01%</b>	<b>35.05%</b>	<b>0.00% - 13.06%</b>
Federal Funding	Arts Presentation Canada	\$1,341,726	19.04%	14.75%	9.83% - 42.41%
	Canada Council	\$118,150	1.68%	3.71%	0.00% - 18.72%
	Other Federal	\$601,389	8.53%	6.31%	0.00% - 45.00%
	<b>SUBTOTAL</b>	<b>\$2,061,265</b>	<b>29.24%</b>	<b>24.77%</b>	<b>10.00% - 65.37%</b>
Provincial Funding		\$1,774,514	25.18%	10.21%	1.97% - 52.58%
Municipal Funding		\$320,238	4.54%	5.45%	0.00% - 15.82%
Canadian Public Funding	<b>TOTAL</b>	<b>\$4,156,017</b>	<b>58.96%</b>	<b>15.66%</b>	<b>22.13% - 87.55%</b>
Other Miscellaneous Revenue		<b>\$243,559</b>	<b>3.46%</b>	<b>6.85%</b>	<b>0.00% - 50.71%</b>
	<b>TOTAL</b>	<b>\$7,048,664</b>	<b>100%</b>	<b>100%</b>	<b>N/A</b>

<b>EXPENSES</b>					
Category	Detail	TOTAL MEMBERS Operating Expenses (\$)	TOTAL MEMBERS (%) of Operating Expenses	TOTAL MEMBERS MEDIAN (%) of Operating Expenses	TOTAL MEMBERS MEDIAN RANGE (%) of Operating Expenses
Programming/Administration	<b>Salaries and Expenses</b>	<b>\$2,047,915</b>	<b>29.05%</b>	<b>32.51%</b>	<b>12.34% - 53.78%</b>
Presenting Fees	Canadian Fee	\$1,222,459	17.34%	17.68%	8.28% - 38.81%
	Foreign Fee	\$200,345	2.84%	3.78%	0.00% - 12.29%
	<b>SUBTOTAL</b>	<b>\$1,422,804</b>	<b>20.19%</b>	<b>21.46%</b>	<b>11.10% - 38.81%</b>
Travel	Canada	\$214,102	3.04%	3.48%	0.00% - 15.53%
	Abroad	\$0	0.00%	0.00%	0.00% - 0.00%
Per Diems		\$120,860	1.71%	2.32%	0.00% - 7.92%
Accommodation		\$190,357	2.70%	2.54%	0.00% - 7.69%
Travel for Networking		\$18,089	0.26%	0.87%	0.00% - 1.79%
	<b>SUBTOTAL</b>	<b>\$543,408</b>	<b>7.71%</b>	<b>9.21%</b>	<b>1.19% - 27.24%</b>
Venue	Rent	\$241,347	3.42%	3.73%	0.00% - 10.01%
	Tech + FOH	\$628,052	8.91%	6.25%	0.00% - 18.05%
	Facility	\$299,317	4.25%	3.94%	0.00% - 19.19%
	<b>SUBTOTAL</b>	<b>\$1,168,716</b>	<b>16.58%</b>	<b>13.92%</b>	<b>4.18% - 27.01%</b>
Promotion	<b>Salaries and Expenses</b>	<b>\$1,095,646</b>	<b>15.54%</b>	<b>14.58%</b>	<b>5.25% - 25.54%</b>
Audience Development	<b>Salaries and Expenses</b>	<b>\$302,462</b>	<b>4.29%</b>	<b>5.02%</b>	<b>0.00% - 11.87%</b>
Professional Development	<b>Salaries and Expenses</b>	<b>\$100,122</b>	<b>1.42%</b>	<b>0.86%</b>	<b>0.00% - 7.32%</b>
Other Miscellaneous Expenses		<b>\$367,669</b>	<b>5.22%</b>	<b>2.44%</b>	<b>0.00% - 19.06%</b>
	<b>TOTAL</b>	<b>\$7,048,742</b>	<b>100%</b>	<b>100%</b>	<b>N/A</b>

% Respondents asked about changes in public funding in the past three years

significant increase (25% or more)	9.10%
significant decrease (25% or more)	0.00%
moderate increase (10 to 25%)	40.90%
moderate decrease (10 to 25%)	9.10%
no change	40.90%
	100.00%

% Respondents asked about changes in private revenue in the past three years	
significant increase (25% or more)	13.60%
significant decrease (25% or more)	4.60%
moderate increase (10 to 25%)	31.80%
moderate decrease (10 to 25%)	9.10%
no change	40.9%
	100.00%
% Respondents asked about changes in promotion expenses in the past three years	
significant increase (25% or more)	14.30%
significant decrease (25% or more)	0.00%
moderate increase (10 to 25%)	76.20%
moderate decrease (10 to 25%)	0.00%
no change	9.50%
	100.00%
% Respondents asked about changes in box office revenue in the past three years	
significant increase (25% or more)	38.00%
significant decrease (25% or more)	4.70%
moderate increase (10 to 25%)	28.50%
moderate decrease (10 to 25%)	19.00%
no change	9.80%
	100.00%

**Artists Presented:**

Respondents report:

- 94% of all engagements were with Canadian Artists\*\*
- 36% of all engagements were with Canadian artists on tour from another province\*\*
- 71% of engagements featured single artist/company evenings; 29% were mixed evenings\*\*
- 35% of engagements featured the premier of new work(s)\*\*
- 40% of engagements were return engagements\*\*

No. of Artists/Companies Presented by Region\*\*

AB	9
BC	78
MB	5
NB	7
NF	9
NS	10
NT/NWT	0
ON	62
PE	0
QC	72
SK	12
Europe	10
US	1
Other	10
TOTAL:	290

% of Artists/Companies Presented by Operating Budget***	
under \$200k	74%
\$200 - \$800k	17%
over \$800k	9%
	100%

% of Artists/Companies Presented by Operating History***	
less than 5 years	46%
5 to 10 years	32%
10+ years	22%
	100%

\* Additional information from 2005-06 Arts Presentation Canada reporting forms was not included because the dance series for these presenters is part of a larger multi-disciplinary presentation series, and inclusion would distort data results.

\*\* Omitted from data collection: dance Immersion, National Arts Centre, Vancouver East Cultural Centre.

\*\*\* Determined through an internally compiled database.

\*\*\*\* Omitted from data collected: dance Immersion, Dancers' Studio West, Harbourfront, National Arts Centre, Vancouver East Cultural Centre.

**CanDance Member Fees Paid to Artists**  
**(Data collected from participating members' 2005-06 Arts Presentation Canada**  
**report forms)**

**Respondent Profile:**

21 Participants:

Specialized Dance Presenters:

1. Brian Webb Dance Company
2. Dance Victoria
3. Dancers Studio West
4. DanceWorks
5. Danse Danse / LOMA
6. La Rotonde
7. L' Agora de la danse
8. Live Art Productions
9. Movent
10. Neighbourhood Dance Works
11. New Dance Horizons
12. New Works
13. Tangente

Dance Festival Presenters:

1. CanAsian Dance Festival
2. Canada Dance Festival
3. Dancing on the Edge
4. Guelph Contemporary Dance Festival
5. Vancouver International Dance Festival

Multi-disciplinary Presenters:

1. Harbourfront
2. Now Showing Live Arts
3. Peterborough New Dance
4. Vancouver East Cultural Centre

**Performance Activity:**

## Performance activity by engagement type

	Artist Engagement Type		
	Total	Full Evening Engagements	Mixed Evening Engagements
No. of Artists/Company Performance Engagements	166	119	47
No. of Performances	494	364	130
No. of Artists Engaged	335	175	160

## No. of artists engaged by province

Province	Artist Engagement Type		
	Total	Full Evening Engagements	Mixed Evening Engagements
AB	8	5	3
BC	73	26	47
MB	2	1	1
NB	20	7	13
NF	3	1	2
NS	10	2	8
ON	78	21	57
QC	78	50	28
SK	1	0	1
Total No. of Artists Engaged	265	105	160

## No. of artists engaged by venue size

Venue Size	Artist Engagement Type		
	Total	Full Evening Engagements	Mixed Evening Engagements
up to 100 seats	42	13	29
up to 250	152	49	103
up to 400	25	11	14
up to 800	36	22	14
up to 1500	18	1	0
Total No. of Artists Engaged	273	105	160

**Performance Fees for Artists/Companies:**

Fees for Full Evening Performances

	Venue Size				
	up to 100 seats	101 to 250	251 to 400	401 to 800	801 to 1499
Average No. of Artists per Performance	5.8	4.6	2.9	6.3	9.8
Median No. of Artists per Performance	5	4	2	5	8
Range of No. of Artists per Performance	1 to 13	1 to 10	1 to 14	1 to 20	1 to 20
Average Fee per Company per Performance	\$546.00	\$1,737.00	\$2,419.00	\$2,930.00	\$10,500.00
Median Fee per Company per Performance	\$381.25	\$1,214.00	\$2,500.00	\$3,266.00	\$8,000.00
Fee Range per Company per Performance	\$290 to \$1,500	\$150 to \$6,000	\$594 to \$7,500	\$807 to \$8,000	\$6000 to \$25,250
Total Canadian Fees Paid	\$32,600	\$231,700	\$56,945	\$158,667	\$182,350

Fees for Mixed Evening Performances

	Venue Size				
	up to 100 seats	101 to 250	251 to 400	401 to 800	801 to 1499
Average No. of Companies on a bill	2.2	4.9	2.3	2	0
Median No. of Companies on a bill	2	4.5	2	2	0
Range of No. of Companies on a bill	2 to 3	1 to 10	2 to 3	2	0
Average Total Fee per Mixed Performance Evening	\$716.00	\$1,563.00	\$3,716.00	\$2,214.00	0
Median Total Fee per Mixed Performance Evening	\$543.00	\$1,291.00	\$3,700.00	\$1,250.00	0
Fee Range Total per Mixed Performance Evening	\$350 to \$1,480	\$45 to \$4,000	\$2,000 to \$5,500	\$671 to \$6,665	0
Total Canadian Fees Paid	\$29,777	\$60,415	\$38,300	\$29,662	0

## APPENDIX III

### Sample Spreadsheet of Revenues & Expenditures

PRESENTER		COMPANY	
Revenue:		Revenue:	
Gross Receipts	\$ 5,017.00	Guarantee	\$ 6,000.00
Less surcharge	(222.00)		
Net Receipts	4,795.00		
Less GST	(313.69)		
Net Receipts	4,481.31	Total Revenue	6,000.00
Expenses:		Expenses:	
		Artists Fees *	\$ 5,000.00
Fee (Guarantee)	\$ 6,000.00	Hotel	\$ 3,315.00
Theatre Rental	1,000.00	Per Diem	2,646.00
Box Office Fee	275.00	Travel	738.00
Stagehands	3,441.71	Accompanist/ Driver	250.00
Equip. Rental	9.35	ASM	289.00
Credit Cards	105.90	Technician	385.00
Advertising	2,989.00	Truck Rental	400.00
Printing	202.00	AD Flight (50%)	30.00
Catering	34.23	Royalties	50.00
		Admin. **	80.00
		Insurance **	15.00
		Equip. Rental **	55.00
		Production **	220.00
		Marketing **	30.00
		Other **	20.00
Total Expenses	\$ 14,057.39	Total Expenses	\$ 13,523.00
(Loss)	(9,576.08)		
Corp. Sponsor	2,500.00		
		Loss Before Subsidy	
Net Proceeds	\$ (7,076.08)		\$ (7,523.00)

### Notes to Appendix III

The above example is based on a Toronto Company that is on a 50 day tour to Yukon, BC, Alberta and Saskatchewan. The presenter is located in BC.

The average fee per show was \$7,000. 21 persons were on the road.

The presenter receives funding from the BC Arts Council, CPCAP program and Department of Canadian Heritage APC program to offset the losses for the season of 24 events.

\* The artists are on salary

\*\* Portion of expenses at presenting venue not eligible for subsidy.

Presenter  
 Paid attendance: 222  
 Comps: 166  
 Total Attendance: 388

## **APPENDIX IV**

### **Survey Questions**

## ARTISTS' SURVEY 2007

### General Information

Thank you for participating in the CanDance Fee Standards Project.

Lascelle Wingate Management Services (LWMS) is conducting an environmental scan to compile research on the issues impacting the practice of setting fees paid to Canadian dance Artists/Companies for performances within Canada. The CanDance membership, as well as key organizations in the dance sector are being surveyed.

We anticipate that this survey will take 10 to 15 minutes to complete. Should you have to break during the survey and return at a later time, the link to this survey will likely go back to the point where you left off.

Please be advised that when selecting items from menus, your mouse wheel can accidentally change your selection. Please avoid using your mouse wheel during this survey.

If you have any difficulty completing this survey, please contact Ann Marie Williams, Program Manager, CanDance at 416-204-1082 or [programmanager@candance.ca](mailto:programmanager@candance.ca)

Thank you!

#### 1. Company/Artist Name

#### 2. Name of Person filling out this survey

#### 3. Your Phone Number

#### 4. Your Email Address

#### 5. Is your home base of operations urban?

- Urban  
 Regional

#### 6. What region of Canada is your home base in?

- BC  
 West (SK, MB, AB, YK, and NWT)  
 Ontario  
 Quebec (and NT)  
 East (NS, NB, PE, NF)

**7. What is your operating budget?**

- Under \$200k
- \$200k to \$800k
- Over \$800k

**8. What is the status of your organization?**

- registered charitable non-profit corporation
- non-profit corporation
- Other (please specify)

**9. How long have you been operating?**

- less than 5 years
- 5 to 10 years
- 11 to 15 years
- 16 to 20 years
- 20+ years

**10. Select the category that best describes your dance discipline:**

- Aboriginal Dance
- Ballet
- Contemporary Dance
- Culturally Specific Dance
- Jazz
- Other (please specify)

**Touring**

**1. Have you toured in Canada in the past three years, excluding school tours? (A tour consists of two or more performances away from your home town)**

- Yes
- No

**Touring (cont'd)**

Please exclude school tours from your responses for the following questions.

**1. How many Canadian tours have you had in the past three years? (including 06-07)**

**2. How many tours have you had in the past three years that visited TWO or more provinces? (you may include your home province)**

**3. How many tours have you had in the past three years that were exclusively within your home province?**

**4. Where have you toured to in the past three years?**

AB  BC  MB  NB  NS  NF  NWT  NT  ON  QC  PE  SK  YK

**5. From your touring activities over the past three years, what is the total number of return engagements that you have had?(enter 0 for none)**

**6. Generally, has there been a significant change (30% or more) in the amount of touring you did in the past three years?**

- Significant Increase
- Significant Decrease
- Approximately the same

**7. How many times have presenters shared box revenue with you in the past three years? (if never, enter 0)**

**Touring (cont'd)**

**1. Does the combined revenue of performance fees and government touring grants cover your touring expenses?**

- Almost Always
- Sometimes
- Never

**2. What types of private sector revenue do you typically seek for a tour? (you may choose more than one response)**

- Corporate Support
- In Kind
- Private - Individual
- Private - Foundation
- Other (please specify)

**3. How many exclusively Canadian tours have you had in the past year? (06-07) (Enter '0' for none)**

**4. If you toured within Canada in the past year, how many engagements did you have in total? (Enter '0' if you did not tour)**

**5. Generally, are the venues you tour to designed to meet technical requirements for dance?**

- Yes
- No

**6. Do you tour with approximately (up to 30% variance) the same sized company and project most of the time?**

- Yes
- No

(You have now completed more than half of the survey!)

**Touring (cont'd)**

**1. How many dancers do you typically tour with?**

**2. What size is the venue you typically tour to? (No. of seats)**

**3. What fee range do you typically receive per performance when on tour?**

- up to \$500     \$501 to \$1000     \$1001 to \$2000     \$2001 to \$3000     \$3001 to \$5000     \$5001 to \$10,000     \$10,001 to \$15,000     \$15,001 to \$20,000     \$20,001+

**Multiple Touring Projects**

**1. Generally, how many different sized projects/shows do you typically tour in an average season?**

- 2  
 3  
 4

## ARTISTS' SURVEY 2007

### Touring Two Projects

Please complete the following questions for your TWO most typically sized touring projects over the past three years:

PROJECT ONE

**1. How many dancers do you tour with?**

**2. What is the venue size that you typically tour to?**

**3. What fee range per show do you typically receive?**

- up to \$500    \$501 to \$1000    \$1001 to \$2000    \$2001 to \$3000    \$3001 to \$5000    \$5001 to \$10,000    \$10,001 to \$15,000    \$15,001 to \$20,000    \$20,001+

PROJECT TWO

**4. How many dancers do you tour with?**

**5. What is the venue size you typically tour to?**

**6. What fee range per show do you typically receive?**

- up to \$500    \$501 to \$1000    \$1001 to \$2000    \$2001 to \$3000    \$3001 to \$5000    \$5001 to \$10,000    \$10,001 to \$15,000    \$15,001 to \$20,000    \$20,001+

### Self Presentation

**1. Have you self-presented in your home town in the past three years?**

- Yes    No

**Self Presentation (cont'd)**

**1. How many self presentations in your home town have you had in the past three years? (Total number of shows/runs, not performances)**

**2. How many self presentations have you had in your home town in the past year (06-07)? (total number of shows/runs, not performances)**

**3. What size is the venue you typically use for your self-presentations (outside of studio showings)? (no. of seats)**

**4. Is the venue you typically use designed to meet technical requirements for dance?**

Yes

No

**Local Presentation**

**1. Have you been engaged by presenter(s) in your home town in the past three years?**

Yes

No

**Local Presentation (cont'd)**

**1. Approximately how many times have you been presented in your home town in the past three years? (number of engagements, not performances)**

**2. Approximately how many times have you been presented in your home town in the past year? (06-07) (number of engagements, not performances)**

**3. What is the typical venue size that you are presented in locally? (no. of seats)**

**4. Generally, are the venues where you are presented in locally designed to meet dances' technical requirements?**

Yes

No

**Outreach Activities**

**1. Do you undertake outreach activities?**

Yes

No

**Outreach Activities (cont'd)**

**1. Which kinds of outreach activities to you generally engage in?**

- Talk-backs
- Professional dance workshops
- School run-outs
- Educational performance/workshops
- Residencies
- Residencies with studio performance
- Other (please specify)

**Agents**

**1. Do you currently engage an agent for your Canadian activity?**

Yes

No

**2. Have you engaged an agent for your Canadian activity in the past?**

Yes

No

**3. Do you currently engage an agent for your International activity?**

Yes

No

**4. Have you engaged an agent for your International activity in the past?**

Yes

No

**Contracts**

**1. Do you use your own contract with presenters?**

Most of the time

Sometimes

Never

**2. Would you like presenters to use a standard contract?**

Yes

No

**You have completed this survey**

**1. Do you have any additional comments you would like to share?**

Thank you for completing this survey!

If you have any questions or additional comments, please contact Ann Marie Williams, Program Manager, CanDance at 416-204-1082 or [programmanager@candance.ca](mailto:programmanager@candance.ca).

## CANDANCE MEMBERS' SURVEY 2007

### 1. General Information

1. Please provide your Company Name

2. Name of Person filling out this survey

3. Your Phone Number

4. Your Email Address

5. Select the option that best describes the primary activity you undertake:

6. How long has your organization been presenting dance?

7. What is the status of your organization?

- charitable  
 not-for-profit  
 other (please specify)

8. What region of Canada does your organization operate in?

- BC  
 West (SK, MB, AB, YK)  
 Ontario  
 Quebec  
 East (NS, NB, PE, NF)

## CANDANCE MEMBERS' SURVEY 2007

### 2. Venue

1. Do you typically present in more than one venue?

Yes

No

### 3. Venue (cont'd)

1. What is the seat size of your primary venue?

2. Is your primary presentation venue designed to meet technical requirements for dance?

yes

no

comment

3. Is the primary venue you present in:

owned

rented

municipally owned

other (please specify)

#### 4. Venue Renters

**1. Given that you rent the venue you present in, do you have affordable access to the venue for rehearsal or outreach activities?**

- yes
- no
- comment

**2. Given that you rent the venue you present in, in general, have your venue costs changed substantially in the past three years? (variance of 25% or more)**

- increased substantially
- decreased substantially
- remained about the same
- comment

### 5. Multiple Venues

**1. What is the seat size of your primary venue?**

**2. Is your primary presentation venue designed to meet technical requirements for dance?**

yes

no

comment

**3. Is the primary venue you present in:**

owned

rented

municipally owned

other (please specify)

**4. What is the seat size of your secondary venue?**

**5. Is your secondary venue:**

owned

rented

municipally owned

other (please specify)

**6. Is your secondary presentation venue designed to meet technical requirements for dance?**

yes

no

comment

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**7. Do you generally use other venues aside from your primary and secondary venues?**

- no
- yes
- If yes, how many other venues?

**8. If you rent the venue(s) you present in, do you have affordable access to the venue for rehearsal or outreach activities?**

- yes
- no
- N/A
- comment

**9. If you rent the venue(s) you present in, in general, have your venue costs changed substantially in the past three years? (variance of 25% or more)**

- increased substantially
- decreased substantially
- remained about the same
- N/A
- comment

## 6. Outreach Activities

**1. Choose the option(s) that best describe the outreach activities you generally undertake: (you may make multiple selections)**

- talk-backs
- residencies
- residencies with studio performance
- professional dance workshops
- school run-outs
- education performances
- N/A

## 7. Presentation Fees

**1. To the best of your knowledge, are royalty fees included in the artist or company fees you pay?**

- yes
- no
- sometimes
- unsure

**2. Do you generally know what other presenters have paid the artist/company on a tour?**

- yes
- no
- n/a

**3. Generally, when artists/companies are participating in a tour, are the presenters paying fees in line with each other?**

- yes
- no
- don't know
- n/a

## 8. Trends

### 1. Generally, have you seen a change at your box office in the past three years?

- significant increase (25% or more)
- significant decrease (25% or more)
- moderate increase (10 to 25%)
- moderate decrease (10 to 25%)
- no change
- comment

### 2. Generally, have you seen a change in private revenue in the past three years?

- significant increase (25% or more)
- significant decrease (25% or more)
- moderate increase (10 to 25%)
- moderate decrease (10 to 25%)
- no change
- comment

### 3. Generally, have you seen a change in public funding in the past three years?

- significant increase (25% or more)
- significant decrease (25% or more)
- moderate increase (10 to 25%)
- moderate decrease (10 to 25%)
- no change
- comment

### 4. Generally, have you seen a change in fees that you are able to pay artists/companies in the past three years?

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- significant increase (25% or more)
- significant decrease (25% or more)
- moderate increase (10 to 25%)
- moderate decrease (10 to 25%)
- no change
- comment

### 5. Generally, have you seen a change in your marketing expenses in the past three years?

- significant increase (25% or more)
- significant decrease (25% or more)
- moderate increase (10 to 25%)
- moderate decrease (10 to 25%)
- no change
- comment

## 9. Comments

### 1. Do you have any additional comments that you wish to provide?

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## 10. APC Info

APC form additional information begins here  
USE Budget Form 19 for this section

### 1. Total Operating budget (rounded to dollar)

**Example 565,423.67 should be entered 565423**

Budget

### 2. Operating Budget Ranges

- under 250
- 250 to 500
- 500 to 750
- 750 to 1M
- 1M to 1.5
- 1.5M to 2M
- over 2M

### 3. amount from APC

\$

### 4. % of Operating Budget from APC

**(take APC amt and div by op budget rounded to thousand) Example 40000  
divided by 359000 (Danceworks)**

% revenue from APC

### 5. Percentage from Fundraising

**(add fundraising rounded to nearest hundred and divide by operating budget  
rounded to the nearest thousand)**

**NB you may want to break differently?**

% from Fundraising

### 6. Total Amount from Box Office

Box Office  
\$

## CANDANCE MEMBERS' SURVEY 2007

### 7. Percentage of Revenue from Box Office

% From Box Office

Use Budget form 19 Expenditures from here

### 8. Venue Cost (add Hall, Tech, Facility)

Venue \$

### 9. Percentage of expenditures going to Venue (divide Venue amount by total Expend rounded to the nearest thousand)

Venue % of Expenditures

### 10. Total Promotion Amount (add 2 amounts)

Promotion Amount \$

### 11. Percentage of expenditures going to Promo (divide Promo amount by total Expend rounded to the nearest thousand)

% Expenditure going to Promo

### 12. Total \$ Artist Fees (Canadian +Other are incl) LET's leave this in for now--

Artist Fees \$

### 13. Total Artist Fees for Outreach

Outreach \$

### 14. Artists Fees as % of Expenditures (div fee amt by tot exped rounded to nearest 1000)(Canadian)

Cdn Fess as % of Expenditure

### 15. Artists Fees as % of Expenditures (div fee amt by tot exped rounded to

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**nearest 1000)(Foreign)**

Foreign Fees % of Expend

Use 28b

**16. Total Number of Performance Engagements (count Ps)**

**be careful to count the number of engagements as in some forms each show is listed and given a P**

Ps

**17. Total No. of Outreach Engagements (count Os)**

**careful: forms are pretty messy**

Number of Os

**18. total number of performances**

performance #

**19. Total number of outreach activities**

Outreach #

**20. Total Number of Tickets for Sale (28B)**

# of tickets

**21. No of Tickets Sold**

Tickets Sold #

**22. Total Attendance**

#

**23. Attendance Capacity (Total Attendees divided by Tickets for Sale)**

Capacity %

## CANDANCE MEMBERS' SURVEY 2007

### 24. No. of Artists by origin

caution where there are multiple artists on a single program!

AB	<input type="text"/>
BC	<input type="text"/>
MB	<input type="text"/>
NB	<input type="text"/>
NF	<input type="text"/>
NS	<input type="text"/>
NT/NWT	<input type="text"/>
ON	<input type="text"/>
PE	<input type="text"/>
QC	<input type="text"/>
SK	<input type="text"/>
US	<input type="text"/>
Europe	<input type="text"/>
Other	<input type="text"/>

### 25. Number of Engagements by Artists on Tour (count Ps)

if a presenter is in ontario, count the artists not from ON

# of Cdn Engagements	<input type="text"/>
# of Foreign Engagements	<input type="text"/>

### 26. Disciplines

Dance	<input type="text"/>
Interdisciplinary	<input type="text"/>

### 27. Audience Type

Adult #	<input type="text"/>
Youth #	<input type="text"/>

### 28. Program Category

Aboriginal	<input type="text"/>
Culturally Diverse	<input type="text"/>

## CANDANCE MEMBERS' SURVEY 2007

Language Minority

Other

### 29. Company Size (total no. presented)

Under 200

200-800

800+

### 30. Dance Type

Contemp

Ballet

### 31. Artist Company Status

Emerging

Mid Career

Established

### 32. Total \$ Artist Fees (Canadian) be careful to only add Ps from Canada

Artist Fees \$

### 33. Total # Artist Fees (foreign)

foreign  
artist fees \$

### 34. Total Outreach Fees

Outreach Fee \$

### 35. No of Single vs Mixed Shows

Single Artist #

Mixed Evening #

**CANDANCE MEMBERS' SURVEY 2007**

**36. Number of Premiers**

Premier #

Non Premier #

**37. No. of return engagements**

# of returns

# non returns

### INTERVIEWEES

#### **CanDance Presenters:**

1. Brian Webb Dance Company
2. Canada Dance Festival
3. CanAsian Dance Festival
4. Dance Immersion
5. Dance Victoria
6. Dancers' Studio West
7. DanceWorks
8. Dancing on the Edge
9. Firehall Arts Centre
10. Guelph Contemporary Dance Festival
11. Harbourfront Centre
12. La Danse sur les routes du Quebec
13. La Rotonde
14. L' Agora de la Danse
15. Live Art Dance Productions
16. Made In BC – Dance on Tour
17. MovEnt
18. National Arts Centre
19. Neighbourhood Dance Works
20. New Dance Horizon Inc.
21. New Performance Works
22. Now Showing Live Arts
23. Peterborough New Dance
24. Productions Loma/Danse Danse
25. Tangente
26. Vancouver East Cultural Centre
27. Vancouver International Dance Festival

#### **Other Specialized Presenters:**

1. Crimson Coast Society –Lori Hamar
2. Dance Centre – Mirna Zagar

#### **Multi Disciplinary Presenters:**

1. Oakville Centre for the Performing Arts – Ken Coulter
2. Port Theatre (The) – Sandra Thomson

3. Vernon and District Performing Arts Centre – Michael Cade

### **Dance Companies:**

1. Ballet Jorgen
2. Compagnie Marie Chouinard
3. Decidedly Jazz Danceworks
4. Marie-Jose Chartier
5. Mocean Dance
6. Montreal Danse
7. Peggy Baker Dance Projects
8. Royal Winnipeg Ballet
9. Sampradaya Dance Creations
10. Tara Cheyenne Friedenberg
11. Toronto Dance Theatre
12. Wen Wei Dance

### **Dance Agents:**

1. George Skalkogiannis
2. Menno Plukker
3. Uriel Luft

### **Cluster Dance Management:**

1. Dance Umbrella - Christine Moynihan
2. Diagramme - Tessa Goulet
3. Eponymous Vancouver - Jim Smith

### **Other Dance Organizations/Experts**

1. Canadian Alliance of Dance Artists - Justine Greenland Duke
2. Canadian Dance Assembly - Shannon Litzenburger
3. CAPACOA - Peter Feldman
4. Community Cultural Impresarios - Judy Harquail
5. Ellen Busby/ Consultant
6. Jane Marsland/Consultant
7. Rosslyn Jacob Edwards/Dance Ontario

### **Funders**

1. Anne Valois, Mark Schaub/Canada Council for the Arts
2. Deb Meyers/DOCH-Arts Presentation Canada

3. Doug Durand/Vancouver Cultural Affairs
4. Glen Hodgins/Ontario Arts Council
5. Julie Poskitt/BC Arts Council
6. Lyne Lanthier and Mireille Martin/CalQ
7. Monique Leger, Valerie Hopper/ DOCH-Arts Presentation Canada
8. Myles Warren/Ontario Arts Council
9. Soraya Peerbaye/Toronto Arts Council