

Photo by Donald Lee

Leadership Programs

Strategic Partnerships in Dance

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Summary

On June 23 and 24, 2016, 24 senior leaders and board members from arts institutions across Canada gathered in Toronto to discuss opportunities for collaboration between and among Canadian dance service organizations. Over the two days, the group reviewed a case study of a successful merger in the UK dance community, heard and discussed data from interviews with eleven diverse dance professionals, and shared testimonials about donor and funder concerns, particularly the perceived duplication of services. The session concluded with a series of concrete designs and recommendations and since that time, members of this group have continued to explore the need and desire for mergers of dance service organizations in Canada.

Objectives

In the House of Commons on the morning of April 22, 2016, the MP for Davenport, Julie Dzerowicz, said the following in support of National Dance Week.

"Madam Speaker, today on April 22, we mark the beginning of National Dance Week, a cross-Canada celebration of dance. The week will culminate on April 29, which is recognized as International Dance Day. Madam Speaker, Canadians love to dance. We like to see dance. In 2013 there were more than 1.1 million attendees to 2,700 performances by 88 Canadian dance companies. We volunteer for dance. Forty-two hundred volunteers collectively contributed 8,200 hours of their time to see these dance companies in 2013. Our children love to dance. In 2013, over 625,000 Canadian kids and youths were registered in organized dance, making dance the third most popular organized physical activity. I am proud to say that my riding of Davenport is rich with these dance programs and organizations, including

Dreamwalker Dance Company. In recognition of our love to dance I would like to celebrate all those right across Canada who contribute to engaging Canadians through dance in their communities."

As Ms. Dzerowicz attests, dance in Canada is well-loved and well-utilized and yet the dance sector is struggling to be sustainable. Donor pools were reduced following the recession of 2008 and many in the sector are less able to establish and retain audiences. Changes in funding models for the arts, feedback from juries and donor bodies, and comments from individuals and institutions all suggest that duplication in dance service organizations is a concern. The ability to be responsive to sectoral needs has been hindered by obstacles at both the individual and collective levels: attitudes of scarcity, long-standing conventions, small institution sizes, and external pressures.

Ultimately, this group met to discuss mergers in dance service organizations, to learn from the successes and struggles of another set of dance

organizations that succeeded in merging in the UK, to address the fears and the assumptions that could impede progress and most importantly to generate solutions. With appropriate research, open communication and sincere commitment, Canadian dance service organizations can reinvent themselves to support their members and audiences now and into the future.

History

The Strategic Partnerships in Dance process is part of a longer dialogue. Mergers have been publicly considered in dance for the past seven years but the challenges go back decades. Several documents framed the discussion including the proposal for financial support from the Canada Council for the Arts that made it possible.

Dance service organizations in Canada started to decentralize beginning at the Dance in Canada conference of 1977. But feedback from juries about duplication at dance service organizations has made the question of mergers a recent issue. As a result, the Canadian Dance Assembly submitted a Leadership for Change application to initiate the first of five annual meetings about strategic partnerships and mergers. These meetings include participants and observers from Indigenous practice, disability arts, and culture-specific forms so that they can contribute their perspectives on service.

In 2008, the national arts services organizations of the Performing Arts Alliance (Orchestras Canada, Opera.ca, CAPACOA, CDA, and PACT)

had a joint board meeting that led to a report that discussed a merger. In 2012, Dance Ontario and CADA-ON commissioned research about the possibility of the two organizations merging. The Canadian Dance Assembly performed an internal membership survey at the end of 2013. The results were generally positive, though members wanted more political advocacy, clearer and more frequent communication, and more value for the membership dues.

In parallel, activity in the UK offers a living case to examine as Dance UK merged with Association of Dance of the African Diaspora (ADAD), National Dance Teachers Association (NDTA), and Youth Dance England in 2016, after 5 years of work and negotiation.

In Canada, seven support and service organizations for dance were invited to participate in the *Leadership for Change* process. The parties had a successful history of working together, and other arts service organizations were included to provide complementary perspectives.

Banff Centre for Arts and Creativity was selected to host, design, and facilitate the process. Banff Centre's Jerrold McGrath was supported by Nova Bhattacharya, former Chair of the Toronto Arts Council's Dance Committee and member of Toronto Art Council's board of directors since 2011. Ms. Bhattacharya is also a founding member of South Asian Dance Alliance Canada, past treasurer and co-chair of Canadian Alliance of Dance Artists – Ontario Chapter, and a practicing choreographer and producer.

Process

Representatives from various arts service organizations (See Appendix A) were convened by the Canadian Dance Assembly on June 23 and 24 at the National Ballet of Canada in Toronto, Ontario to discuss strategic partnerships in dance. On the first day, Caroline Miller, former director of Dance UK, presented her experience of mergers in the UK dance community. The group then reviewed and responded to the summary of interviews conducted prior to the session. On Day 2 the group used service design¹ principles to prototype structures for a consolidated body or bodies in dance. The day concluded with a set of questions about next steps, recommendations for additional action, and public commitments, all of which are contained within this report.

Findings

The discussion can be broken into five parts:

1. the **experience** of Dance UK
2. the **feedback** from the 11 qualitative interviews
3. **impediments** to change
4. **designs** for the future, and
5. **recommendations** and **commitments**

¹ Service Design refers to a design process that focuses on the experiences of people in the delivery of a service. Banff Centre for Arts and Creativity has developed a number of approaches to generating service designs that consider the human, material, infrastructure, and communicative components of service delivery.

1. THE EXPERIENCE OF DANCE UK

When Dance UK addressed the question of mergers, the process took five years to realize. Caroline Miller, former director of Dance UK, offered a detailed summary of the merger process and lessons learned as a result. Ms. Miller also stayed with the group for the full two days, offering her insight into subsequent conversations.

Dance UK began consolidation in November of 2010. The following material is taken directly from Caroline Miller and her presentation to the group, and roughly outlines the process. For a more detailed chronology of the Dance UK experience, see Appendix B.

1. Data collection
2. Open discussions with partners
3. Secure resources to pursue merger
4. Management and board retreat
5. Communication
6. Joint Arts Council England application
7. Business modelling

8. Due diligence / Legal / HR
9. Keep communicating
10. New website and CRM / database, new name and branding
11. Appointing new chair and chief executive
12. Launch of the new organization
13. Post-merger

The assembled *Leadership for Change* group discussed the UK experience and the implications for collaboration in the Canadian context. The following recommendations derive from this discussion and the summary documentation.

Recommendation #1: Solid data and research is key – boards and directors need evidence to make informed decisions about potential mergers

Data support better decision-making, can allay stakeholders' fears and help staff feel connected to and confident in the new direction. Based on Caroline Miller's experience and group discussion, potential research includes environmental analysis, perceptions analysis, review of activities, identification

of duplication of services, income and expenditure analysis, potential growth areas for income, potential merger partners, and a scoring system to identify the best potential partners to pursue. Related to Recommendation #2, funders should be sought to support the research phase.

Recommendation #2: Demonstrate early that a merger can bring additional financial resources

Conversations in dance are often defined by language of scarcity. Support for consolidation will require early examples of how extra financial resources can be procured as a result of the merger process. The UK saw several foundations and Arts Council England offer public and financial support for the merger process and the same needs to be true for Canada. Dance UK successfully applied for an Arts Council England Catalyst grant which secured the first shared staff positions for Dance UK, Youth Dance England and the Association of Dance of the African Diaspora. None of the partners could have afforded a fundraising team as individual organizations. Dance UK also provided administrative support



and free offices for the National Dance Teachers Association for a fixed term to clear historical debt and facilitate the merger.

Following the session in June, the Canadian Dance Assembly declared that it is preparing an application for the Toronto Arts Council to support a merger retreat in Spring 2017. Increased coordination of joint applications for funding will demonstrate that financial resources are available, support tracking of success, and counter the argument that mergers lead to reduced funding levels as grant limits are applied to fewer organizations.

Recommendation #3: Create a visual representation to capture what is intended

A concise and attractive visual representation can be a powerful tool in effectively communicating the process and goals to all stakeholders. A joint application by committed dance service organizations in Canada for funding to support visual identity work should be a part of the process of communicating strategic collaboration. This is of particular importance as it relates to, and can improve, perceptions that marketing collateral in dance is generally of low quality and/or importance.

2. FEEDBACK FROM THE SECTOR

In preparation for the meeting on June 23 and 24, eleven interviews were conducted with various individuals representing different aspects of the dance sector. The participants were drawn from across Canada and represented donors, presenters, dancers, choreographers, and those that claimed multiple affiliations and roles. An effort was made to be representative of dance in Canada and the group included ballet and a range of contemporary dance traditions.

Interviews were conducted in English only and each varied from 30 to 60 minutes in length. The raw notes from these conversations can be found as Appendix C and the summary of findings was presented as follows to the group gathered in Toronto.

Summary of findings

1. Language of solidarity and community, and relationships are defined by competitive tension
2. Institutions are the primary recipients and movers of resources, and the focus is on individuals and personal relationships
3. Broadening of resources across disciplines makes the dance milieu more diverse and Canada collectively more resilient, and broader resources lead to fewer companies being ready to perform on big stages
4. Service organizations generally do an excellent job of addressing the needs of the current dance system, and the current dance system is seen as obsolete and weakening
5. There are too many dance professionals being graduated and presenting opportunities are getting harder and harder to access
6. Success is determined by the ability to form and sustain relationships and people are not moving in or out of roles with any regularity
7. Increased competition means excellence is increasingly important to audiences and funders and the definition of 'excellent' is increasingly uncertain and open to debate
8. Dance asks a lot of audiences, particularly new audiences, and there are few resources

available to help audiences engage with the discipline

9. Different organizing models and experimentation on ways to make a living are occurring. The pressures to incorporate diminish the effectiveness of new models and reduce the time available to create new work
10. Dance celebrates the human body, being alive, and coming together in ritual and celebration and work that photographs well, is presented well in marketing collateral and translates to Instagram is more likely to succeed

The following recommendations are the result of the group's discussion of these 10 points, and the subsequent exploration of the patterns these points reveal.

Recommendation #4: During the process of consolidation, productive disagreement needs to occur privately, allowing for effective synthesis and a coherent position to be presented publicly

Public disagreement can result in infighting, splintering, and negative perceptions from donors and new entrants to the field. There was a common perception that dance service organizations are involved in rival and sometimes contradictory advocacy work. Service organizations are competing with each other and with other arts organizations for funding and this can lead to public disagreement about needs and value of activities. During the consultation process, dance service organizations must surface disagreements privately so that a coherent position can be developed and presented. Many organizations still need to be involved in the conversation, including artists, conveners, Indigenous organizations, more

representation from Quebec, and broader representation from professional and non-professional stakeholders. Successful invitations and inclusion will be predicated on a consistent message from the core partners involved in merger conversations.

Recommendation #5: Members need to be convinced of the value of advocacy

One of the strongest arguments for mergers is that it creates organizations large and significant enough to influence government and donors. However, this is not seen as a benefit if advocacy itself isn't appreciated or understood. Better, broader and consistent communication across institutional boundaries will help shape advocacy while demonstrating its impact on dancers and dance.

Recommendation #6: The process of consolidation needs to be depersonalized

Often, the efficacy of a particular service organization is framed as an evaluation of the individual leading that organization, instead of as an indicator of the health

and vision of the organization as a whole. Conversations about mergers cannot be anchored to individuals or even institutions. Although the Canadian Dance Assembly is leading the current activity, a standing committee needs to be formed to steward the process and serve as the communication hub for future merger work. Opposition based on individual relationships needs to be addressed early and structurally.

3. IMPEDIMENTS TO CHANGE

Immunity to Change² is a process whereby individuals and groups can understand the often-contradictory commitments that impede a desired change. The group underwent an immunity mapping³ activity to uncover some of these contradictory commitments, to understand the tensions described in the ethnographic interviews and

² The Immunity to Change work was developed by Lisa Laskow Lahey and Robert Kegan at the Harvard Graduate School of Education. Our process drew on this work as well as Ronald A. Heifetz's exploration of differences between technical and adaptive learning and Chris Argyris's "ladder of inference" work.

³ Kegan, R., & Lahey, L. L. (2009). *Immunity to Change: How to overcome it and unlock the potential in yourself and your organization*. Boston: Harvard Business School Publishing Company.

to make explicit some of the underlying assumptions that may be inhibiting progress. The following recommendations extend from the conversations that occurred during this activity.

Recommendation #7: When framing the opportunity, effort should be made to intentionally blur the lines between leisure and professional and different forms and traditions of dance in order to avoid repeating patterns of inclusion and service

Canadian dance is highly fluid. The *Summary Findings from Yes I Dance: A Survey of Who Dances in Canada*⁴ found that 40 per cent of survey respondents reported involvement in four or more dance forms. The delivery method of dance also varies with 78 per cent dancing with a group, 82 per cent taking classes, 44 per cent teaching in dance, and 46 per cent creating dance. More than half of the respondents perform for an audience and/or compete as well. Locations also vary with performances occurring in festivals or community events for 70 per cent of respondents,

⁴ Canada Council for the Arts Research and Evaluation Section. (2011). *Summary Findings from Yes I Dance: A Survey of Who Dances in Canada*. Ottawa.

over half performing in arts facilities, one in three in formal competitions or school settings, and one in six on television or in restaurants, theme parks or cruise ships. Dancers work in companies, independently, on projects, within larger institutions and elsewhere. The increasing interest in diverse contemporary forms is causing many to feel excluded from dominant dance discourse. The process of mergers shouldn't exacerbate this feeling of exclusion by continuing to privilege ballet and Western contemporary forms in professional settings.

Recommendation #8: Visible and clear metrics of success to track progress and inform future decisions need to be created and shared

While some of the metrics are going to be financial (and Recommendation #2 seeks to address this specifically), many are around service delivery, particularly of disciplines and communities that are seen as currently underrepresented. Communicating quantified successes will ensure stakeholders are aware of the progress, where it is being felt, and how they can contribute to next steps.

4. DESIGNING THE FUTURE

The morning of Day 2 was spent generating potential approaches to organizing service within dance based on the recommendations surfaced on Day 1. Groups were asked to present working models based on "activity", "movement", and "structure". Each prototype highlighted a particular set of options and challenges related to national services for dance.

The key outcome of this phase was an awareness that

implementation would require a clear understanding of the intended direction of effort. Many of the solutions required additional work and resources, which contradicted the espoused preferences from Day 1. Additionally, the following themes were evident in presentations of working models of collaborative structures.

- trust, suspicion, emotion, and the personal
- a need to demonstrate early successes
- a need to demonstrate strategic alignment to members and funders
- fears of loss of priority of specialist work
- challenge of selective listening across stakeholders
- desire to move away from a language of scarcity
- desire to have a sponsor comparable to Arts Council England for the Canadian process
- awareness that dance, interestingly, is often defined by a fear of taking risks
- need for a sustained yet compassionate critique of systemic issues
- a historical tendency toward responsive rather than sustained solutions
- awareness that there are different value systems at play
- a need to attend to time scales – focus has been on short time scales in Canada
- education as an issue – lack of presence of arts in the education system

- feeling threatened by a narrow definition of what dance is and what dance education is
- pattern of service organizations (across disciplines) seeming to talk to the same people about the same things - repetitive and short-sighted
- issues of collaborative structures, specialization, and identity
- a need to understand how presenters fit into the broader structure
- accommodating the fact that there are currently 73 arts service organizations in Canada
- a clear need to reinvent
- need and process to broach it with boards
- need to look at hard and soft services
- need to assess replication of services

Recommendation #9: Dance service organization directors and board chairs should inform their boards of the opportunity for mergers and argue for increased consolidation in dance services

This commitment was broadly made during the dialogue, and the prototyping exercise echoed the desire for consolidation while highlighting the challenges of implementation. Broad dissemination of progress, including this summary, should occur throughout the sector to both share findings and solicit peer support.

5. RECOMMENDATIONS AND COMMITMENTS

Following a period of structured reflection, the group was asked to offer recommendations, present unanswered questions, and to make commitments, most of which are reflected the nine recommendations above. Others represent potential additional avenues of exploration, perhaps for the next sessions or on a smaller scale based on individual or group interest. All were collected anonymously, and are captured in full in Appendix D.

Conclusion

The conversation on June 23 and 24 was another important step in understanding both the present state of service organizations for dance in Canada and the future needs of a sector undergoing significant change. Nine recommendations offer both a summary of the two days of intense dialogue about the sector and a set of guidelines for moving forward.

A plan for future research to inform decision making, the generation of evidence that financial resources exist to support strategic collaboration, and a clear visual representation of the process and its intent will facilitate future progress. Limiting public disagreement and conflict among institutional partners, arguing for the importance of advocacy, and creating a standing body to steward this process should address the concerns and feedback of diverse actors within the dance milieu. Relaxing some of the traditional boundaries that define dance practice can help to overcome habitual patterns of inclusion and exclusion that limit broad engagement and participation. Clear and visual metrics of success will ensure that activity is tracking to intention. Overall, participants in the conversation and others engaged in this process need to share with their boards and staff the importance of consolidation in dance service organizations and a standing body should be created to steward the next steps in this difficult process. In the short time between the meeting and the production of this report, progress has already been made and dance is taking a leadership role in reinventing national service for its members and critically reflecting on the institutions that make dance such an important and vibrant part of Canada's cultural community.

NOTE FROM KATE CORNELL, EXECUTIVE DIRECTOR, CANADIAN DANCE ASSEMBLY

Kate Cornell, Executive Director at the Canadian Dance Assembly was asked to share progress made in the 30 days following the conversations at the National Ballet of Canada on June 23 and 24. The Canadian Dance Assembly was the sponsor of the dialogue and will continue to play a leadership role as conversations around mergers continue.

This initial two-day Strategic Partnership discussion was funded by the Leadership for Change program at the Canada Council. The funders are keenly interested in these conversations. Like Dance UK, the Canadian Dance Assembly wants to ensure these timely discussions continue. As a result, the CDA is preparing an application for the Toronto Arts Council to support a retreat in Spring 2017. The CDA is also preparing to search for funding for a research firm to undertake an environmental analysis of the Canadian dance sector. This data will be presented at the retreat in Spring 2017.

Since the two-day discussion, the CDA has been approached by some of the participants to express their interest in the next conversation. The DTRC has seen the positive impact of mergers for sister organizations in other countries. The DTRC wants to continue participating in these significant discussions. CADA-ON is very interested in proceeding. With a joint membership agreement and shared office space from DUO, CADA-ON is eager to consider the next step. Correspondingly, CADA-West is also interested in continuing the conversation. The Dance Umbrella of Ontario is another potential partner. Notably, DUO

and the CDA applied for an OAC Compass grant (July 2016) to support a shared staff person in Communications. CDA currently rents from DUO. The Canadian Society for Dance Studies has formally requested a proposal for merging with the CDA. This proposal has been prepared by CDA and circulated to CSDS' Board of Directors in August 2016. These four dance organizations, along with the CDA, are serious about the merger proposal.

Since the two-day discussions, the CDA has been approached by Orchestras Canada, Opera.ca, and other members of the Performing Arts Alliance about a joint Board meeting in 2016 to discuss partnerships. This potential discussion would follow the 2008 report about merging the NASOs for the Performing Arts.

This report will be circulated to all the participating organizations in 2016 and all of the participants will be made aware of the retreat in 2017. The CDA is extremely grateful for the support of partner organizations CPAMO, IPAA, and DDMAAC for their voices in this discussion. As partners and stakeholders in equity, these organizations would be welcome participants and advisors in further discussions.



Photo by Donald Lee.

Appendix A: List of Participants

Calla LaChance (President of Board of Directors)
CanDance Network of Dance Presenters

Miriam Adams (Director, Co-Founder)
Danse Collection Dance (DCD)

Mimi Beck (Executive Director)
CanDance Network of Dance Presenters

Nova Bhattacharya (Facilitator)
Banff Centre for Arts and Creativity

Amy Bowring (Director Collections and Research)
Danse Collection Dance (DCD)

Seika Boye (Board Member)
Canadian Society for Dance Studies

Katherine Carleton (Executive Director)
Orchestras Canada (OC)

Gilles Choquet (Board Chair)
Orchestras Canada (OC)

Kate Cornell (Executive Director)
Canadian Dance Assembly (CDA)

Norma Sue Fisher-Stitt
Canadian Society for Dance Studies

Aviva Fleising (General Manager)
Canadian Dance Assembly (CDA)

Rachel Gorman
The Deaf, Disability & Mad Arts Alliance of Canada

Amanda Hancox (Executive Director)
Dancer Transition Resource Centre (DTRC)

Christina Loewen (Executive Director)
Opera.ca

Jerrold McGrath (Facilitator)
Banff Centre for Arts and Creativity

Caroline Miller (Former Director)
One Dance UK

Suma Nair
South Asian Dance Alliance of Canada (SADAC)

Laura Paduch (Metcalf Intern)
Canadian Dance Assembly (CDA)

Andrea Roberts (Board Chair)
Canadian Alliance of Dance Artists, Ontario Chapter

Robert Sauvey (Executive Director)
Dance Umbrella of Ontario (DUO)

Meg Shannon (Manager)
Professional Association of Canadian Theatres

Charles Smith (Executive Director)
Cultural Pluralism in the Arts Movement Ontario

Spirit Synott
The Deaf, Disability & Mad Arts Alliance of Canada

Michael Trent (Programming Director)
Metcalf Foundation

Jessica Wadsworth (Executive Director)
Canadian Alliance of Dance Artists, West Chapter

Michael Wallace (Executive Director)
Theatre Museum

Appendix B: The Experience of Dance UK in Detail

1. Data collection

- November 2010 - Director of Dance UK drafted paper for the board suggesting merger
- 2011/12 - Dance UK undertook an independent business review, funded by Arts Council England. It asked 3 questions:
 - Should Dance UK wind-up?
 - Should Dance UK continue working in the same way?
 - Should Dance UK consider merger?
- 2011/12 Paul Hamlyn Foundation funded an independent business review of the Healthier Dancer Program

2. Open discussions with partners

- Pursued conversations with potential partners at Chair and Director level
- Achieved consensus from possible partners to enter into formal discussions
- Tested partnership working through pilot projects
- Discussed how potential partner organizations can secure resources to undertake their own data collection

3. Secure resources to pursue merger

- Organizations needed staff capacity to seriously pursue merger
- Arts Council England and Paul Hamlyn Foundation both gave major grants to Dance UK
- Paul Hamlyn provided funding for key staff positions

- Arts Council England project grants were awarded to test merger partnerships
- Esmée Fairbairn Foundation gave a grant to undertake a survey of members and stakeholders

4. Management and Board retreat

- Discussion by this point were very active, but there was confusion at the Board level about exactly what a new collaborative working model might look like (staff and business model)
- Questions were addressed around the artistic vision and fears of loss of prioritization of specialized activities
- Board members were suspicious about the other organizations and didn't know exactly what other organizations did or who the people involved were
- Set up a Core Management Group to move discussions forward (Directors and/or Chairs and/or specific board members)

5. Communication

- Framing The Future was a major external communications event in Sept 2013 – attended by 300 people where the big idea of new collaborative working model was announced
 - Result – Dance UK received an anonymous unrestricted £20,000 donation for its work
- The Partner Boards retreat – November 2013
 - After Framing The Future 6 organizations attended a 2-day board retreat
- Arts Council England leaders were invited to

introduce the weekend to show funder backing

- A draft vision was tabled and discussed
- It was agreed discussion about the new name and brand would not be discussed at this point to avoid holding up discussions
- At the end of the weekend the partners were asked to formally decide if they wanted to proceed with progressing a “new collaborative working model”
- They took the proposal back to their full boards to vote on

6. Joint Arts Council England application

- Joint discussions at the Director level about the content of the application quickly created a joint program and new merged staffing model
- The positive experience of jointly working on the application also moved the use of language from “new collaborative working model” to the first time the partners agreed to use the word “merger”
- Jointly wrote funding applications to secure shared financial resources – this quickly progressed merger discussions

7. Business modelling

- 2014 involved extensive business modelling for the new organization
- Director of Dance UK wanted to move quickly, the other partners pushed for a slower process

8. Due diligence / Legal / HR

- This work was extensive and ran throughout 2014/15 and 2015/16. As small organizations they required external support to undertake some of this work.
- Using an external merger consultant or a change manager?
 - When partners had agreed to merge the process shifted to a labour intensive practical period of implementation
- It was useful to have either an external merger specialist, or an internal change manager with responsibility for guiding the partners through the practical merger process, creating the timeline for merger activity, and keeping the partners to schedule
- They first employed an external consultancy company with experience of merging over 60 charities. However, the team the company provided didn't work well with the partners because they failed to convince that they understood the partners' work. This led to a breakdown in trust and a loss of confidence.
- In order to deliver the merger, they decided to finish this relationship and engaged an internal Change Manager
- With financial support from Esmée Fairbairn Foundation, they contracted a known and trusted senior dance consultant as the partners' Organizational Change Manager, working for the equivalent of 3 days a week for a fixed term

9. Keep communicating

- Discussions had been going on for a long time by the end of 2014. Internally lots was happening, but externally in the sector there was worry and confusion as to what was going on.
- In April 2015 Dance UK organized a major industry wide conference in 8 London venues, involving over 125 speakers, over 600 delegates and free live streaming to audiences nationally and internationally

10. New website and CRM / database, new name and branding

- Selecting a new name was particularly problematic. They organized a visioning away day and a session on the name with Chairs, Directors and Board members led by an independent facilitator. They then organized a further external "naming session" with funders, donors and corporate sponsors in response to passionate battles about the name from the partners.
- Dance UK's Director of Development secured funding to buy a new database to merge all the partners' data and drive future fundraising campaigns

11. Appointing new Chair and Chief Executive

- The final 6 months of the merger saw intense activity, with the search for the new CEO and the transitioned exit of the existing Directors

12. Launch of the new organization

- On 7 December 2015, coinciding with Dance UK's AGM, the new name, One

Dance UK, and the new Chair were announced.

- Though the legal merger was still to be completed at the end of the financial year it was important to keep communicating AND to demonstrate success and progress to funders
- The guest list and speakers list for this event was vital
- The event was over-subscribed and they had to take a second venue at the Royal Society of Medicine to fit everyone in. They also live-streamed the event.
- Membership organizations carefully planned voting meetings at AGMs or EGMs to pass the merger

13. Post-merger

- The work hasn't stopped once the merger had taken place. It takes time to develop the new organizational culture and vision.
- Close monitoring of finances and systems is required to underpin the effectiveness of the new organization and guard against instability or negative fall-out following a period of great change

Appendix C: Sector Interviews

1. Brandy Leary: choreographer, collaborator, dancer, curator, artistic director

- involved with small to mid-sized arts organizations - in public spaces, architectures, in theatres and work a lot internationally in Europe and India
- serve on juries (TAC operating), 2 to 3 shows per week as audience member
- enjoys seeing stuff outside of scope
- three years ago international was critical, but there is a lot more domestic support recently
- sector is shifting to new locations (outside of theatre) – my success is partly attributable to working in 3 distinctly different contemporary modes, and being easy to work with (have my shit together)
- positioned as a maker and employer (I employ a lot of people), an advocate on policy, gentle way of bringing up the amount of unpaid work in the sector, institutional poverty downloaded from larger institutions, politics of our current moment (dance can often ignore this, focus on aesthetics)
- pushing the boundaries of what is defined by contemporary dance (not just European traditions)
- lots of work, lots of progress and support
- all of the Councils support me, TAC provides operating, OAC may offer operating, slides under dance and interdisciplinary under Canada Council, Metcalf Foundation, my board (very passionate, active, fund raise, develop audience), audience and community (show up in the circus community, contemporary arts, Indian dance community)
- people in dance need an incredible ability to be resilient, exhibit grit
- I have a belief in shared resources (having a space allows a home base for artists to work from)
- problem solver - worked through difficult times (Harper), collaborative resources, respectful and transparent conversations
- ethic of paying everyone
- CADA-ON - member when remember to do so (training subsidy is important - a lot is international so ineligible though), refer to professional standards but also have problems with that as modelled on ballet but not responsive to different modalities of working and has stranglehold as reference - disrupts other ways of working - mono-genre toward one kind of training - like that the Board of Directors is all dancers, do advocacy
- CDA - new relationship, member because of CADA - confused by what they do - like Kate and what she tries to do, Kate really owns what she doesn't know and wants to create different conversations, attended roundtable at CDF which was great but long tables
- how we are together in space is important
- DUO - set us up, our charitable status, NFP status, got us rolling - if you give them the right timing they can help with a lot of things, lots of leadership shifts and didn't need to rely on them quite so much so pulled away - mixed feedback from the market, really like Robert Sauvey, smart, wants to make things more efficient, wants to serve
- SADAC - South Asian dance alliance - not much happened but the right kind of progress
- DTRC - great, haven't used their services, haven't needed them but mostly service ballet dancers but starting to look at what that is for others (traditional Indian dancers), not just ballerinas getting their real estate license
- all performances should be free - so more money needs to get into the sector from government
- more resource sharing and partnerships that are of value for all parties, many look good on paper but aren't, want to see everyone paid a living wage
- international touring is built on marketplaces that slam people into circuits
- start addressing the architectures of performance spaces - start to accommodate different ways of presenting (expensive now)
- we need more multi-functional spaces
- we need to cultivate curiosity for what we don't know
- shift in Canada Council will be positive
- being an audience member is a practice - is a curiosity - remove some perceived barriers to both audiences and presenters - no one is doing this now

- regarding audience as a collaborator - even in the most traditional mode - organizations are most comfortable in binary and in quantification
- physicality matters, but also an example of live transmission, idea of ritual, ineffable quality of coming together, and when dance moves to screen it becomes a different genre
- not about liking and not liking - irrelevant
- fluency in being an audience member - embrace the paradox
- talking about liminal spaces and innovation in body and ritual and at same time do grant writing, visioning and brass tacks - they are not incompatible and they feed each other but we tend toward selecting one

2. Jacob Niedzwiecki: dancer, choreographer

- my home discipline
- started dance training when 4 and continued without break until end of professional career
- in and out of the world, in the National Ballet School in conservatory training (7-9) after grade 9 went to public school for the arts, did first professional work in high school, returned to National Ballet School for 2-year post-secondary, non-parchment, performed 3 years with National Ballet as dancer
- three stress fractures, left ballet, stopped performing, since then active as choreographer with occasional performances
- ballet land is where I grew up - strange place, can't seem to stomach it full-time

- don't make living from dance, make fair share
- not currently a member of any national service organization
- in ballet land, the two major organizations are National Ballet School and National Ballet
- CADA has affected work and how I work because they publish minimal fee standards, for independent, non-union performers
- CADA provides a floor - voluntary standard but granting bodies use it as a "are you serious" check for applicants - CADA is influential with granting bodies
- sometimes there is a distinction between commitments and delivery (no compliance in place because not a union)
- CADA offers discounted rates for shows - actually not sure if I'm a member of CADA
- the DTRC - only with company for 3 years so decided not to join DTRC (was waiting until year 5) and under the rules it wouldn't have helped me because I wouldn't have been a member long enough
- ballet is one of the few disciplines that supports serial career rather than parallel careers - idea that DTRC is founded upon - job pays for a while, unable to do that job, not even close to retirement age, what are you going to do about it?
- the answer for too many dancers was self-destructive and saw people take their own lives - catalyzed to make a change
- e.g. dancer with National Ballet not as principal dancer, started doing taxes for

people, media production, dance-based stuff and now is executive director of a small festival - not retired, also became a character actor

- believe that DTRC ask that you sign a release to confirm that you are done with dance
- small grants available for before you retire
- sewing your own parachute - smart people do it early in ballet
- started film while still working at National Ballet, started doing web development because built on some high school learning and creative, hacky work and decided that needed to make a living somehow
- another example, hired out of high school, while she's in the company, in a stable position, she started making custom leotards, started getting signals that her time was soon to be done, accesses money to turn that into a business
- many go back to school
- Canadian Society for Dance - no awareness
- never had any interaction with CDA
- OAC is trying to create more regional dance associations - why, and leaves one person getting sinecure
- gang in London doing Flux Festival - good communication, talked about what audiences like, and we're going to do more of what they want - great
- Canada Dance Festival - where do they get their money/ support, what do they do? (Ottawa-based), how are they constituted?

- right now I want someone to take my work to Montreal because that's the only place to have my work presented to international audiences (and strong domestic audiences)
 - I've had short films in Montreal, smaller things, and now have two shows that are ready to go - gone to AFTA to various people
 - still a lot of individual hustle to get things overseas (Berlin was a lot of work) - Canada Council helps with travel
 - DTRC has a purpose and a motivation and a real job to do - some organizations don't seem to have chosen a real job to do - a list is not a job to do - Broadway League is a good case
 - lack of support for entrepreneurial process and mindset is the big problem - is a big integrated structure the way to go?
 - being advised not to incorporate as not-for-profit but what the hell am I supposed to do? I have one patron and 2 or 3 potential other patrons but can't give because of lack of not-for-profit status
 - administrative requirements of not-for-profit status overwhelm the work - barely maintain coherence currently (3 disciplines, largely in different combinations) and adding not-for-profit requirements make things particularly messy
 - lose a lot of agility registering as a not-for-profit - in hindsight can look back and see a thread but challenge currently
 - umbrellas become a way to divert money to projects within large institutions - not ideal, complex, like trying to find a place to have sex when in high school
 - bookkeeping is a problem - creating a budget is fine, but sticking to it and registering, following up on it.
 - young company incubator would be great - this is work that can be done
 - finite lifespans, shared resources, shared administration
 - still dealing with dance boom of the 1970s, model was creator-driven companies, lots of money for touring, etc.
 - different place in eyes of public and audiences
 - RDQ in Quebec, if a member, daily class is 2/3 covered
 - in Ontario there are few classes actually available - huge problem for contemporary dance community - not as good as they could be - removes opportunities for networking, opportunities for foreign tours to draw on local talent - Quebec they fund it
- 3. Jacob Zimmer: it's complicated**
- relationship to dance is complicated
 - primarily as a dramaturge but also now coaching for making and producing
 - interdisciplinary theatre, started as lighting designer, Ame Henderson with public recordings 2004, Dancemakers 2008
 - Dancemakers would deal with individual commissions and individual artists as well as partner organization (Harbourfront) - intermediate presenters as well as presenters during touring
 - Ontario Dances - based on Quebec and BC model, OAC funding to support contemporary dance in non-GTA
 - sometimes the projects were weird or hard for audiences - worked with younger dancers who were then integrated into performances - focused on audience development
 - complex mix of organizations - DanceCurrent - went to presenting festivals and various community town halls - because at Dancemakers and interested in producing models - model seemed broken and was confused by that - was seen as tech nerd (Twitter in 2008) and so got invited to things
 - talked about technology as a dramaturge (how to make work and engage audiences)
 - interested in systems of it - try to push for more interesting works travelling
 - we need dance because it provides basic research and development into being human (having a body and taking space)
 - in the same way that physics is important and they don't have to wait for me to understand
 - good for people to do - is it more interesting to do than to watch - potentially only interesting to watch if you do it, so goal should be to get people to do it
 - specifically, contemporary dance - connecting community arts end and the contemporary/experimental end
 - useful to know that other things are possible - physicalities and movement - Don Burrows - people will

- dance a lot and asking a lot to have them sit and watch
 - pleasure of viscerality in watching it
 - the shift that hip hop has made is important - more people the better
 - Quebec nationalism helped the dance community (tourable across language, freer expressions of how free we are - experimental - refutation of Communist narrative - engaging with Europe, connecting to the Netherlands)
 - same reason that abstract expressionism got funded
 - also form of diplomacy with Quebec
 - there is a life span for dancers
 - CARFAC is interesting and potentially useful model for CADA - some seem to be pushing for CADA to be more like Equity but perhaps should be more like CARFAC
 - CanDance does commissions and helps to align tours
 - commissions are brave and will take unusual risks
 - Dancemakers wanted CanDance to come to the show
 - need to pitch it so you have 2 or 3 locations ahead of time
 - they made a show possible that wouldn't have been otherwise
 - in the future see a hollowing out of the middle - lots of people working together in a project way (Toronto Love In as a layer)
 - the big will persist (the ballet) but the middle may struggle
 - that which films/documents well will thrive (Instagram-friendly)
 - who's helping the project based work? Go to DUO for dealing with money and compliance questions, many don't know who to go to for marketing help
 - success can be attributed to posters looking good (part of the world)
 - Creative Trust, Metcalf helping out the middle - those programs (2.5 - 3 staff) but remain a primary receptacle of funding
 - "biggs" take funding, corporate sponsorship, grants and can continue to do so
 - middle is stuck space
 - habitual donor structures still exist but vitality and energy feels off
 - touring markets that open up can change things (Asia/India) but opening up of markets - who will do it?
 - conversations about which companies survive - European touring market has collapsed so things are harder - would get commissions from European companies
 - in an ideal future, biggs are funding project-based work as R+D work (money, not just access to space - people need to get paid)
 - fear will be that the smalls are making work, developing dancers which then get poached up to the biggs - want to see more movement between/along the value chain (UK theatre being a bit like that)
 - where dancers are able to contribute is important (physicality and specificity)
 - not infinite switching available
- 4. Kristina Lemieux: former head of CADA-WEST, organizer and more**
- common conversation with dance community in Vancouver - general discomfort with historical funding in which CADA receiving largest project grants from BC Arts Council, CADA now funded in arts service organization stream, similar issue with Canada Council - how that money came to CADA, what it was for, and what it did, for who and how
 - what kind of training was eligible - yoga and Pilates for example - some loved this, some didn't?
 - membership was primarily contemporary
 - why not flamenco, South Asian, etc.?
 - street dance also were structurally disadvantaged
 - CADA-WEST and CADA-ON has had conversations about merging or aligning more closely, but tensions and provincial differences made that difficult.
 - didn't want to merge - TSP programs distributed differently which would mean less money for artists in BC. In BC, province was more generous than municipalities, vice versa in Ontario
 - what is the CDA and is joint membership useful/justifiable?
 - name change was part of the process to consider CADA serving a wide geographical area (CADA/BC to CADA/West)
 - more useful service organizations are there to fund those that struggle to get

- funded and to support end of career
- uncomfortable about how much money goes to service
 - maybe don't have right competencies to run the service organizations
 - maybe not spent wisely
 - little work being done to align missions and ensure not duplicating services. Maybe this is about leadership and personalities therein
 - a lot of time wasted on politics, anger, bitching
 - few are making things more efficient
 - efficiency isn't a mandate that touches dancers
 - independent dancers and incorporated dancers (division here)
 - same things occur in theatre and classical music
 - active spirit of not collaborating in dance in Vancouver
 - training institutions aren't necessarily preparing dancers for work in the future
 - life-work skills course for dancers but wasn't renewed because it was too difficult
 - there was a creative entrepreneurship program, but lecture style and hence not skill building
 - starting a program - scaffold, but being very curatorial about who's in the program
 - On the Move offers opportunities for emerging dancers
 - same challenge in music and theatre
 - assumption that there would be operating and no teaching about contracts, being self-employed
 - graduating too many professional artists
 - shared platform is interesting opportunity
 - those that have lasting careers are smart enough to have hybrid or adjacent jobs
 - creating space to share and be together (roster includes 10 artists, and several companies and they all feel like they are alone, alienated)
 - make connections, know they aren't alone, hope and ways to find solutions
 - service might just be gathering hub and are currently failing to do (some their own fault, some not)
 - what funders/artists/presenters think they know about each other - lots of assumptions but many aren't true or are based on a partial understanding
 - the current assumptions are sometimes helpful
 - most dance in BC is grossly underfunded, inadequate rehearsal, cloudy underdeveloped work on stage
 - Jordan Tannahill - Theatre of the Unimpressed - fear of not knowing what it's about but curious. Boring theatre problem is similar in circularity, implications
 - talk-back is not an effective model - idea that asking questions and how we talk about dance needs to be shifted
 - for those uninitiated to dance scene, how would you get access, lack of reviews, ask audiences in dance to take enormous risks and it often doesn't pay off
 - if merging does happen it's not going to be about the west - it's about Toronto and Montreal. And it will be contemporary dance focused.
 - strength of Canada is the chunks - across the geography and within the cities
 - there is a look - also talk about Flamenco, Korean, South Asian, Indigenous
 - about western stage work primarily
 - if the CDA went away tomorrow what would happen?
 - under Shannon, CDA made great progress but less recently
 - gap about computers, cash flows, etc. - so how to speak to artists
 - building things into websites is just throwing money away
 - very interesting time in the arts - to be skilled as I am at this moment in time
- 5. Lise McMillan: dancer, administrator, organizer**
- not many administrators in dance in Winnipeg
 - I'm a dance artist, I perform for other choreographers, was a company dancer for 7 years, create own work that I perform in with other professional dancers
 - Winnipeg-based but part of national conversation
 - work in public schools as dance educator to integrate dance into curriculum
 - co-founder and co-director of Dance Post, fairly

- administrative work to help certain demands and needs that aren't being met by other service organizations
- in the last year, the Dance Post has seen a real change in the models of how training and working gets done
 - used to be the community members could take free classes but Winnipeg Contemporary Dance stopped them so The Dance Post created a drop-in class option
 - responding to lack of teachers, so engaging first-time professional class teachers, trying to create intergenerational teachers (more complex demographic) - through the New Teachers Act - provide mentoring - and it's worked, one of the new teachers was hired by a dance company to teach classes (building out the range of what they can do to make money)
 - creating an online platform to gather all the performance, training opportunities so that professional dancers and general public can see what is actually happening in Manitoba
 - only two people running it but don't want to have to do the board management work, grant application work so haven't incorporated (fees for service then redirect to teachers)
 - different energy levels at different times of the year
 - sometimes 8 hours in front of the computer a day, dividing work, updating email but at least 1 - 3 hours per week unpaid
 - if classes, have to be there every morning to open the doors, keep the place open
 - provide some structure and shape to the local dance community
 - need to have dancers training so they can create work at the national level and also need to put the work out to the national community (so listing allows outside folks to see that good work is happening)
 - Winnipeg Contemporary Dance offered 5 weeks of studio time and had its dancers take classes (and funded it)
 - partnership with local studio, percentage goes to studio and money goes to scholarship for inner-city dancers
 - Royal Winnipeg Ballet uses us for their marketing - send activities to the event calendar - in communication but not in partnership
 - new dance diploma program also pays to take drop-ins
 - consultation with CADA-West (Jessica) about Manitoba - would get training subsidies - tried to get all the dancers to sign up but they haven't signed up (shift in how the community would/does function)
 - DTRC member and have used the services - career exploration grant and recently approved for the Retraining Grant and Subsistence grant
 - haven't talked to CDA but did an artist talk with Marc Boivin (performer and choreographer) and encouraged networking/ connection
 - RQD director - Marc Boivin - provided some direction
 - not a lot of touring work
 - harder to have work toured to you
 - Winnipeg Contemporary Dance presenting more local choreographers
 - harder for independent dancers to create and produce work and to know how to sell the work to presenters in other cities
 - presenters from other provinces are not likely to come see Winnipeg performances
 - younger dancers use Fringe to get audience and support
 - I am situated within the national dance milieu (have taken contracts in Quebec in other cities, national choreographers, so feel well-connected to broader community)
 - the Winnipeg dance scene is improving exposure nationally, more touring (such as SummerWorks, Canada Dance Festival, and at Fluid Festival)
 - need more funding to facilitate ability to create to make the work more nationally relevant
 - more funding so that creators can create more works - now takes about 2 years for a Manitoba dancer to get enough funding through provincial and federal funding - too slow, need to accelerate the practice as no momentum can be created with audiences
 - administrative support, more presenters and producers for dance in Manitoba
 - lots of crossovers with visual artists and this is increasing
 - trying to build a partnership with a Francophone theatre company - trying to grow/ expand their audience by presenting new forms like contemporary dance - more audience sharing
 - Royal Winnipeg Ballet is shifting toward issues (Aboriginal, social) with recent ballet Going Home Star

- Winnipeg Contemporary Dance doing the same
- independent creators are doing the same - I am a Métis, so looking for support for why Winnipeg doesn't have a contemporary Indigenous dance company
- not many recent Canada Council grants awarded to Independent Aboriginal dancers, or Aboriginal Dance Groups/Organizations
- lack of access to administrators may explain why few people are exploring new terrain, extending in scope
- applications, grant-writing and extending the practice creates work for artists without compensation

6. Nova Bhattacharya: choreographer, producer, etc.

- scarcity in the field over the last few decades has resulted in competitive tensions rather than healthy competition
- this tension can lead to many of the dysfunctions in the system
- those in the dance milieu also want consolidation of national arts service organizations, not just the funders
- raises the question of why are there so many dance service organizations at the table with artists
- challenge will be getting to a solution as most agree on the situation
- exploration has happened before including a report from Jane Marsland
- lack of consolidation is odd given the context (diminishing audiences and support)

- might be driven by a worry that staff would be laid off
- however, consolidation could mean that people would be available to support the industry
- pattern seems to be groups fighting for a piece of the pie and protecting themselves
- CADA is trying to get clearer and this is great
- the number of dance service organizations comes up in some meetings and not in others depending on the judges/adjudicators involved
- any dance service organization needs to be representative of the community that it serves
- intentional or unintentional patriarchal attitudes make serving hard
- language around scarcity leads to a lot of "we" and solidarity, but other issues surface frictions
- need an organization that will stand up and advocate for the art form
- failure would be if the organization didn't keep the art form at the centre - building for dance without any dance in it
- needs to take a role as a fundraiser
- Quebec is far ahead in many ways (structure/ money) but behind in others (conversations around plurality and diversity)
- ballet dominates the conversation everywhere
- non-Western traditions have some champions stand up to defend the practice but sometimes this doesn't extend to the artists

- this means that innovations are not pushed into the broader ecology nor into new/ existing audiences
- need to make resources available to create and sell content elsewhere
- need to develop a language that speaks to the community
- need support to catalyze production to make the work acceptable for big stages or else becomes a self-fulfilling prophecy or ghettoizes some forms

7. Paul Caskey: presenter, choreographer

- presenter - Live Art Dance Productions in Halifax - left the organization and now have taken up a post at Centre de Création O Vertigo in Montreal - transitioning from creation/production to a choreographic centre - for which there is no model
- France has models for this but North America doesn't
- working on the other side of the coin
- as a presenter mostly programming artists - developing relationships with artists, networking with peers, helping to book tours, making sure that there is a flow of activity
- now in the artist camp - trying to attract the attention of presenters,
- fairly uncommon to have people moving to the other side of the conversation
- not a lot of movement, not a lot of opportunity
- moved to Halifax because an Artistic Director role opened up - I need to jump on it because opportunities are really rare

- other presenting organizations show very little movement - people in roles for multiple decades - stagnancy sets in
- artistic succession is interesting - dance community in Montreal is up in arms
- O Vertigo has been funded at a high level - money has been going to Ginette, choreographer, and now that she is retiring there's concern about the lack of succession planning and how resources are allocated
- what dictates flow of activity - resources - access to get on the road and to compete for a very limited number of presentation opportunities?
- as a presenter in isolated community - increasingly difficult to coordinate with peers to make things happen - I'm interested in artist x, someone else is interested in artist y, need to develop partnerships (3 dates in 3 different cities)
- ratio of available shows to tour vs. presenting opportunities are skewed
- why scarcity of presenting opportunities - dance is expensive to present, hard to break even, vast majority don't, resources have been throttled, Canadian Heritage has tried to increase the number of players - Live Art Danse - contemporary - in direct competition with blueberry festival in Annapolis Valley, makes it hard to compete
- what policy argument is being made? Heritage vs. symbolic novelty
- no change in direction at top of organizations, lack of new resources
- moved from Studio 303 - founded in 1989, a real incubator, almost a decade to get any significant funding, funding artists, stretching of boundaries, in the perspective of broader ecology - they were the grassroots
- funding shifted from Canada Council to Canadian Heritage - you better not cut "me" to give them (Studio 303) \$4K
- discombobulation between mind and body is pressing on meaning
- as presenter most connected with CanDance and CDA (though peripherally - watching not participating)
- RQD also is an important player in addition to Atlantic presenter's association
- network of networks meetings - CanDance, Ontario Presents, Atlantic Dance Presenting, etc. would meet at the same time - Canada Council funds network meetings
- shift to approaching them as buyers rather than partners
- different hat is all
- have been living in Halifax for a decade, and exclusive access to contemporary dance
- Montreal has new spaces opening up but not necessarily more presenting opportunities
- 10 years from now - more presenting opportunities
- flood of artists dumped into system that is already overloaded, then getting attention, system is overloaded, more presenting opportunities
- what drives more presenting opportunities? Audience development (DRQ - 20 years ago, part of the resources available were to defray risk of presenting, but also received money to do community outreach
- need for each level of government to take a leadership role in expanding that dialogue - supporting arts programs in schools, arts-positive language, national heritage instead of always being positioned as a drain on the system - poor cousin - art as broccoli
- some fear about the decision to eliminate the arts credit, move to relating dance with sport - both celebrate the body's ability, where it gets dicey - competitiveness, increasingly dance is becoming competitive as well (historical dance school in Halifax has declined in repute), focused on competitions, excelling, not so much on expressive capacity

8. Tina Fushell: producer, teacher, dancer, choreographer

- keynoted at On the Move - came through CADA
- teaches at George Brown - wants to help next generation of dancers
- worked freelance for over 10 years → has things to say and words of inspiration
- need to make them aware that they are probably not going to get a job in a company - expectations are sometimes out of whack
- lots of thinking and concern about money, funding, public interest and audiences
- member of CADA, CDA and DTRC, currently CADA member of the month
- CADA serves as a great advocate of dancer rights -

wage levels, subsidies to support development (including things like gym memberships), platform for dancers to be heard - community meetings, address issues (like the Rihanna video)

- CDA - member from reciprocity agreement with CADA - they have community meetings
- CDA has a strong policy role but not completely sure how and about what - CDA makes sure dance has a voice, audiences are rebuilt
- trusts the people at CDA so not so worried about what is happening behind doors
- DTRC is phenomenal, retraining program is great, gets to still continue to dance but got support to find other work - also help with very simple things - driver's license, taxes, etc.
- contemporary dancers are often quite engaged relative to other disciplines
- DTRC does a good job of capturing the wider community
- CADA is probably 70% modern dance but few commercial dancers are there
- DUO helps with grants and whatnot - used to be able to copy VHS tapes there, rent a mailbox
- would be great to have one big shared space - conversation in one place
- a museum of dance would be great
- CanDance - went on their website last year - how do I get this out there? There was a video on how to approach presenters - going to Montreal - what to know and

how to present yourself - amazing service

- biggest challenge is to create more opportunities to present - 1/10 acceptance rates
- people in dance are getting very good at doing things that aren't dance (grant writing, networking) but it is still very hard to get work seen
- so many of the resources are jury-based and controlled and application based
- administrative support would be great
- project-based approaches struggle to thrive due to the nature of resource allocation and the rules
- would be critical to get more work in front of non-dancers
- more opportunities to work across sectors (visual arts, museums)
- how to get the general public more engaged in dance?
- in Europe, choreographers represent a voice and a perspective on the work and are pushed to do so
- Canada lacks a coherent voice to present to foreign audiences
- the sector is highly resilient but perhaps not coherent
- biggest fear about a single service organization is that some things that used to get done would stop getting done → passing the buck becomes easier and accountability less transparent
- would love to have someone fighting for a larger cap to subsidies, loud voices in different conversations, more job opportunities

• dancers in a decade will need places to work and training in how to design a career path

- many coming out of school don't know what a grant is, don't understand the economics of the work
- having someone read their bio or resume can be enormously helpful
- need to talk to people about the pros and cons of incorporation, the application process
- need better and new platforms to get work incubated and presented
- there is a dance diaspora in Canada and regional service organizations don't always reflect or support the particular culture and character that is present in regional work
- super proud of regionalism but there isn't much support to encourage regional voices - there is a homogeneity of dance

9. Soraya Peerbaye: arts, arts management and cultural policy and program development

- former dance officer at the Toronto Arts Council, and equity officer at Canada Council for the Arts
- long-time advocate diasporic artistic and cultural practices
- has worked with a wide range of independent dance artists and companies
- producer of the inaugural Body Percussion Festival
- co-founded the Verde Viento Collective to support contemporary explorations in flamenco

- currently Program & Curatorial Co-Director with Anandam Dancetheatre
- working as consultant, supports strategic planning, outreach + mapping in dance
- worked with policy and program management
- approached by Canada Council looking at diversity, representation in the arts, looking at equity
- left TAC in 2012 and working as consultant in arts field - collaboration, curation - project management, etc., support for companies
- I've worked with dance service organizations - consultancy in various areas, strategic
- how well is dance supported in Canada? I don't know in terms of level of funding, maybe one of those art forms that sometimes too difficult to appreciate, because it is abstract - the body, wordless - a degree of anxiety about contemporary dance because of nature of relationship to music, choreography, etc.
- way forms of creation occur is opaque - poor cousin to theatre
- haven't seen through the changes in structure (ensemble structure that employed dozens of dancers, has devolved to high number of independent companies that create work on a project basis)
- what does it mean to have presenting spaces that service individual companies vs. broader milieu - R+D can happen in theatre but trickier in dance - ever-shifting?
- the sheer number of companies exceeds the resources
- choreographers are more akin to visual artists - individuals
- framing around ballet then contemporary dance that is European, cultures-based dance - everything else gets organized as traditional, classical, culturally diverse; now to a lesser extent folk, ethnic, or other
- presenters aren't as informed as they could be in the field to critically look at the wider contemporary dance community (innovation in contemporary Indian dance for example)
- jury tables still carry biases - professional dancer works 9-5, not 2100 - 2400.
- challenged by who gets access to conversations - R&D opportunities, choreographic development initiatives, Banff Centre, etc. - what is funded in terms of training, professional development, mentorship
- whose interests are served by current model? probably nobody - white contemporary dance audiences are also declining - Caribana has huge audience for contemporary African dance but considered outside or on the limits of ecology- diminishment of relevance of dance, presenters
- what is Canadian dance? what is contemporary dance? what is professional dance? - these three ideas are interconnected
- talking about hip hop - huge popular influence, contemporary draws on it, but not seen as professional - racialized concepts
- not being addressed by NSOs - locked in models of diversifying membership as question of outreach, not looking at political factors that are dividing/isolating communities, don't have resources to do the work that they need to do, need to educate themselves, need to be on the ground, not office-based, interacting with different communities
- roots syllabus [e.g., http://www.huffingtonpost.com/entry/this-roots-syllabus-should-be-required-reading-for-all_s_574ee3d0e4b0af73af95db7e] - referencing the literature to provide a shared resource and language
- need an active curiosity and learning process about that
- art service organizations - internal biases training
- using models from the 1980s of managing PR and internal representativeness rather than addressing broad systemic patterns that diminish the power of the form and the sector
- worked for CADA as consultant but need someone on staff that does this - the work should be core to organization
- presenters pay attention to what's trending - try to make space for what's happening but wider base isn't always there - not just being there when it happens, but being ahead of it, contextualizing it, etc. - always describing African dance as energetic, Indian dance as ancient - willingness is there, curiosity is emerging, but trying to figure out how to bridge spheres of conversation, knowledge
- last 10 years has been slow, incremental, actively held back - enough momentum now - social justice, aesthetic development of Canadian dance, might actually create a breakthrough

- new funding model from Canada Council is really good and will promote this shift - a real catalyst
- desired future state - in 10 years we have a more inclusive, more relevant and more exciting sense of what Canadian dance is and who we are - international recognition, domestic recognition, audiences, presenting - but more relational thing - ability to see your work in relationship to other things - Indigenous contemporary dance in relationship to Australia, NZ, etc.
- African dance relating to front line dancing at Black Lives Matter events
- what are you a part of - see yourself in an ecology - whether you see yourself as traditional or innovative
- the number of artists who are working is increasing - producing too many dancers for the marketplace, having ramifications on how people make work - people shift from performing toward becoming makers - may not be supporting the strongest artistic voices to be makers
- large independent community of makers who are trying to make themselves seen, build a relationship with audiences, and present
- the dance ecology feels limited and exclusive for those not inside
- there are big issues with Dance Ontario - dance weekend is great, commission work to do Fleck, represent dance schools at the provincial level but Dance Ontario doesn't share information with non-modern dance organizations well - feels like someone isn't doing their job - urban/hip hop/street dancers need to be let in
- frustrated at lack of outreach at Dance Ontario
- individuals are the ones that are sharing information but outside of the Dance Ontario institutional structure - individuals are important, but having an institution rely on external individuals to do their work seems unsustainable
- Equity drives me nuts - tried to withdraw, but didn't do it well, but now still a member as choreographer, and have had dancers withdraw because of it - dancer wanted to be engaged as non-equity (money not the issue as equity money was there) because of the hustle - independent contemporary dancer (many non-equity dancers)
- Equity becomes an albatross because of one past piece
- Equity seems to only care about fees, even paid-for self-production
- CDA doing great work, Kate is great leader, but just at a beginning of the conversations
- DTRC - particular narrative at play - ignore transitions in other disciplines
- On the Move does workshops about non ballet/contemporary as outreach - no effort to bridge community - would never do something like this for ballet and contemporary (unexamined bias)
- not anti-union, deeply appreciate the gains made in ballet, so want to see unions work but frustrated by current state
- Dance Ontario is also involved in lobbying, advocacy but not sure what the benefits are (they make a physical list but not curated - membership fees are quite cheap)
- hardline contemporary work on the boundaries - ethics and politics and the human body - not just a representational work, shifting to less passive audiences and the centre is gradually infused by new ideas
- Shared Charitable Platform - tricky but potential to be very helpful
- Generator doing some interesting work, building capacity of artists as producers
- RISER project which is trying to capitalize on the venue spaces and get those resources to independent artists is also an interesting model

Anonymous (across interviews and includes two fully-anonymous contributors)

- there's no homogeneity in terms of how it's working across the country because the ecologies are very different
- the main spaces, Toronto, Montreal, Vancouver, are facing different challenges and opportunities
- Quebec situation is particularly different although it's international impact is less dynamic than it was
- agree that national service organizations are doing good work but may have hidden struggles (DTRC is struggling with business model, demographic is expanding, ballet story is not the only one)
- signing your career away to make that transition is tough with the DTRC

- IPH model at Dancemakers was trying, O Vertigo is another example of change and innovation
- invention is happening to get work in front of people
- talking about entrepreneurial, social innovation, other ways of making money, some are making money, but fundamentally the thing that's going to make it work is the relationship between the 'artist' and the 'presenter'
- who does that job? Festival-like moments, Canadian Dance Festival, FTA does that, audience and market development fund from Canada Council to bring in presenters around existing concatenations
- I don't have a clear sense that audience is a problem - lots of folks don't feel that there is scarcity but the competition to grab attention is intense and a very specific skill set (who develops this skill set - reputation, exposure, trust, more likely to support - intra-artist)
- very personal - people matter intensely
- funding ideas by smart people, human component plays a key role (can they execute, can they internalize the complexity)
- urge to self-preserve and to compete for funding, project support, scarcity
- vertical and horizontal forces are at play (vertical frictions include elitism, power, hold on my agency) sets up a dynamic that's me vs. you and then horizontal space to work across languages and voices to co-exist but not an unlimited source of resources
- constantly tension between the two and service organizations often focus on one axis and not the other
- if the criteria are the marketplace, then the solution is to graduate fewer people -- but the criteria aren't just the marketplace
- horizontal is to build intelligent, mindful people of arts practice but can contribute to a healthy environment more globally
- how do you select who gets to keep the voice?
- broader potential voice - resiliency
- Createquity (<http://createquity.com/>) - dancers in particular, who can do work - privilege in the arts
- teaching dance has the same problematic - few folks are actually going to be practicing artists
- mergers are driven by efficiencies and resources - less duplication
- where is the external eye being focused, internal eye being focused, Vancouver is in interesting transition, makeup of the potent voices at the time - Dance House (VAN) large scale international work (happen to be 2 presenters - similar to Danse Danse in MTL and Canstage in Toronto - Matthew Jocelyn- scale or work)
- Holy Body Tattoo started in Vancouver
- Mirna Zagar - Dance Centre - strong opinions but strong local connection
- small, nimble voices have international voices (Ame Henderson), Crystal Pite (Vancouver), Montreal (power of 80s and 90s is shifting - Marie Chouinard)
- disparity between the ends is larger - no longer as robust a middle space anymore
- leery of homogenization of perspective in dance (Montreal is a different space then Vancouver)
- it's a place where you know there's a variety of expressions and you have to find it - opportunities to connect international audiences
- curatorial vision of those making the choices public - local artists have to be complicit in that - role and responsibility - provide the materials of accessibility - presenter no longer takes it on
- find the moments of resonance - the thing that pops up for them - communication piece, need to know that things exist (can't make a choice unless you know you have it, make it experiential)
- people are interested in difference but helping them find that difference
- geographic expanse offers challenges and opportunities
- CanDance - weird feeling that everything is controlled and that's that - I know it exists but never had interactions with it
- Dance Ontario - unclear about what they do other than Dance Weekend, still print a brochure, on paper, that I'm still listed after 6 years of not paying and can't argue for the \$60
- CanDance is a bit like a cabal
- Dance Umbrella of Ontario - generally seen as hapless - good people don't seem to stay there long, people who

don't earn enough to pay people end up there – used to be some nice meetings and facilitated connections

- Dance Ontario - give money to make pieces, run a listing, really easy to communicate to the dance community - for example, only dancers go to a lot of dance shows, but give money which is great
- DUO and Dance Ontario don't have much of an entrepreneurial spirit
- service menu at DUO is overpriced for what you get (process of unbundling?) - those that want can't take advantage, but the package of the stuff
- Dance Ontario is similar but not sure what they do
- graphic design and branding in dance is so bad and such a cliché (logos, visual identity)
- exploration happened with funding from Trillium
- CADA thought that Dance Ontario was too resistant and were worried that CADA's work would be swallowed or lost should consolidation occur
- there are many that want to clean up Dance Ontario
- Dance Ontario has reasonable fees, which leads to many members as the value is there but there are opportunity costs - would another organization with similarly reasonable fees be able to do more to advance the sector
- there is a tremendous sense of treading water
- "this is what we're doing, this is what you do"
- use private listservs because only place to get well-curated

opportunities, Dance Ontario offers no curation so very hard to sort through - not useful for audiences, useful for 'super fans' but that's about it

- can handle producer/director role but as soon as ACTRA is involved then a full-time producer becomes required - kills small work



Appendix D: Recommendations and Commitments

- Identify 1-2 individuals who are willing to take the initial lead, i.e. who will send out the invitation to a collection of dance organizations, asking if they are interested in discussing a merger or sharing services, resources, activities, etc.
- Identify champions in the organizations that are interested in merging
- Hold a meeting of the “champions” to discuss what might be shared and how
- Focus on: early career outlook, broad strategic plan, access to expertise, inter-sector exchange, location, good relationships, underdog style, gregariousness, good dance, nimbleness, bodacious vibes, dreaming big
- Change bylaws
- We = dancers, presenters, funders, administrators
- Serving “community” general public audience
- On a continuum: start the dialogue; have concrete objectives; plan; move forward; clear intentions; don’t be afraid to name the hidden fears; think outside the personal or organizational; be specific; be open; seek outside expertise; accept failure; commit to the whole process; lead and allow yourself to be led; do what you can to make real change possible
- Dance service organizations need to pool resources and eliminate redundancies: directories, newsletters, and contradictory advocacy
- Dance service organizations must share staff (bookkeepers, fundraisers, HR, membership)
- Dance service organizations need to partner on professional development and mentorship
- Compare missions, programming, memberships, funding sources, etc. of the dance service organizations to identify duplication, cross-over, collaboration potential, and viability
- Hear directly from the dance community about what they want and need to succeed and what shape they want the industry to take
- More facilitated conversations with experts/neutral parties from outside our usual conversation
- Report back to your Board from this 2-day conversation
- Reflect on how these discussions have sat with you
- Take stock of who might be interested in taking this conversation forward
- Apply for more funding for a Stage 2 dialogue
- Do an internal examination of your own organization (What are you doing well or not? What are the gaps?)
- CADA-ON and CADA-West to continue conversations about where and how services/structure might align, especially with regard to federal funding/concerns that operate on a national level (that don’t change under provincial conditions)
- Receptivity
- Decision on whether we want a ‘bucket’ and what will go into it
- Pooling of resources that can be identified as shareable, and would be most useful to be shared, i.e. data, business administration, accountants, lawyers
- Using the strength of the volume of our entire membership as one
- Recognizing the need for specific services to specific specializations in the dance community/in our collective membership
- Listening
- If ‘they’ want A but never show up for A, why keep trying to deliver A?
- Research collaborative/merged business models and theoretically test drive each for the dance community
- Start answering questions, perhaps through a survey of ourselves:
 - What services are currently offered by all groups?
 - Which services overlap?
 - Which services are redundant now?
 - What are the different organizational needs of each group?
 - What services are needed by the dance community?
- Simultaneously, a conversation around shared spaces needs to happen. There are creation/production organizations outside this group that will also be interested in that conversation
- Keep talking!
- Dance service organizational mandates should expand to include community dance, dance educators, and dance students

- Dance service organizations should partner with equity-focused dance/performance collectives and organizations to develop and expand their equity mandates – they must avoid at all costs picking up temporary equity/token programming from non-equity focused organizations in order to develop their equity strategies (e.g. Do not consult non-disabled dance educators as representatives of disability arts and aesthetics; do not accept a disability-themed show or program as evidence that an organization has disability arts expertise, etc.)
- Dance service organizations must take seriously urban and emerging dance forms and preferences, and advocate for diverse forms of dance across educational, funding and presenting sectors
- If dance service organizations do not expand their membership/mandates in these ways, they will likely cease to be viable
- Consider collaboration opportunities that might exist outside: dance, Canada, and/or the arts
- Don't forget about expertise within community while looking outside for advice and guidance
- Thought and action, dialogue time, dream sharing, notes, good cheer
- Keep in touch with One Dance UK to keep abreast of lessons learned
- Look at the mandates of the national dance organizations – where are the natural fits?
- I will take the idea of merger/ new collaborative working models and the discussions we've had over the past two days to our board retreat
- Fill the empty chairs of those missing from the conversation
- Decide on an exploration team that will look into/explore these discussions further
- Talk to other stakeholders about these two days and get their feedback on the idea – do they want to be involved?
- Can we find a few small steps we can take towards a new collaborative working model, otherwise nothing will happen as we go back to the busyness of our own organizations
- People with a sense of organizational history be welcomed into conversations so mistakes aren't repeated and wheel is not reinvented
- All service organizations go back to home base and have 'what if' conversations about possible new/ merged structures (What is essential and unique? What is duplicated? Where could administration be merged without loss of service?)
- Determine each dance service organizations appetite and capacity for a new collaborative working model and merger of dance service organizations
- Be brave!
- Continue the dialogue
- Understand new business models
- Go see more dance! Support the community
- Research and data collection
- Carrying on the conversation
- Do good social media work
- Create opportunities to partner with artists
- I will talk to my colleagues
- Take notes, collect ideas and share/discuss them
- Be open to furthering the conversation
- Talk to Caroline Miller about the presenter's response and contribution to the 5-year process – how are they supported by One Dance UK, what were the specific fears and concerns of the presenters?
- Read and learn more about systems, etc.
- Investigate, probe, think, dream of many possibilities
- Share and discuss with colleagues
- Deep dives with my boards
- Look at my/our specific fears and concerns – dig down

QUESTIONS PENDING

- Ask yourself, does it have to be SO hard? Who should lead? What would happen if we just stopped?
- What if we started from scratch?
- Who are we serving?
- What are we in service for?
- Are dancers the soldiers or the angels?
- What brings us together?
- Are we serving dancers or dance?
- Should we wind up?
- Who is still interested in examining this?
- What could a new dance hub look like?
- What is the philosophy?
- Who leads?
- Who follows?
- Who is not here yet?
- What are the politics? (self interest, community interest)
- What is the structure of the space (physical, emotional, psychological)?
- Who must give up the most to become involved?
- How long does it take?
- Where is the future? The past? The present?
- Is it an exercise or a reality?
- Back office or store front?
- Looking in or reaching out



Aerial photo of Peyto Lake, Banff National Park,
photo by Paul Zizka.

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