

Survey Summary Fees & Rates - Dancers

*This is a document to summarize the data collected from Dancers Engaged in Dance Work, with information relevant to past two years, 2009-2011. This information is based on the 51 surveys completed.*

**CADA/BC Membership, Documents & Services (1, 84-91)**

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Among the 50 Dancers surveyed, 90% (45) are currently CADA/BC members, while the other 10% is comprised of non-members or those who plan to join. There is a strong correlation between those who hold a membership and those also taking advantage of the documents and services that CADA/BC offers to the dance community. As demonstrated in the survey, 75% of all members use at least 3-4 of the documents or resources offered by CADA while among the non-members, only 2 Dancers utilized a combination of the 1-2 of the documents or resources. The figure below illustrates the utilization of these Documents and Services for both Members and Non-Members.

**The Fees and Rates Standards Document**

Utilized by 73.5% (All members & those planning to join)

**The Basic Dance Agreement Document**

Utilized by 57.1% (All members & those planning to join)

**The Training Subsidy Program (TSP)**

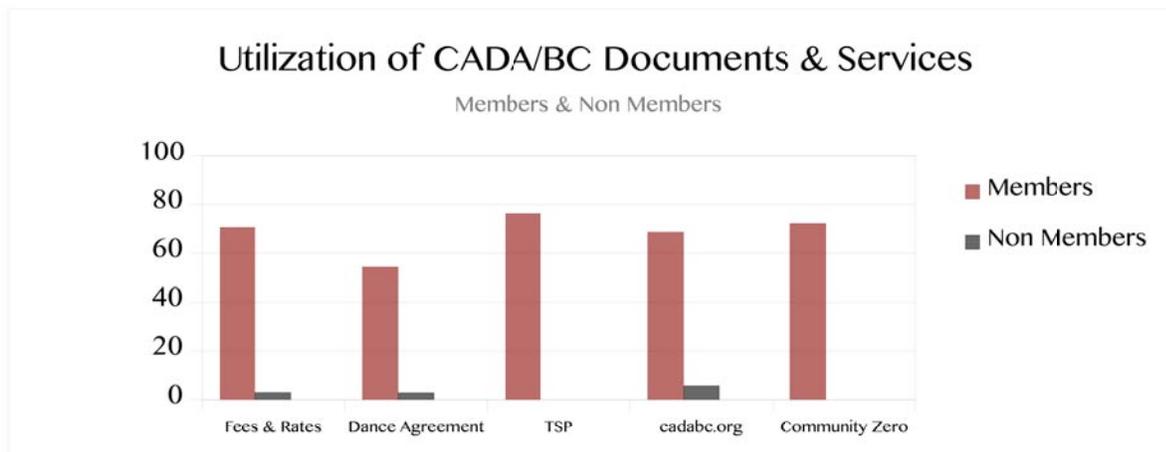
Utilized by 76.3% (Can only be accessed by Members)

**[www.cadabc.org](http://www.cadabc.org)**

Utilized by 74.3% (All members & those planning to join, apart from 1 non-member)

**Community Zero**

Utilized by 72.2% (Can only be accessed by Members)



Feedback was generally positive when asked about cadabc.org and Community Zero. Most appreciate the information available regarding classes & workshops, auditions and other dance opportunities. The ability to post and access other postings is popular among dancers, as it promotes involvement in the dance community. However, a few comments indicate that cadabc.org and Community Zero can be occasionally awkward to navigate & not maintained with up to date information.

## Genre, Training & Career (2-5)

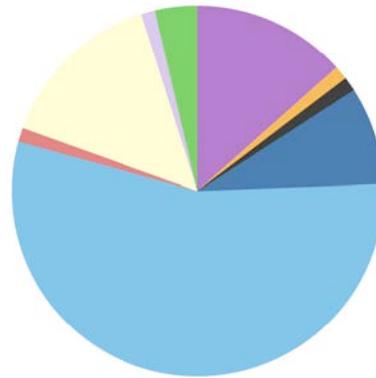
Vancouver, the Lower Mainland & centres with populations upwards of 100,000 are the place of residence for 90% of the dancers surveyed. A small amount live in centres with populations less than 100,000 or split time between both.

The percentages are quite balanced when looking at those dancers just entering their professional career (under 2 years) and those who have been working professionally for over 20 years. However, the bulk of dancers surveyed fall into the category of 2-20 years of professional work.

Contemporary was shown to be the predominant style in which most dancers work professionally (90%), with Dance & Media, Ballet & Urban accounting for 60% of professional work. Interestingly, most of the CADA/BC Members (96%) work professionally within the Contemporary genre. Aboriginal, African, Classical Spanish, European Folkloric & Percussive styles account for a small amount of professional work, occupying only 14%.

### Professional Dance Work - Genre

- Aboriginal
- African
- Ballet
- Classical Spanish
- Contemporary
- Dance & Media
- European Folkloric
- Percussive
- Urban

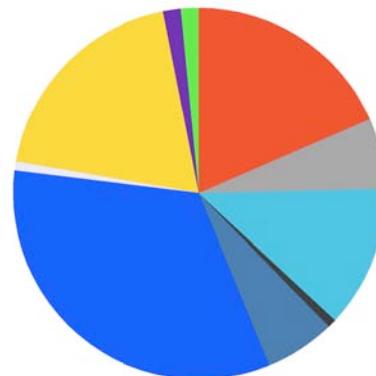


In keeping with this theme, the majority of dancers train in contemporary, or a combination of 2 or more styles including Ballet, Urban and Yoga/Pilates. Training in other styles (Aboriginal, African, Classical Spanish, European Folkloric & Percussive) once again, accounts for only a small percentage.

\*Many of the percentages overlap since most Professional Dance Artists work & train in multiple genres

### Professional Training - Genre

- Aboriginal
- African
- Ballet
- Classical Spanish
- Contemporary
- Dance & Media
- European Folkloric
- Pilates
- Urban
- Yoga



**PAY - Rehearsal (6-29)**

Dancers were asked to identify if the payment they received for rehearsal time fell below, within, or above the CADA/BC Professional Standard Range for Hourly & Weekly Rehearsal over the past two years. Dancer Exclusivity & Apprentice rates were also documented. It should be noted that most Dancers have been paid a combination of rates (ranging from below-above), with a fair percentage not having been compensated in either manner within the past two years. Overall, the majority of payment fell either within or below the Standard Range, with a small percentage exceeding the Range.

**The CADA/BC Professional Standard Range for Hourly Rehearsal:**

**\$22 - \$30 / hour**

Dancers paid within: **35.9%** (average \$24.85/hour over 5 engagements)

Dancers paid below: **73.5%** (average \$18.20/hour over 5 engagements)

Dancers paid above: **20.6%** (average \$96.25/hour over 5 engagements)

**The CADA/BC Professional Standard Range for Hourly Rehearsal, Apprentice Rate:**

**\$13.50 - \$18 / hour**

Dancers paid within: **7.7%** (average \$16.00/hour over 5 engagements)

Dancers paid below: **45.5%** (average \$0.00/hour over 5 engagements)

Dancers paid above: **0.0%** (no data)

**The CADA/BC Professional Standard Range for Weekly Rehearsal Fee:**

**\$550 - \$1000 / week**

Dancers paid within: **60.0%** (average \$713.20/week over 5 engagements)

Dancers paid below: **47.1%** (average \$412.80/week over 5 engagements)

Dancers paid above: **5.9%** (no data)

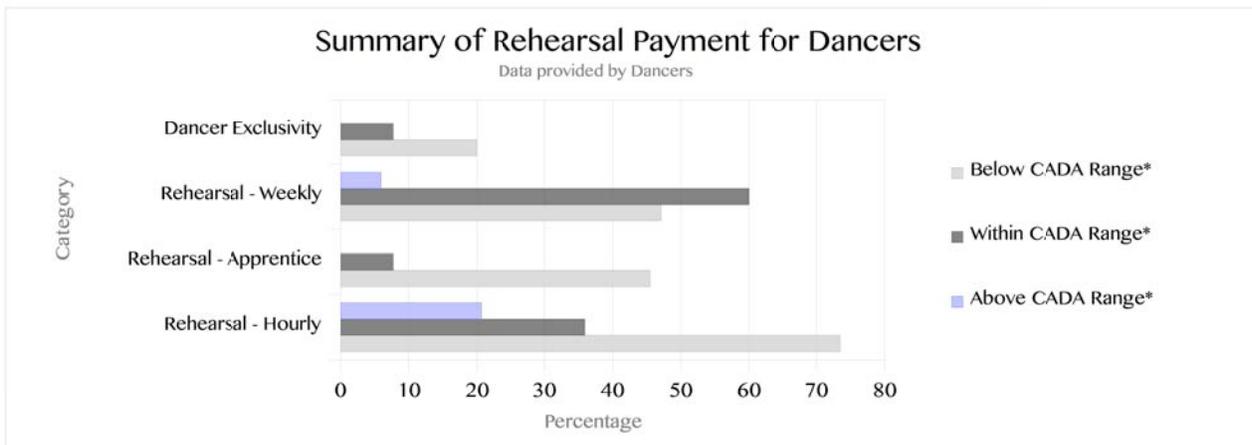
**The CADA/BC Professional Standard Range for Dancer Exclusivity Rate:**

**\$797.50 - \$1087.50/week**

Dancers paid within: **7.7%** (average \$975.00/week over 5 engagements)

Dancers paid below: **20.0%** (average \$525.00/week over 5 engagements)

Dancers paid above: **0.0%** (no data)



\*See above breakdowns for specific CADA/BC Standard Range Rates

## PAY - Performance (30-37)

Dancers were asked to identify if the payment they received for performance fell below, within, or above the CADA/BC Professional Standard Range for Performance over the past two years. Although most Dancers have been paid a combination of rates ranging from below to above the Standard Range, the great majority have been consistently paid within the CADA/BC Professional Standard Range for Performance.

### The CADA/BC Professional Standard Range for Performance:

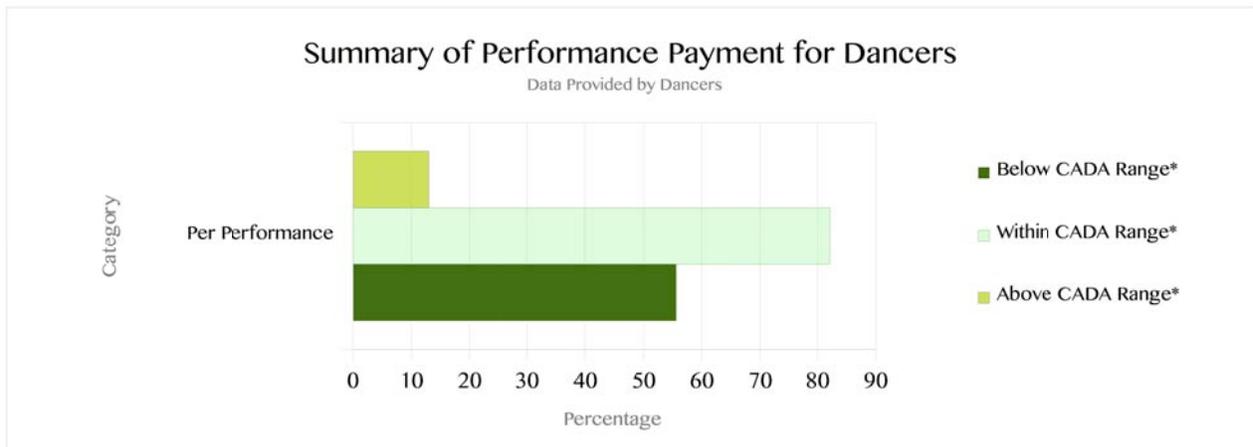
\$100 - \$300/Performance

Dancers paid within: 82.1% (average \$156.60/performance over 5 engagements)

Dancers paid below: 55.6% (average \$52.60/performance over 5 engagements)

Dancers paid above: 13.0% (average \$758.3/performance over 5 engagements\*)

\*Data unclear



\*See above breakdowns for specific CADA/BC Standard Range Rates

## PAY - Choreography (38-60)

Dancers were asked to identify if the payment they received for Choreography fell below, within, or above the CADA/BC Professional Standard Range for Choreography over the past two years. The data shows that most Dancers have been paid within or below the Professional Standard Range for Choreography in each of the following methods of compensation. As indicated through survey responses, the most popular method to compensate choreographers is per completed minute of choreography and in-studio rehearsal.

### The CADA/BC Professional Standard Range for Choreography per Completed Minute of Choreography: **\$150 - \$300 / minute**

Choreographers paid within: 37.5% (average \$194.4/minute over 5 engagements)

Choreographers paid below: 50.0% (average \$57.50/minute over 5 engagements)

Choreographers paid above: 7.7% (no data)

### The CADA/BC Professional Standard Range for Percentage of Budget Choreography Fee: **Minimum of 20% of Budget**

Choreographers paid within: 11.1% (no data)

Choreographers paid below: 50.0% (average 7.5% of Budget over 5 engagements)

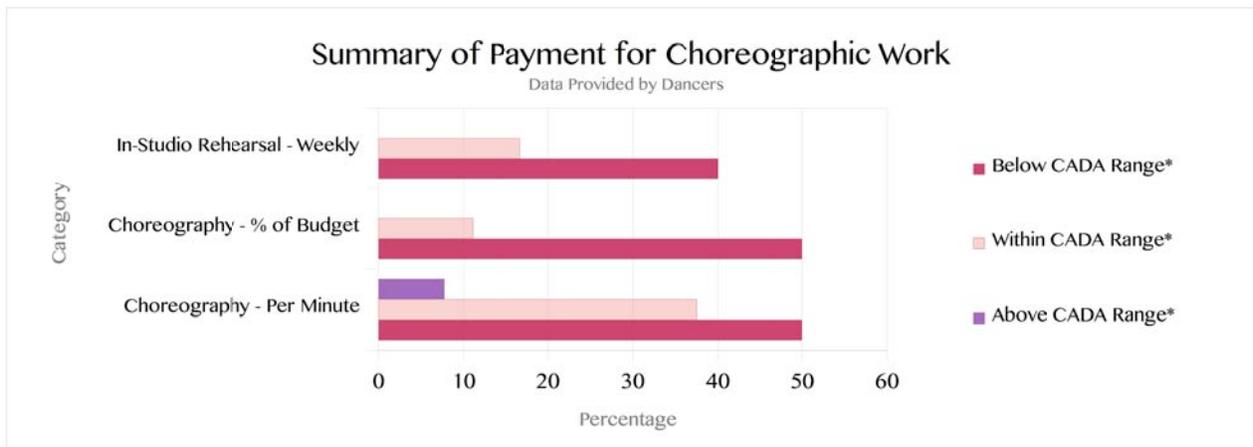
Choreographers paid above: 0.0% (no data)

### The CADA/BC Professional Standard Range for Per Week of In-Studio Rehearsal: **\$906.25 - \$2000.00/week**

Choreographers paid within: 16.7% (average \$1,000/week over 5 engagements)

Choreographers paid below: 40.0% (average \$370/week over 5 engagements)

Choreographers paid above: 0.0% (no data)



\*See above breakdowns for specific CADA/BC Standard Range Rates

**PAY - Royalties (61-66)**

Dancers were asked to identify if the payment they received for Royalties fell below, within, or above the CADA/BC Professional Standard Range for Royalties over the past two years. 100% of Dancers indicated that they had not been compensated in this manner for royalties in the past two years.

**The CADA/BC Professional Standard Range for Royalties:**

**1% - 10% of the original fee paid for the work**

Choreographers paid within: 0.0% (no data)

Choreographers paid under: 0.0% (no data)

Choreographers paid over: 0.0% (no data)

**PAY - Rehearsal Direction (70-75)**

Dancers were asked to identify if the payment they received for Rehearsal Direction fell below, within, or above the CADA/BC Professional Standard Range for Rehearsal Direction over the past two years.

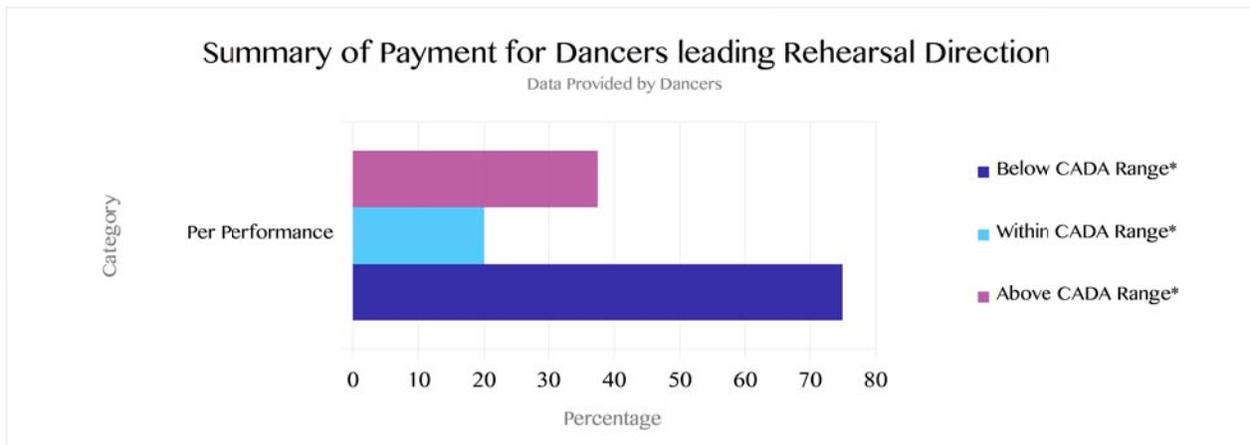
**The CADA/BC Professional Standard Range for Rehearsal Direction:**

**\$22-\$30/hour**

Teachers paid within: 20.0% (average \$25/hour over 5 engagements)

Teachers paid below: 75.0% (average \$8.5/hour over 5 engagements)

Teachers paid above: 37.5% (average \$50/hour over 5 engagements)



**PAY – Teaching (67-69)**

Dancers were asked to document their past 10 teaching engagements and provide the rate range payment fell into. The data has been organized by level of class taught & inclusive of all 10 engagements. The rate range that most payment falls into is highlighted in the table below.

**The CADA/BC Professional Standard Range for Teaching:**

**\$50-\$150/1.5 hr class** (\$33.3-\$100/hour)

Class Level	Rate Range (per hour)											
	Under \$10	\$11-\$15	\$16-\$20	\$21-\$25	\$26-\$30	\$31-\$35	\$36-\$40	\$41-\$45	\$46-\$50	\$51-\$55	\$56-\$60	\$60 plus
Professional	6.9% (2)	3.4% (1)	6.9% (2)		13.8% (4)	6.9% (2)	10.3% (3)	10.3% (3)	20.7% (6)	3.4% (1)	6.9% (2)	10.3% (3)
Pre-Professional Training Program		16.3% (7)	4.7% (2)	2.3% (1)	11.6% (5)	11.6% (5)		4.7% (2)	25.6% (11)	11.6% (5)	7% (3)	4.7% (2)
Pre-Professional Post Secondary	3.8% (1)				11.5% (3)	3.8% (1)	3.8% (1)		3.8% (1)	26.9% (7)	11.5% (3)	34.6% (9)
Adults Private Studio				12.5% (3)	12.5% (3)	12.5% (3)	16.7% (4)	8.3% (2)	12.5% (3)	4.2% (1)	4.2% (1)	16.7% (4)
Youth Private Studio				13.3% (6)	8.9% (4)	24.4% (11)	8.9% (4)	6.7% (3)	6.7% (3)	11.1% (5)	2.2% (1)	17.8% (8)
Adults/Youth Non Profit School				14.3% (1)	14.3% (1)		14.3% (1)		14.3% (1)		14.3% (1)	28.6% (2)
Adults/Youth Community	6.3% (1)	6.3% (1)	6.3% (1)	12.5% (2)	6.3% (1)	37.5% (6)	12.5% (2)	6.3% (1)		6.3% (1)		
Students Public School		5.6% (1)		11.1% (2)	5.6% (1)	11.1% (2)	5.6% (1)	5.6% (1)	16.7% (3)			38.9% (7)

Were you paid for preparation time?

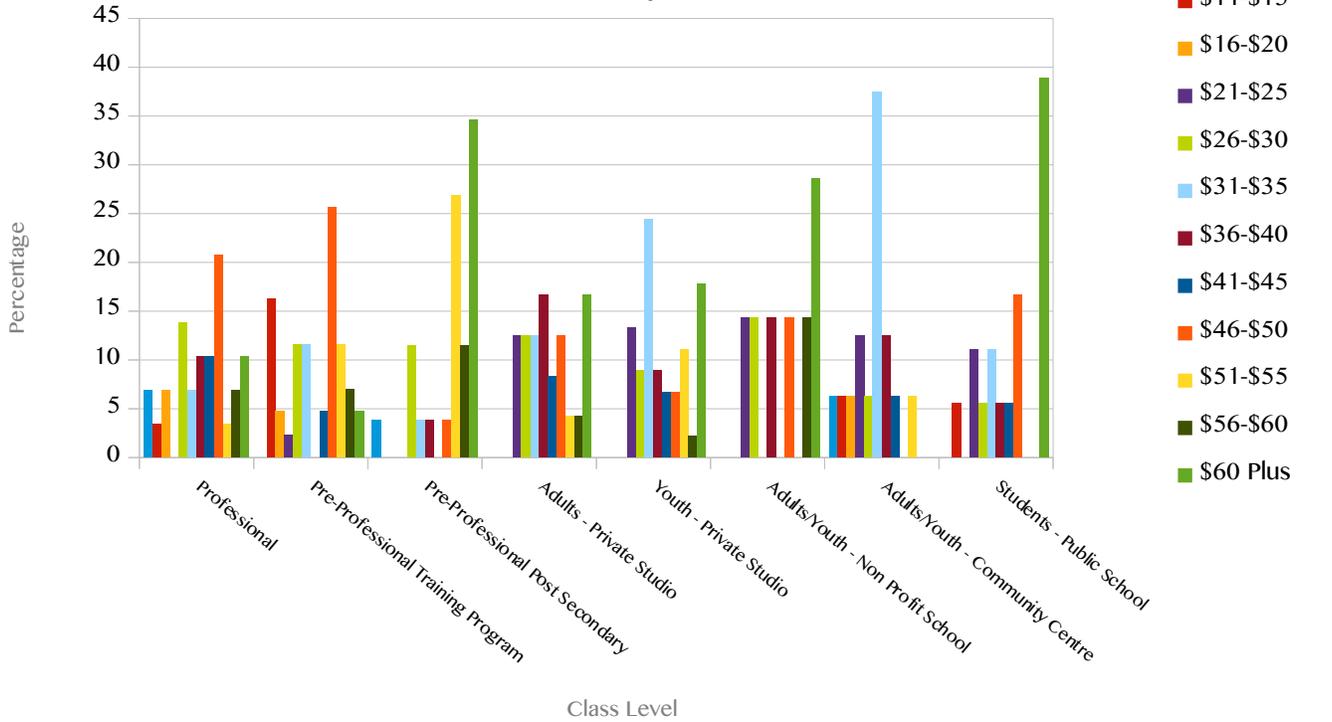
**Yes – 8.3%**

**No - 91.7%**

\*all 10 engagements included

# Summary of Teaching Payment Rates for Dancers

Data Provided by Dancers/Teachers



## PAY - Overtime (77-80)

The table below outlines whether or not Dancers have been paid for overtime while performing, choreographing, teaching & directing rehearsal over their past 5 engagements. It is evident that the majority of dancers surveyed have not been compensated for overtime in these situations, however many individuals indicated that overtime was not relevant.

Overtime Situation	PAID	NOT PAID
Dancers required to work overtime while performing	9.1% (4)	<b>90.9% (40)</b>
Dancers required to work overtime while choreographing	3.2% (1)	<b>96.8% (30)</b>
Dancers required to work overtime while teaching	25% (11)	<b>75% (33)</b>
Dancers required to work overtime while directing rehearsal	6.7% (1)	<b>93.3% (14)</b>

## Other Organizations (76)

Dancers were asked whether or not they have been paid under the guidelines of any other organizations over the past two years given the following choices. Response to this question was quite low, however the dancers that did respond indicated that they have followed guidelines from ACTRA (2) and EQUITY (2).

**ACTRA** – Alliance of Canadian Cinema, Television & Radio Artists

**CFTPA** – Canadian Film & Television Production Association

**EQUITY** – Canadian Actor's Equity Association

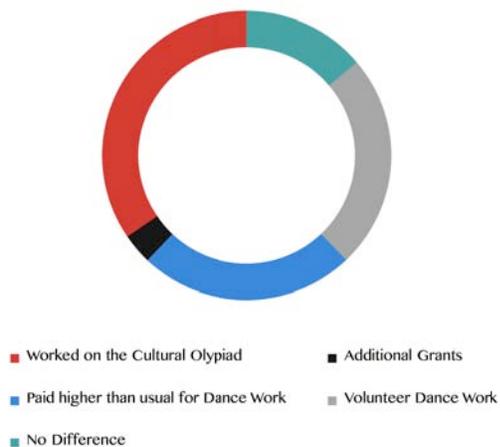
**ADC** – Association Designers of Canada

## Olympics (81)

Survey participants had the opportunity to express how the Vancouver 2010 Winter Olympics affected their Dance work during & after the Games. Along with responding to the survey question provided, Dancers gave individual feedback regarding this topic.

### Vancouver 2010 Winter Olympics & Dance Work

*How did the Olympics make a difference in your Dance Work?*



### Additional Comments

Offered work within the Opening/Closing Ceremonies, but declined due to lack of payment

Adverse financial affect due to the interference of dance activities; The Olympics pulled focus

Stopped dancing for the duration of the Games

Commissioned for municipal choreographic contracts which were well paid

Looking for dance work elsewhere since the Olympics

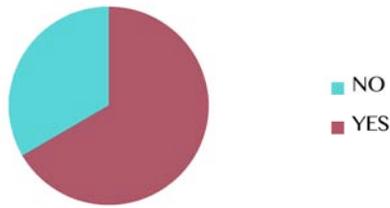
## Contracts (82-84)

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In regards to working with or without a contract, many dancers would engage in work with the absence of a contract (**66.6%**). Of the Dancers who would work without a contract, **25.0%** indicated that this option was preferred only 'sometimes', with another **19.4%** specifying that this choice would be made only if working for friends.

Although in practice, over the past two years the majority of dancers (**71.1%**) have worked with a contract for over half of their professional engagements. As mentioned under the Document and Services heading, the Dance Agreement provided by CADA is used by more than half of those surveyed (all CADA Members & those planning to join).

Would you work WITHOUT a Contract?



Percentage of time working WITH a Contract

