

Research Study and Needs Assessment on Dance Rehearsal Spaces in Ontario

APPENDIX DOCUMENT

September 2022



Appendix A. Approach & Methodology

The project team designed and executed a robust methodology for this engagement, using a variety of research methods to collect the necessary data to inform this work. A steering committee was formed to oversee project activities and provide input on deliverables. Quantitative and qualitative data was gathered through primary and secondary research methods, including:

- **Community Consultations:** 10 group consultation sessions were held with Ontario dancers representing different communities based on their cultural, regional, and discipline specific dance sector experience to gather information on rehearsal space needs and community priorities. The group sessions were moderated by selected representatives from each dance community and consultation participants identified by these representatives. The 10 community groups were:
 - African Diaspora Dance Community
 - Asian/East-Asian Dance Community
 - Contemporary Dance Community
 - Deaf & Disability Dance Community
 - French Language Dance Community
 - Indigenous Dance Community
 - Latin/Latino/Latina/LatinX Dance Community
 - Regional Ontario Dance Community
 - South Asian Dance Community
 - Urban Dance Community
- **Interviews:** 17 one-on-one interviews were held with funders, dance companies, facility owners, and arts services organizations/associations to identify challenges, funding structures, unique operating models, and discuss the realities of owning, managing, and accessing rehearsal/creation spaces for dance in Ontario.
- **Ontario Dance Sector Survey:** A sector-wide survey was launched reaching 110 Ontario dance artists, companies and collections, and facility operator/owners. The survey gathered quantitative and qualitative data on owning, renting, and using rehearsal spaces in Ontario. This data was meant to help validate what was heard in the consultations and interviews, confirming that the needs, priorities, and concerns identified in consultations apply to the larger dance community.
- **Rehearsal Space Inventory Database:** More than 300 rehearsal spaces across Ontario were identified and profiled for analysis in terms of size, composition, location, and rental rates.
- **Dance Funding Scan:** Funding from the Department of Canadian Heritage, Canada Council for the Arts, Toronto Arts Council, Ontario Arts Council, Ontario Trillium Foundation, and the Metcalf Foundation were profiled and reviewed for this work.

- **Desk Research:** Desk research was carried out to supplement findings from other streams of research and data collection. Data was gathered from different industry and government sources to inform an operating and capital cost review.

A.1 Notes on Approach and Methodology

The scope of this study is focused on professional dance companies and artists, with for profit and hybrid model companies explored as they relate to the provision of rehearsal spaces.

Different audiences and segments of the Ontario dance community were reached through different research methods, and thus conclusions derived from different streams of research sometimes varied and contradicted each other. For example, the Ontario dance sector survey reached a larger population of independent dance artists while our one-one-one interviews consisted largely of more established, hybrid model dance companies, so needs, priorities, and preferred operating models in terms of rehearsal spaces tended to differ.

As well, this research and in particular the community engagements were undertaken during the economic shutdowns in early 2021 as a result of the COVID-19 pandemic.

A.2 List of Contributors

Project Funders

1. Government of Canada, Department of Canadian Heritage
2. Ontario Arts Council
3. Metcalf Foundation
4. City of Toronto

Project Sponsor

5. Robert Sauvey, Executive Director, Dance Umbrella of Ontario
6. Madison Robinson, Marketing and Communications Manager, Dance Umbrella of Ontario

Research Team

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8. Julie Whelan, Associate Director, Nordicity
9. Natalia Holeksa, Consultant, Nordicity
10. Nikitha Gopal, Consultant, Nordicity
11. Shruti Srinivasan, Manager, Nordicity
12. Bridget MacIntosh, Cultural Strategist, Bridget MacIntosh & Associates
13. Maya Meyerman, Research Assistant

Data Suppliers

14. ArtsBuild Ontario
15. Canadian Arts Data / Données sur les arts au Canada (CADAC)

16. Canada Revenue Agency

17. Statistics Canada

Steering Committee

18. Myles Warren, former Dance Officer, Ontario Arts Council

19. Monica Pain, President, MONSTAR Productions Inc., and Program Curator, York Region Arts Council

20. Robin Sokoloski, Director of Organizational Development, Mass Culture

21. Anjali Patil, Dancer and Choreographer, Senior Analyst, Women and Gender Equality Canada

Interview Participants

22. Andrew Suri, Director of Granting, Toronto Arts Council

23. Catalina Fellay-Dunbar, Dance Program Manager, Toronto Arts Council

24. Soraya Peerbaye, Dance Officer, Ontario Arts Council

25. Sally Han, former Manager of Cultural Partnerships, City of Toronto

26. Allen Kaeja, Co-Artistic Director, Kaeja d'Dance

27. Amy Hampton, General Manager, Dance Ontario

28. Angela Blumberg, Collective Member, Intergalactic Arts Collective

29. Esmerelda Enrique, Artistic Director, Esmerelda Enrique Dance Company (and Academy)

30. Heidi Strauss, Artistic Director & Choreographer, Adelheid Dance

31. Jacoba Knaapen, Executive Director, Toronto Alliance for the Performing Arts

32. Jade Yager Clark, Owner and Artistic Director, Jade's Hip Hop Academy

33. Karen Kaeja, Co-Artistic Director, Kaeja d'Dance

34. Laurence Lemieux, Artistic Director, Citadel + Compagnie

35. Michael de Coninck Smith, Co-Founder and Managing Director, Canadian Contemporary Dance Company

36. Renata Souter, Co-Artistic Director, Propellor Dance

37. Stephen Word, General Manager and Director of Touring, Ballet Jörgen

38. Vivine Scarlett, Founder and Executive Director, dance Immersion

39. Yvonne Coutts, Artistic Director & General Manager, Ottawa Dance Directive

40. Michael de Coninck Smith, Co-Founder and Managing Director, Canadian Contemporary Dance Company

Community Consultation Facilitators

41. **African Diasporic:** Nicole Inica Hamilton, Turn out Radio/Inica Dance

42. **African Diasporic:** Kevin Ormsby, KasheDance
43. **Asian/East Asian:** William Lau, Chinese Opera Performer/Dancer
44. **Deaf & Disability:** Renata Souter, Propeller Dance
45. **Deaf & Disability:** Elizabeth Stevenson, Propeller Dance/Independent
46. **French:** Anik Bouvrette, Tara Luz Danse
47. **French:** Denis Bertrand, L'Alliance Culturelle de L'Ontario
48. **Indigenous:** Brit Johnston, Indigenous Performing Arts Alliance and The Canadian Association for the Performing Arts/l'Association canadienne des organismes artistiques (CAPACOA)
49. **Latinx/Latino/Latina/Latin:** Coman Poon, Independent
50. **Regional:** Janet Johnson, Portal Dance
51. **South Asian:** Reshmi Chetram, Reshmi Network
52. **Urban/Hip-Hop:** Jon 'Drops' Reid, DTRC
53. **Western (Euro/American) Contemporary:** Michael Caldwell, Generator

Community Consultation Participants

54. Akua Delfish, D'Lyffe Dance Group
55. Amelia Griffin, Independent Artist
56. Andel 'Andy B bad' James, Unity Charity
57. Andrea Douglas, Children's and Youth Dance Theatre
58. Anh Nguyen, HM Dance
59. Anisa Tejpar, Hit & Run Dance Production Inc.
60. Asalia Arellano, Aztec Dance Toronto
61. Brandy Leary, ĀNANDAM
62. Candice Irwin, Body Stories
63. Caroline 'Lady C' Fraser, Independent Choreographer/Teacher/Dancer
64. Charmaine Headley, D.I.A Kollektive
65. Christine Friday, Friday Creations
66. Collette "Coco" Murray, Coco Collective
67. Crazy Smooth Soglo, Bboyizm
68. David Danzon, CORPUS
69. Denise Fujiwara, Fujiwara Dance Inventions
70. Diana Lopez Soto, Independent Artist
71. Dianne Montgomery, Independent Choreographer/Teacher/Dancer

72. Elizabeth Emond-Stevenson, Independent Artist
73. Emily Cheung, Little Pear Dance Company
74. Erin Ball, Kingston Circus Arts
75. Frank Hull, Independent Artist
76. Geoff Reyes, UBL
77. Geoffrey Dollar, Propeller Dance
78. Harikrishan Nair, Regatta Kala Kendra
79. Hemant & Vaishali Panwar, Panwar Music & Dance
80. Hollywood Jade, Hollywood Presents
81. Jade Yager Clark, Jade's Hip Hop Academy
82. Jet Coghlan, Tangled Art + Disability
83. Josée Bourgeois
84. JP Longboat, Circadia Indigena
85. Judi Lopez, Keep Rockin You
86. Julia Garlisi, Independent Choreographer/Teacher/Dancer
87. Kai Witcomb, Thai Dance Troupe of Ottawa
88. Katherine Semchuk, Independent
89. Kaze Thorton, SimplySwagg Studio
90. Kieran Heralall, Prabhavali Dance
91. Lana Morton, Ottawa Dance Directive
92. Laurence Lemieux, Citadel + Compagnie
93. Louis Laberge-Côté, Independent Artist
94. Lua Shayenne, Lua Shayenne Dance Company
95. Mafa Mahkubalo, Mafa Dance Village
96. Martin Scott Pascall, Dance Caribe Performing Company
97. Mateo Galindo-Torres, Independent Choreographer/Teacher/Dancer
98. Mi Young Kim, Korean Dance Studies of Canada
99. Moni Hoffman, Propeller Dance
100. Natasha Powell, Holla Jazz
101. Norma Araiza, Toltec Dance Theatre
102. Paromita Kar, Ensemble Topaz
103. Parul Gupta, Infusion Dance Studios

104. Patrick Parson, Ballet Creole
105. Rachael Lowell
106. Robert Binet, Independent Choreographer/Teacher/Dancer
107. Ronald A. Taylor, Ron Taylor Dance
108. Samantha Sutherland, Independent Choreographer/Teacher/Dancer
109. Shay Elrich, Independent Artist
110. Sylvie Desrosiers, Ottawa Dance Directive
111. Tara Butler, Independent Choreographer/Teacher/Dancer
112. Travis Knights, Independent Performer/Choreographer
113. William Yong, Zata Omm Dance projects
114. Yvonne Ng, Princess Productions

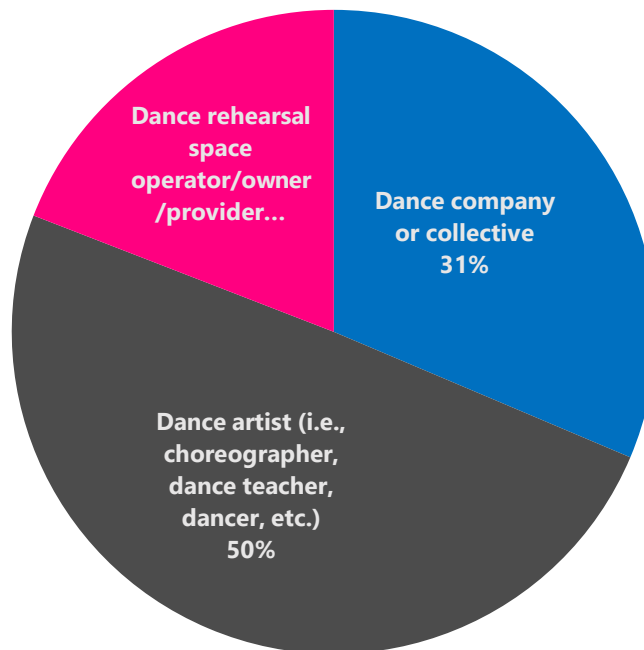
Appendix B. Survey Profile & Results

A survey was conducted to collect information from dance companies and collectives, dance artists, and dance rehearsal space owners and operators. The survey received 74 completed responses, and more than 200 partially completed responses.

Survey Profile

Some 50% of survey respondents were dance artists, 31% were taking the survey on behalf of a dance company or collective, and 19% were a dance rehearsal space operator/owner/provider.

Figure 1: Survey Profile - Experience/role in professional dance community

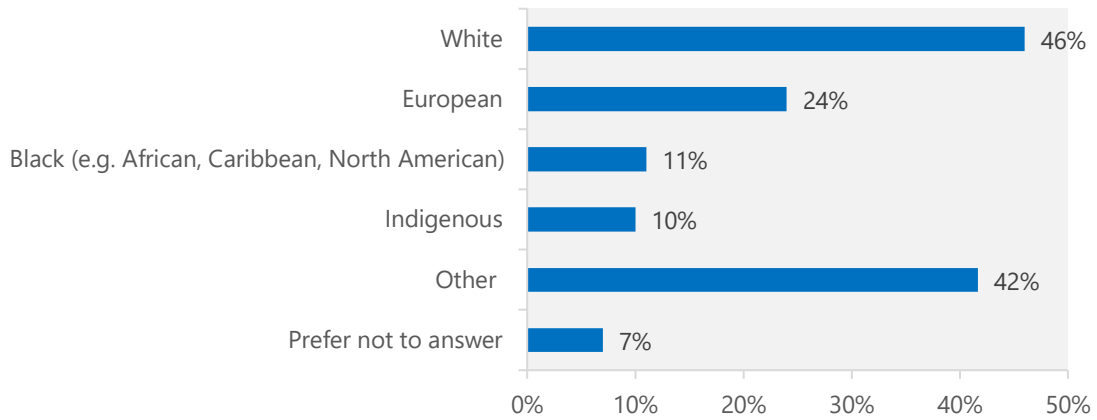


Source: Nordicity Survey of Ontario Dance Sector, 2022 (n=204)

At the end of the survey, respondents had a chance to answer demographic questions through self-identification.

About half (46%) of survey respondents identified as White, with another 24% identifying as European. 11% of survey respondents identified as Black, 10% as Indigenous, and another 41% as other races including Middle Eastern, South Asian, South-East Asian, East Asian, Indo-Caribbean, and Indigenous outside of Canada.

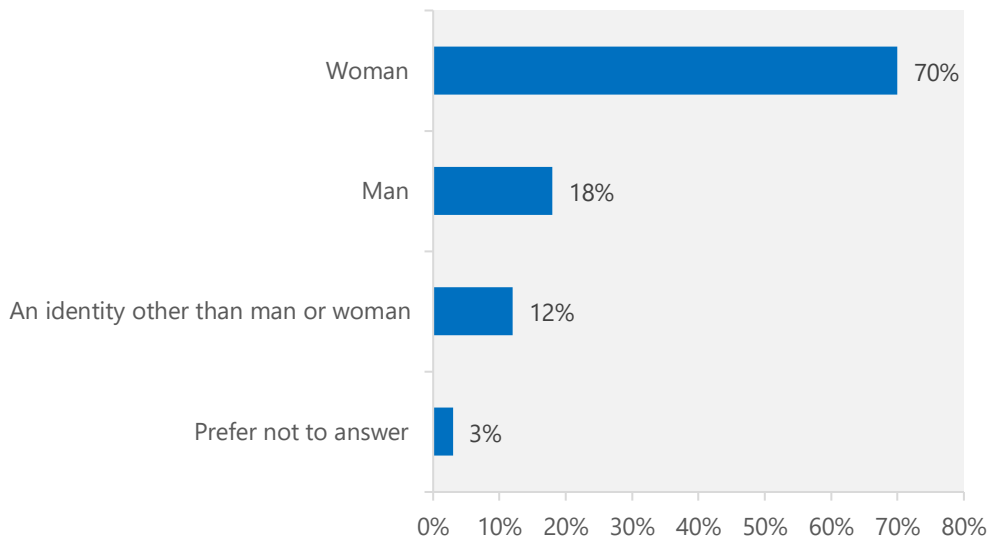
Figure 2: Survey Profile - Race



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=72)

Some 70% of survey respondents identified as a woman, 18% as a man, 12% as an identity other than a man or woman, and 3% preferred not to answer.

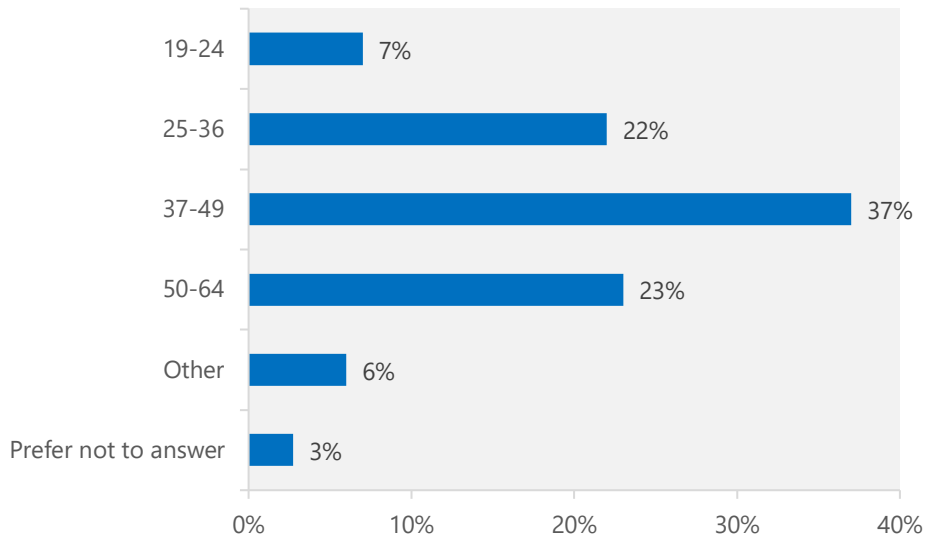
Figure 3: Survey Profile – Gender



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=73)

Some 7% of survey respondents were between the ages of 19-24, 22% between 25-36, 37% (the largest portion) between 37-49, 23% between 50-64, and 6% in the categories Under 18 or 65 and over.

Figure 4: Survey Profile - Age

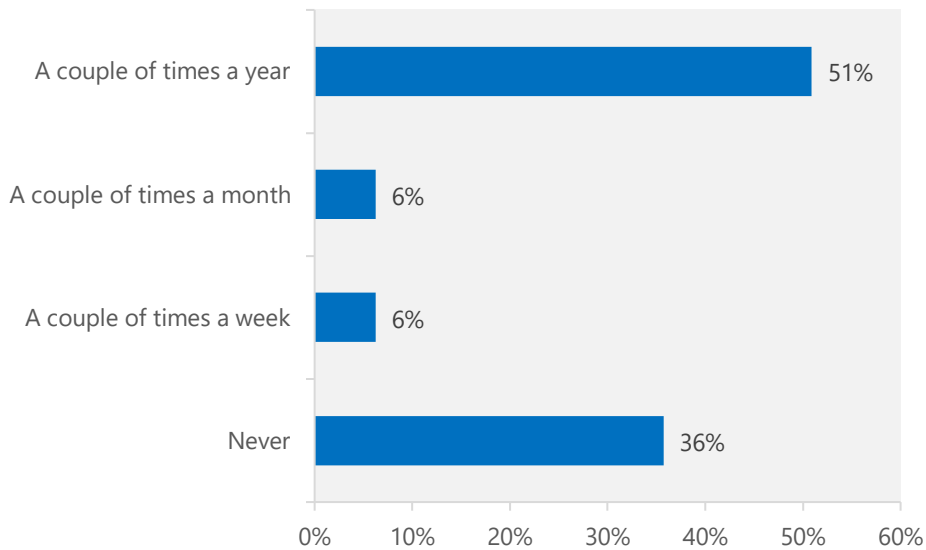


Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=72)

Survey Results: Artists and Dance Companies

The majority of survey respondents rehearse in the city/town they are based in and either never rehearse elsewhere (36%) or do so only a couple of times a year (51%). Only 6% of survey respondents rehearse in a different city/town a couple of times a month or a couple of times a week.

Figure 5: Frequency of rehearsing in a different city/town



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=112)

The main reason for rehearsing elsewhere is work relationships: collaborations/partnerships (83%) and outreach/community engagement purposes (45%). Lack of affordable options (26%), lack of suitable facilities (25%), and lack of a professional dance network/community (20%) are other key reasons why dance artists are choosing to rehearse in a different city/town to where they live. Written responses suggested a lack of accessibility supports in the areas artists live.

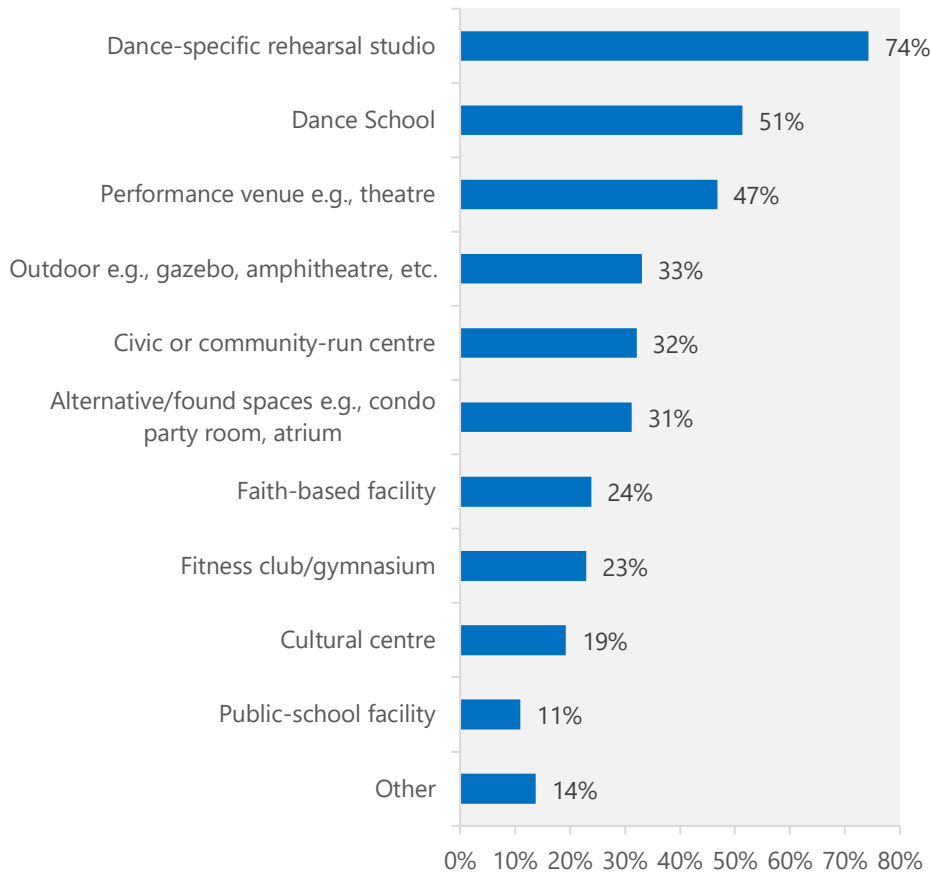
Figure 6: Reasons for rehearsing in a different city of town



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=69)

The dance community uses a variety of spaces such as dance studios, dance schools, theatres, yoga and fitness studios, and atypical spaces such as church basements, empty warehouses, and outdoor spaces. Survey respondents indicated most commonly using dance-specific rehearsal studios (74%), dance schools (51%) and performance venues (47%). A considerable portion also use outdoor spaces (33%), civic or community-run centres (32%) and alternative/found spaces such as condo party rooms, atriums, etc. (33%).

Figure 7: Type of facility used for rehearsal



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=109)

The most desired qualities of rehearsal spaces were affordable rent/fees to use the space, in good condition (recent upgrades, air ventilation, bright lighting, etc.) and located close to public transit. Being located in the artist’s neighborhood was also a highly desirable feature. Although important, lowest ranked in desirability were being part of a larger cultural hub or centre and a sustainable facility with environmentally-friendly practices.

Figure 8: Desired qualities for rehearsal spaces



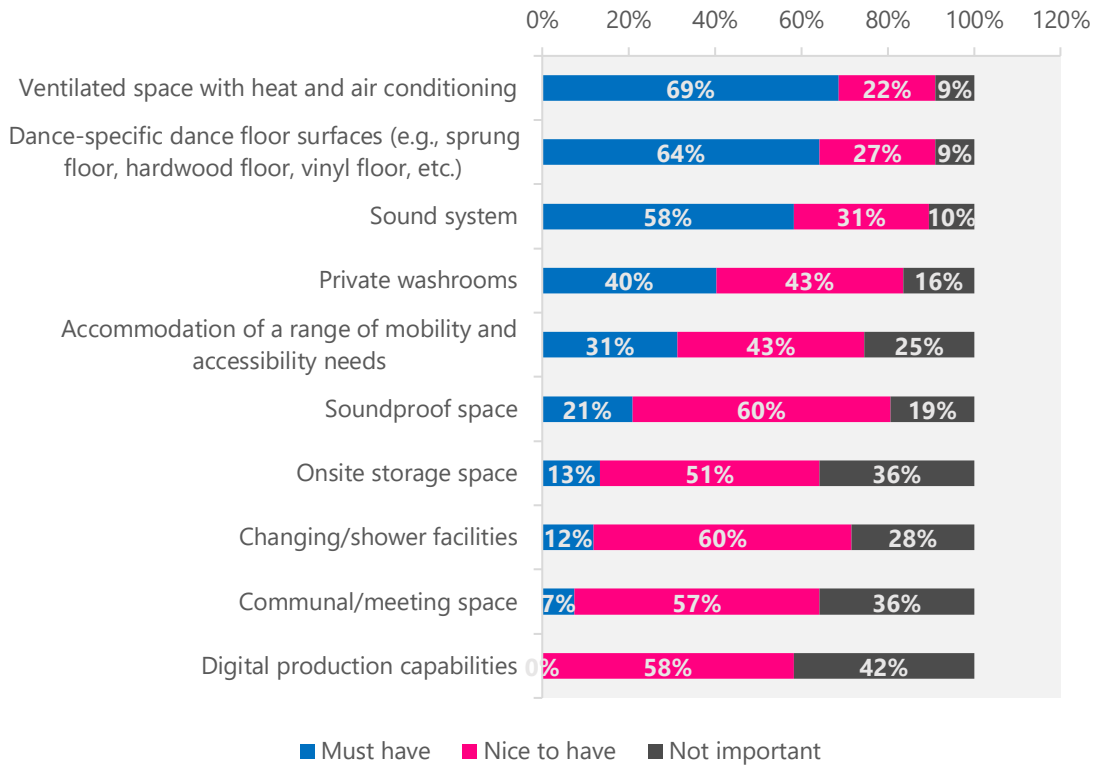
Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=67)

When looking at the importance of specific features in a dance rehearsal space, survey respondents indicated that ventilated space with heat and air conditioning (69%), dance-specific dance floor surfaces (64%), and sound systems (58%) were must haves.

Private washrooms (40%) and accommodation of a range of mobility and accessibility needs (31%) were also highly valued features with a significant proportion of survey respondents indicating they were must haves. The majority or survey respondents identified a soundproof space (60%), onsite storage space (51%), changing/shower facilities (60%), communal/meeting space (57%), and digital production capabilities (58%).

Common “other” responses included wifi, mirrors, high ceilings, and “adequate space”.

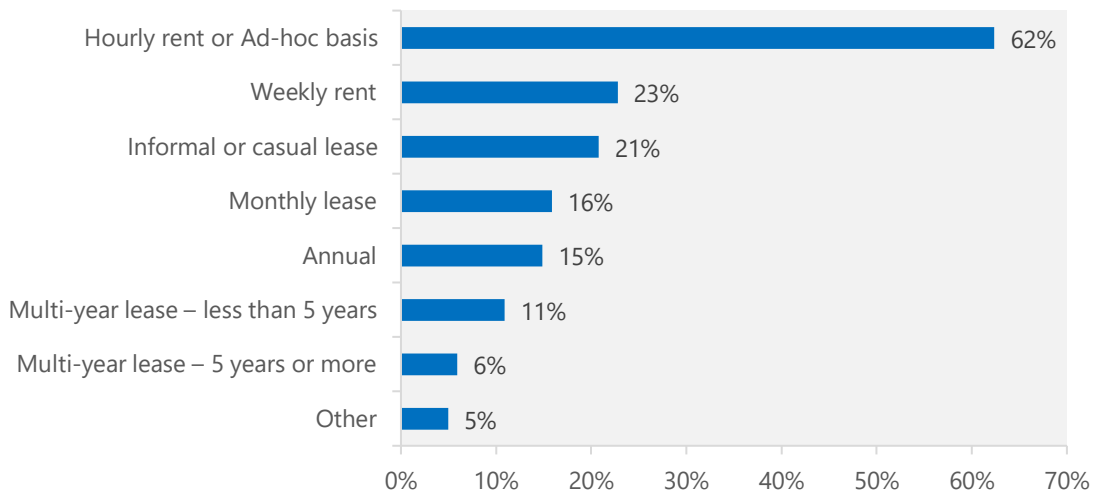
Figure 9: Importance of dance rehearsal space features



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=67)

Hourly or ad-hoc lease terms work best for the majority of survey respondents (62%), followed by weekly (23%) and informal/casual leases (21%). Short-term rental arrangements were largely preferred by this group. Some respondents indicated they own the space they operate in and therefore do not need to pay rent for rehearsal space.

Figure 10: Lease/rental terms that work best

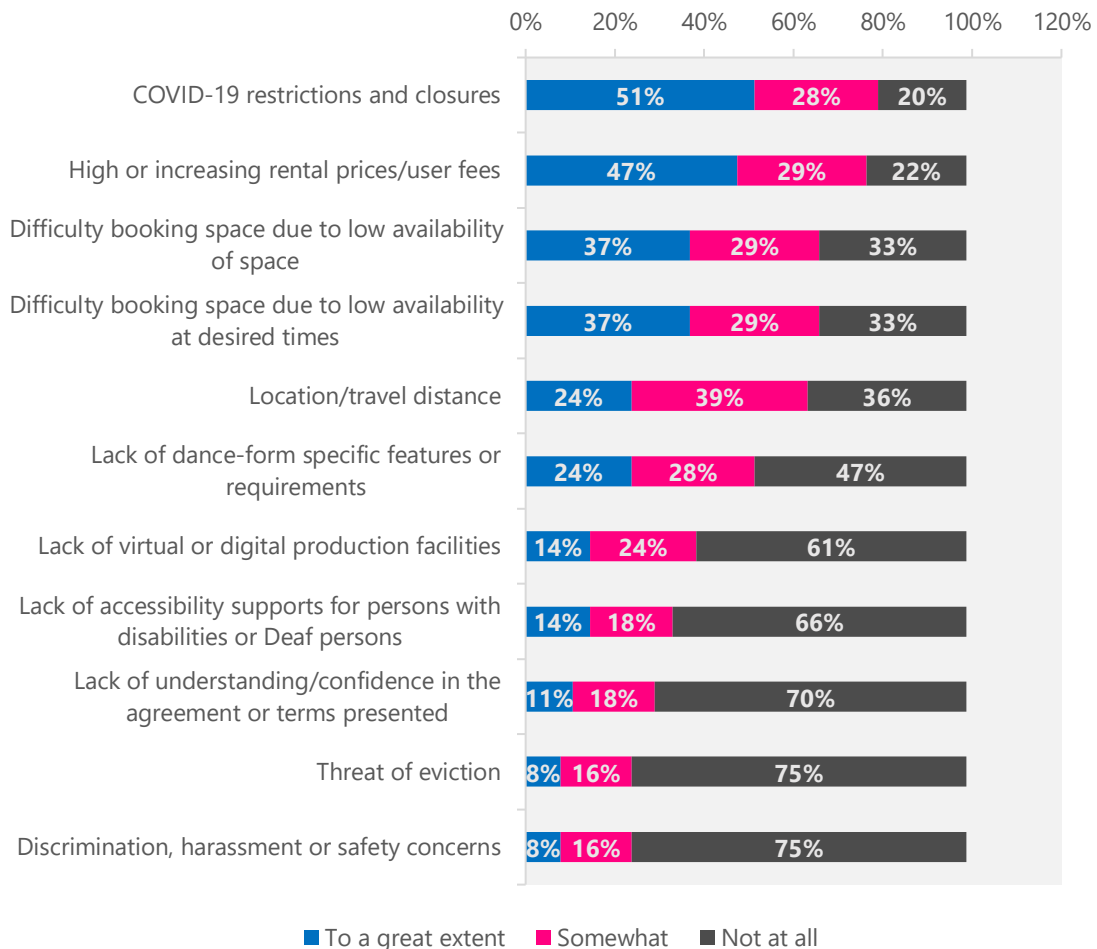


Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=101)

The survey revealed that COVID-19 restrictions and closures (51%), high or increasing rental prices/user fees (47%), and difficulty booking space due to low availability (37%) and low availability at desired times (37%) have impacted the dance community's ability to access rehearsal space to a great extent. A significant proportion of survey respondents selected that these same factors had impacted them somewhat. It is unclear whether these impacts (besides directly related restrictions and closures) were driven by the COVID-19 pandemic, and whether these impacts may diminish in a post-COVID world.

Only a small portion of survey respondents indicated that a lack of digital production facilities (14%), lack of accessibility supports for person with disabilities of Deaf persons (14%), lack of understanding /confidence in the agreement or terms presented (11%), threat of eviction (8%), and discrimination, harassment and safety concerns (8%) had impacted their ability to access rehearsal space to a great extent.

Figure 11: Factors impacting access to rehearsal space

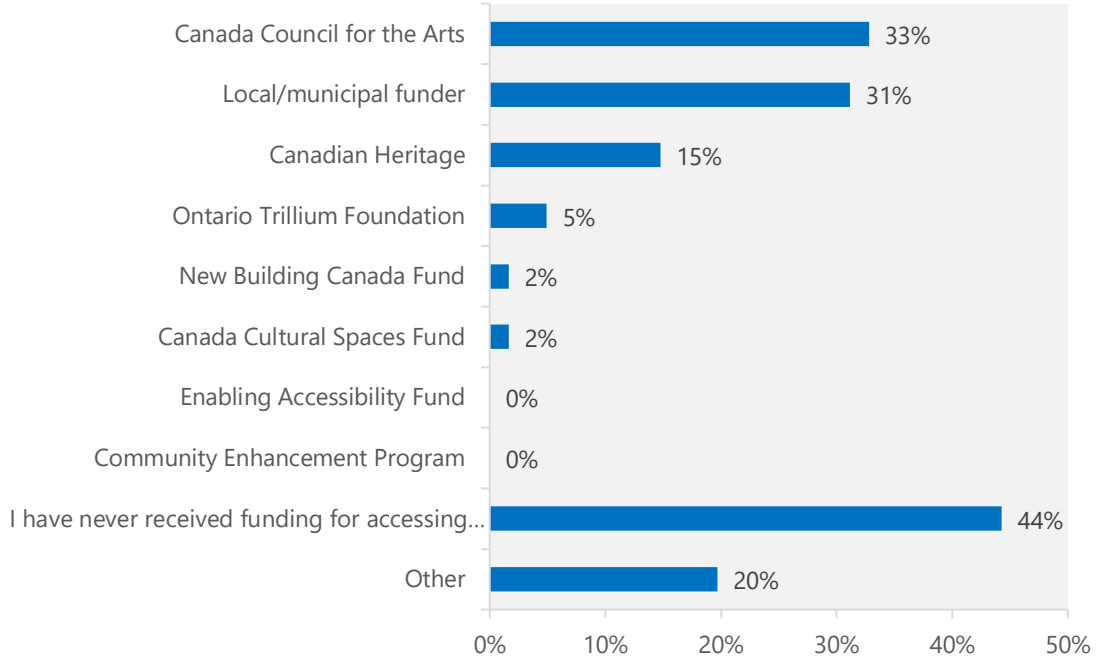


Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=76)

Nearly half (44%) of surveyed dance companies had not received any form of public funding to access or rent rehearsal space. Those who did receive funding likely qualified for funding under broader programs and used portions of that funding for accessing rehearsal space.

Most funding used to access or rent rehearsal space came from Canada Council for the Arts (33%), local/municipal funders (31%) and Canadian Heritage (15%).

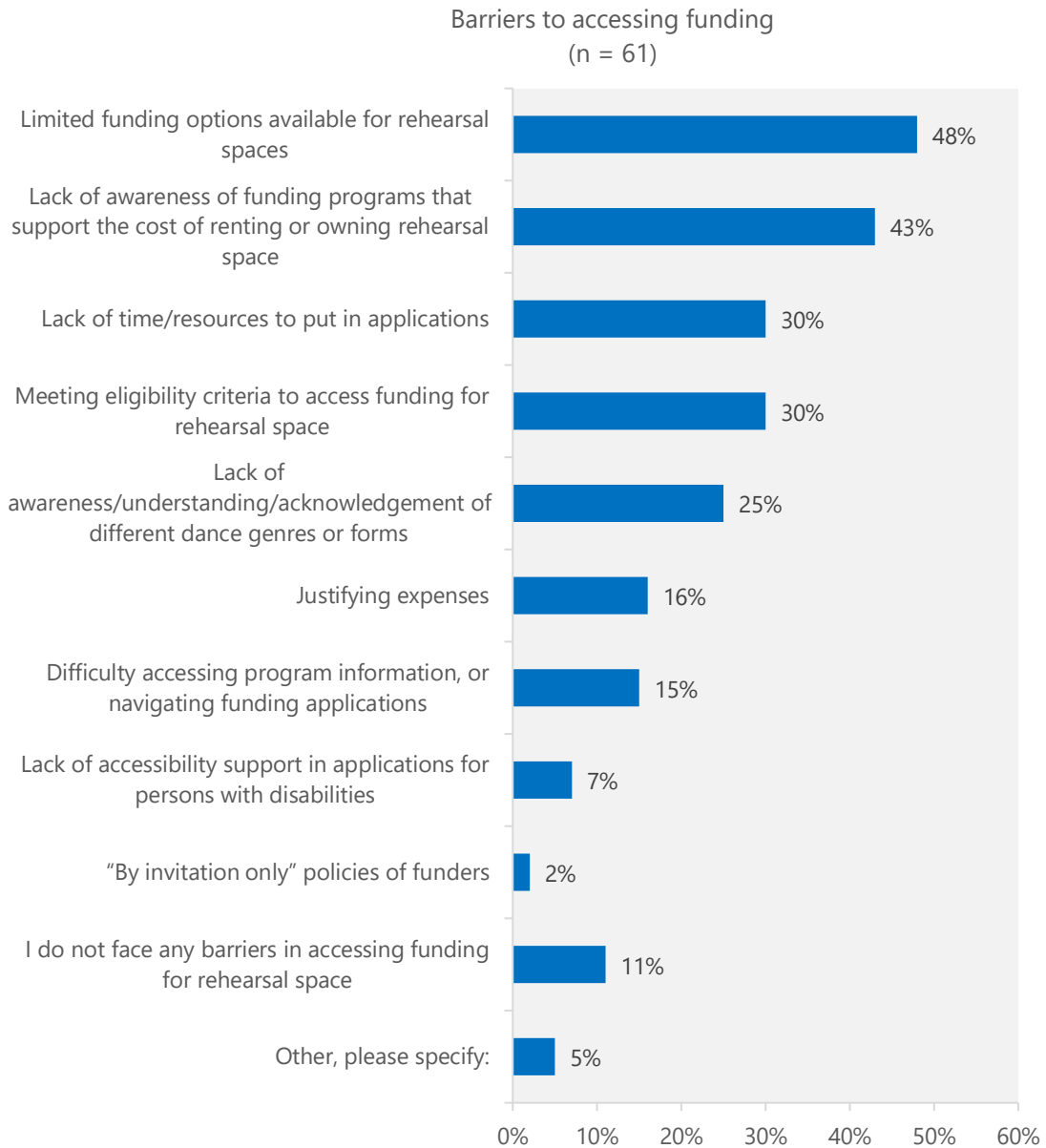
Figure 12: Funding sources received



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=61)

The main barriers to funding experienced by survey respondents is limited funding options available for rehearsal spaces (48%) and a lack of awareness of funding programs that support the cost of renting or owning rehearsal space (43%). These were followed by a lack of time/resources to put in applications (30%) and meeting eligibility criteria to access funding for rehearsal space (30%).

Figure 13: Barriers to accessing funding

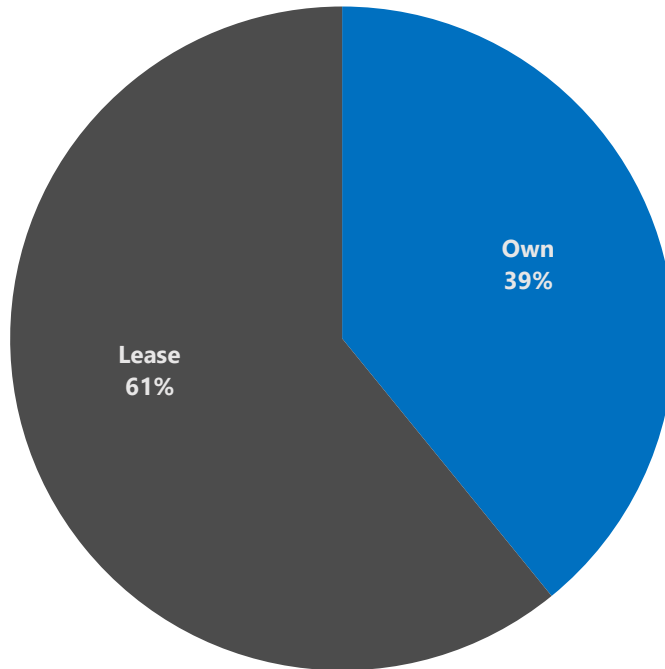


Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=61)

Survey Responses: Facility Operators and Owners

Of the survey respondents who indicated that they are facility owners or operators, 61% said they lease the facility, and 39% said they own.

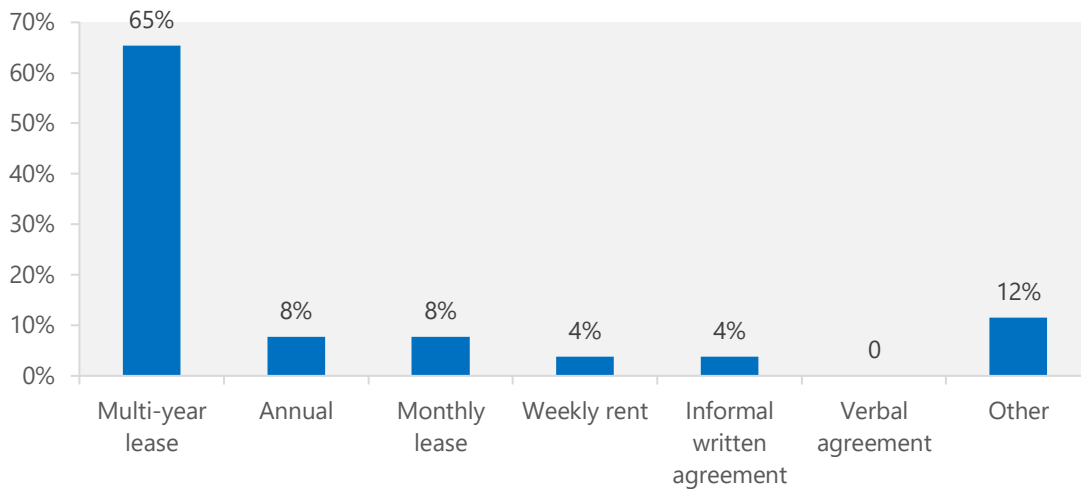
Figure 14: Survey Profile - Own versus Lease



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=46)

Of those who lease their facility, the majority (65%) are in multi-year leases.

Figure 15: Facility operator lease arrangements



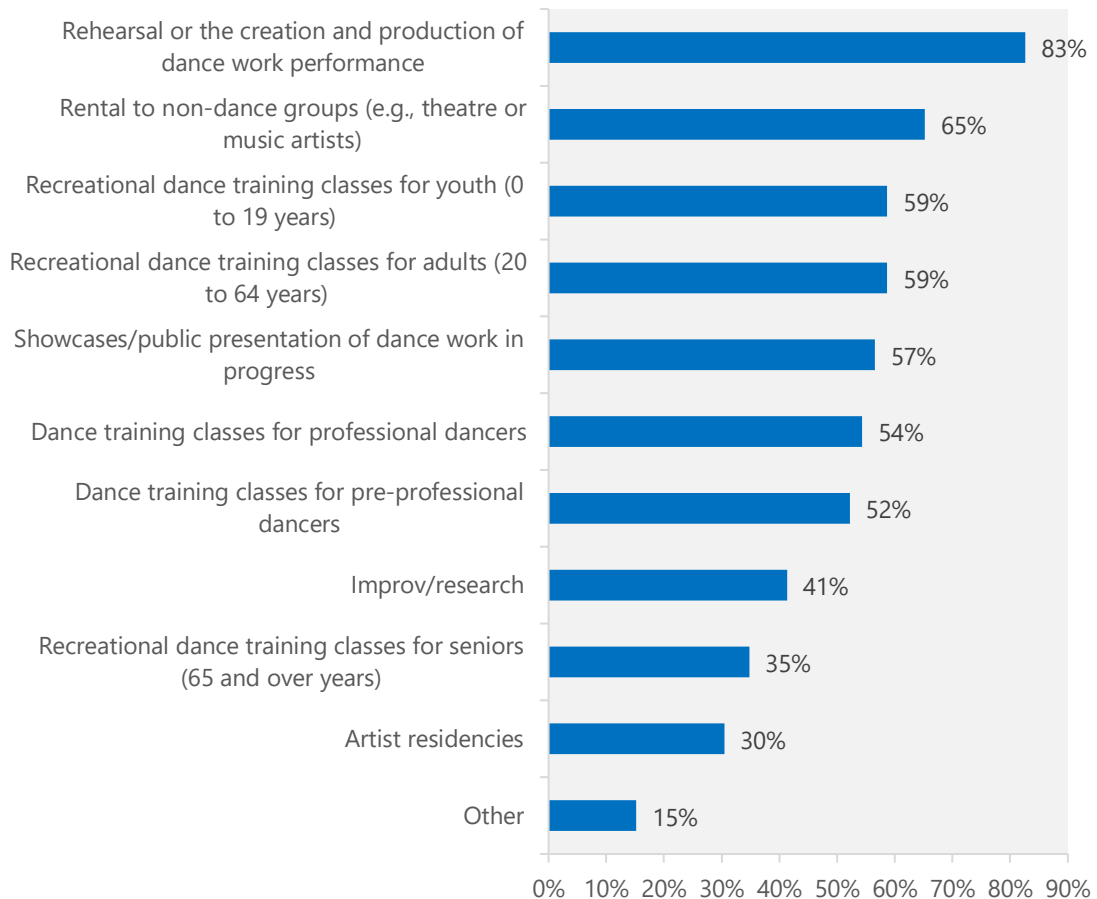
Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=26)

The vast majority of facilities owned or operated by survey respondents are rented out for rehearsal of the creation and production of dance work performance (83%) and rental to non-dance groups such as theatre or music artists (65%). A significant portion (59%) also rent their space for recreational dance training classes for youth and adults, to showcase/public

presentation of dance work in progress (57%), as well as dance training for professional (54%) and pre-professional dancers (52%).

Several respondents indicated they rent out their facilities for other purposes such as weddings, birthday parties and fundraisers, dance competitions, film and photo shoots, film screenings, book launches, and even as a pilates studio.

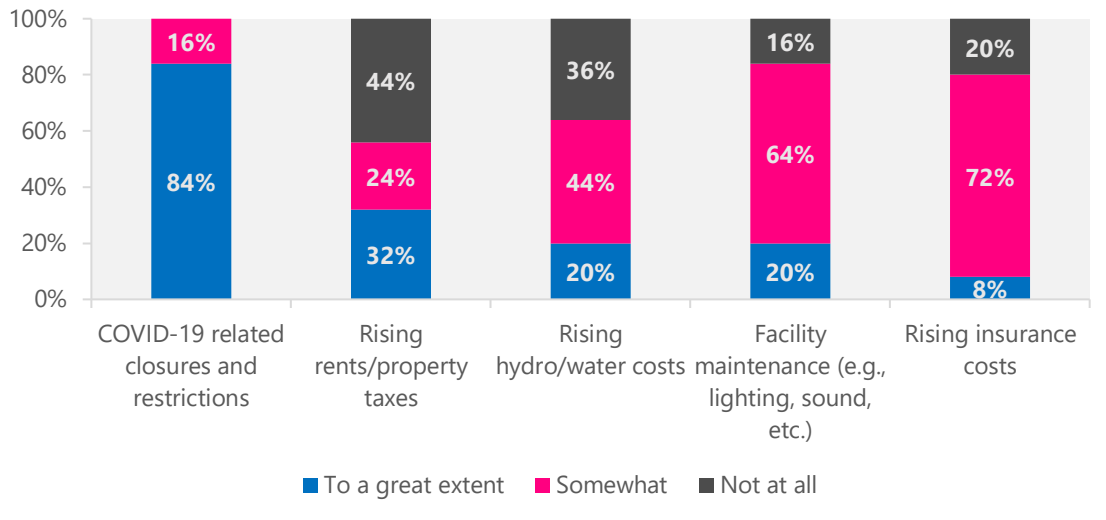
Figure 16: Activities that facilities are rented out for



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=46)

84% of facility owners and operators who took the survey indicated that COVID-19 related closures and restrictions had affected their financial sustainability to a great extent. The others (16%) indicated it had affected it somewhat. Rising rents/property taxes impacted the majority of respondents to a great extent (32%) or somewhat (24%). The majority indicated facility maintenance (64%) and rising insurance costs (72%) had affected their financial sustainability somewhat.

Figure 17: Factors affecting financial sustainability



Source: Nordicity Survey to Ontario Dance Sector, 2022 (n=25)

Appendix C. Dance Funding Programs

Program	Program Purpose	Amount	Relevant Eligibility Criteria
<p>Canadian Heritage: Canadian Heritage provides a range of funding programs for creative professionals and groups. While none of these programs are directly targeted towards dance, several are still open to and relevant to dance artists and groups. In particular, the Canada Arts Presentation Fund, the Canada Arts Training Fund, and the Canada Cultural Investment Fund. Most relevant to rehearsal spaces, is the Canada Cultural Spaces Fund.</p>			
Canada Cultural Spaces Fund (CCSF)	Supports the improvement of physical conditions for arts, heritage culture and creative innovation. The Fund supports renovation and construction projects, the acquisition of specialized equipment and feasibility studies related to cultural spaces.	<p>The Program's support for an individual project is limited to 50% of total eligible expenses.</p> <p>Maximum contribution payable for:</p> <ul style="list-style-type: none"> ▪ Individual construction of renovation project is \$15,000,000 ▪ Individual project with respect to the purchase or rental of specialized equipment is \$5,000,000 ▪ Individual feasibility study is \$500,000 	<ul style="list-style-type: none"> ▪ Must be a not-for-profit and/or heritage organization ▪ For a construction and/or renovation project, organization must demonstrate that they own the property, or they have a long-term lease (minimum of 10 years)
Canada Arts Presentation Fund: Programming and Development	<p>Professional Arts Festivals and Performing Arts Series stream provides support to existing professional arts festivals and performing arts series presenters, to offer a variety of professional artistic experiences to Canadians.</p> <p>Presenter Support Organizations stream provides support to existing professional arts festivals and performing arts series presenters, to offer a variety of professional artistic experiences to Canadians.</p>	<p>Programming- Professional Arts Festivals and Performing Arts Series: For Professional Arts Festivals, can fund up to 25% of eligible expenses or a maximum of \$100,000 per fiscal year in the case of grants and 25% of eligible expenses or \$500,000 per year in the case of contributions. In exceptional circumstances, support of up to \$1,000,000 may be available for festivals with total eligible expenses over \$5,000,000.</p> <p>For Performing Arts Series Presenters, can support up to 25% of eligible expenses, or a maximum of \$100,000 in the case of grants and \$200,000 in the case of contributions.</p>	<ul style="list-style-type: none"> ▪ a not-for-profit organization incorporated under the Canada Corporations Act or the Canada Not-For-Profit Corporations Act (or under corresponding provincial or territorial legislation); ▪ a provincial, territorial, or municipal institution (including agencies and public educational institutions that organize presentation activities for the public); or ▪ an Indigenous people's institution or organization (Indigenous peoples include Inuit, Métis, Status and Non-Status people). <p>Additional eligibility for development stream: unincorporated organizations, as well as ad</p>

Program	Program Purpose	Amount	Relevant Eligibility Criteria
	Development: The Canada Arts Presentation Fund (CAPF) – Development stream provides financial assistance to support the emergence of arts presenters and presenter-support organizations for under-served communities or artistic practices.	<p>Programming- Presenter Support Organizations: can fund up to 25% of eligible expenses or a maximum of \$100,000 per fiscal year in the case of grants or \$200,000 per year in the case of contributions.</p> <p>For both Programming streams: provided that the need is clearly demonstrated and validated by the program, on rare occasions it may fund up to 50% of eligible expenses for projects offered in communities facing unusual barriers that cannot be overcome without substantial assistance, or for artistic disciplines that are underserved.</p>	<p>hoc groups from ethnocultural and Indigenous communities.</p>
Canada Arts Training Fund	Supports arts training in Canada and provides financial support for the ongoing operations of Canadian arts organizations that specialize in training artists for professional national or international artistic careers, at the highest levels.	Will fund the lesser of 70% of eligible expenses or up to a maximum of \$6,000,000 per fiscal year. For indigenous and ethnocultural arts training institutions, we can fund the lesser of 80% of eligible expenses or up to a maximum of \$6,000,000 per fiscal year.	<ul style="list-style-type: none"> ▪ Be incorporated in Canada as a non-profit organization ▪ Receive support for at least 30% of the costs related to the training work from other sources other than the Canada Arts Training Fund ▪ Be directed by recognized professionals in the discipline ▪ Have delivered for a minimum of three consecutive years the professional training program ▪ Track record of significant artistic achievement at the national level
Canada Cultural Investment Fund: Strategic Initiatives	The Strategic Initiatives component provides financial assistance for projects involving multiple partners that will help arts and heritage organizations	The maximum amount of funding available for a grant is \$50,000 per project. The maximum amount of funding available for a contribution is \$1 million per fiscal year. The fund can cover up to 50% of eligible project	<ul style="list-style-type: none"> ▪ must be a not-for-profit organization or equivalent Indigenous peoples' organization with a mandate and activities related to the arts or heritage sector, or a post-secondary education institution or a heritage

Program	Program Purpose	Amount	Relevant Eligibility Criteria
	improve their business practices and diversify their revenues.	expenses. In exceptional circumstances, it will fund up to 75% of eligible project expenses.	organization governed by another level of government.
Canada Council for the Arts: Canada Council for the Arts offers many funding programs that support artists in a variety of ways. While none of the programs are directly targeted towards dance, several are still open to and relevant to dance artists and groups.			
Supporting artistic practice: Support organizations	For ongoing activities and services that provide targeted resources and opportunities for the development of a particular artistic practice, group of artists and/or arts organizations.	Up to 60% of total annual revenues, averaged over the last 3 years	To be eligible, the organization must <ul style="list-style-type: none"> ▪ presently receive core support from this component. OR: <ul style="list-style-type: none"> ▪ have received 1 composite grant or 3 Canada Council project grants from the Canada Council in the last 5 years. This excludes grants from the following components and programs: <i>Travel, Translation, Small-Scale Activities, Digital Strategy Fund, Leadership for Change: Grants for Organizational Development, Flying Squad, Visiting Foreign Artists</i> ▪ be a registered or incorporated arts organization ▪ work with a professional staff ▪ have at least 5 years of continuous activities and services that support professional arts practice ▪ have had total revenues exceeding \$50,000 in each of the last 3 years (some exceptions may be considered)
Explore and Create: 3 programs.	Research and Creation- Canadian artists, artistic groups and arts organizations can apply to develop and make creative	Research and Creation- Up to \$25,000 per year, to a maximum of \$50,000 over 2 years. Concept to Realization- Project requests \$60,000, exceptionally up to \$100,000	Types of potential applicants to this component include: <ul style="list-style-type: none"> ▪ artists, curators and writers

Program	Program Purpose	Amount	Relevant Eligibility Criteria
	<p>works. Grants provide support for creative research, creation and project development.</p> <p>Concept to Realization- supports the full creative cycle – from the initial idea through to presentation, at any stage of the creative continuum.</p> <p>Artist-driven organizations- Grants fund the activities of organizations mandated to support the creative process of artists, stimulating the emergence of new artistic voices and offering a range of artistic experiences to the public.</p>	<p>Artist-driven organizations- Up to 60% of total annual revenues, averaged over the last 3 years.</p>	<ul style="list-style-type: none"> ▪ artistic groups and collectives ▪ artistic organizations <p>Eligibility to apply to this component is determined by the validated profile created in the portal.</p> <p>Organizations presently receiving core grants cannot apply to this component.</p>
Engage and Sustain	<p>Artistic Catalysts: Grants support the activities of organizations that facilitate interactions among artists and connections with the public.</p> <p>Artistic Institutions: Grants support institutions as artistic leaders to carry out activities that encourage and promote the work of creators, strengthening their relationships with the public.</p>	<p>Artistic Catalysts - Up to 50% of your total annual revenues, averaged over the last 3 years.</p> <p>Artistic Institutions - Up to 25% of your total annual revenues, averaged over the last 3 years.</p>	<p>Common criteria across both programs:</p> <p>To be eligible, the organization must play a role in advancing artistic practice and the cultural development of your local or regional community. It must meet the following basic administrative, programming and financial criteria:</p> <ul style="list-style-type: none"> ▪ presently receive core support from this component. <p>OR:</p> <ul style="list-style-type: none"> ▪ have received 1 composite grant or 2 project grants from the Canada Council in the last 5 years. This excludes grants from the following components and programs: Travel, Representation and Promotion, Translation, Literary Publishing Projects, Small-Scale

Program	Program Purpose	Amount	Relevant Eligibility Criteria
			<p>Activities, Digital Strategy Fund, Leadership for Change: Grants for Organizational Development, Flying Squad and Visiting Foreign Artists.</p> <ul style="list-style-type: none"> ▪ be an incorporated not-for-profit arts organization ▪ work with a professional staff <p>Additional criteria for Artistic Catalysts:</p> <ul style="list-style-type: none"> ▪ have at least 5 years of continuous professional programming that is accessible to the public ▪ have had total revenues exceeding \$75,000 in each of the last 3 years (some exceptions may be considered) ▪ offer at least 1 public presentation, exhibition, production or program in your region annually <p>Additional criteria for Artistic Institutions:</p> <ul style="list-style-type: none"> ▪ offer at least 3 different public presentations, exhibitions, productions or programs annually (often as a subscription or member series) ▪ have a demonstrated history and current practice of showing the works of multiple creative artists ▪ have other sources of public revenues, and had total revenues exceeding \$2 million in each of the last 3 years (some exceptions may be considered)

Program	Program Purpose	Amount	Relevant Eligibility Criteria
Ontario Arts Council: The Ontario Arts Council offers several programs that are focused on dance. They include both operating (annual and multi-year) and project funding. Portions of this funding may be used for accessing and using rehearsal spaces.			
Dance Organization: Operating	The program supports the ongoing operations of not-for-profit, professional dance organizations in Ontario.		Organizations must have: <ul style="list-style-type: none"> ▪ Not-for-profit status ▪ at least \$75,000 in total revenues for the last fiscal year, and in projected revenues for the current and requested years (for applicants not currently receiving funding from this program) ▪ at least two years of sustained, regular, ongoing programming, as of the application date. ▪ For grants over \$50,000, audited financial statements required
Dance Projects	The program supports the creation, production and presentation of live and virtual dance and other initiatives that benefit the Ontario professional dance community. It has five categories: Creation, Production and presentation, series and festivals, mentorship-individuals, training, and community development.	<ul style="list-style-type: none"> ▪ Creation: maximum \$5000 ▪ Production and Presentation: \$20,000 ▪ Series and festivals: maximum \$15,000 ▪ Mentorship – Individuals: maximum \$2,500 ▪ Training and community development – Ad hoc groups, collectives and organizations: maximum \$7,500 	Eligible applicants include Ontario-based: <ul style="list-style-type: none"> ▪ individual professional artists and arts professionals ▪ ad hoc groups and collectives ▪ organizations Individuals, and organizations that do not receive OAC operating funding, are eligible to receive up to three project grants awarded from deadlines that fall within the same calendar year, provided each grant is for a different activity.
Toronto Arts Council: The Toronto Arts Council offers several programs that are focused on dance. They include both operating and project funding, as well as annual and multi-year (longer-term) funding. Portions of this funding may be used for accessing and using rehearsal spaces			
Dance Annual Operating	These grants contribute to the artistic and administrative costs associated with an	Based on amount requested. TAC does not fund 100% of an applicant's budget. Applicants may receive less than the full	Eligibility criteria:

Program	Program Purpose	Amount	Relevant Eligibility Criteria
	organization's ongoing dance activities.	amount requested. In 2021, grants were typically between \$9,000 and \$15,000.	<ul style="list-style-type: none"> ▪ have a history of sustained dance activity over the two years prior to this application; ▪ have received a minimum of two project grants through TAC's Arts Discipline or Strategic ▪ be governed by a Board of Directors or other body responsible for the organization; ▪ submit verification of financial results of the last completed fiscal year either audited or unaudited financial statements depending on how much money requested ▪ Additional eligibility requirement. First-time applicants must have at least \$65,000 in total revenues for the last completed year, and in projected revenues for the current and request years.
Dance Multi-year Operating	The program aims to encourage long-term vision and planning and to provide stability for dance organizations. Funding through this program supports both operations and programming.	Based on amount requested. TAC does not fund 100% of an applicant's budget. Applicants may receive less than the full amount requested. In 2021, grants ranged from \$15,000 to \$157,000.	<ul style="list-style-type: none"> ▪ have been in operation for at least four years ▪ have received Annual Operating funding through TAC's Dance program for at least the two past years. ▪ have a demonstrated record of regular, ongoing programming. ▪ be governed by a Board of Directors or other body responsible for the organization
Long-term Dance Projects	The Long-Term Dance Projects program provides mid-career and established professional choreographers, organizations and collectives with the opportunity to take an extended period of time to develop and	The set grant amount for Long-Term Projects is \$45,000; Projects involving Deaf artists and artists with disabilities may; applicants must be mid-career or established professional choreographers, or professional not-for-profit dance organizations or collectives.; The applicant group or lead artist must have	<p>To apply:</p> <ul style="list-style-type: none"> ▪ applicants must be mid-career or established professional choreographers, or professional not-for-profit dance organizations or collectives

Program	Program Purpose	Amount	Relevant Eligibility Criteria
	<p>present a dance work or program of works. The three-year funding period will take the project from its initial concept, through the creative process, to the presentation to a paying audience</p>	<p>received at least two TAC Dance Projects grants.</p>	<ul style="list-style-type: none"> ▪ the applicant group or lead artist must have received at least two TAC Dance Projects grants. ▪ The project for which funding is requested must take place in the City of Toronto, including rehearsals and a presentation of the work ▪ Organizations and collectives must be incorporated non-profit organizations or unincorporated collectives which operate on a non-profit basis. <p>Either the organization, collective, or lead artist must have presented at least one full-length work or program, excluding student work, and must have received at least two TAC Dance Projects grants</p>
<p>Dance Projects</p>	<p>The Dance Projects program provides funding to professional dance artists, organizations and collectives for the creation, production and presentation of dance works, and other projects that support the development of professional dance in Toronto.</p>	<p>The maximum grant for each category:</p> <ul style="list-style-type: none"> ▪ Creation: \$8,000 ▪ Production and Presentation: \$15,000 ▪ Dance Series and Festivals: \$10,000 ▪ Dance Field Development: \$8,000 	<p>To apply to Dance Projects:</p> <ul style="list-style-type: none"> ▪ applicants can be individual professional dance artists, or professional not-for-profit dance organizations or collectives. The payment of artists' fees is a requirement in this program ▪ Artists must be professional. ▪ The project's choreographer must have completed at least one year of independent dance practice and a minimum of three publicly presented pieces, excluding student presentations. ▪ Organizations and collectives must be incorporated non-profit organizations or

Program	Program Purpose	Amount	Relevant Eligibility Criteria
			<ul style="list-style-type: none"> unincorporated collectives which operate on a non-profit basis. The majority of the members of an organization or collective must have completed at least one year of independent dance practice.
<p>Ontario Trillium Foundation: The Ontario Trillium Foundation offers a variety of grants through broad funding programs. The majority of their programs are not focused on arts and culture, let alone dance. Most relevant to dance artists and organizations is its three types of community investments grants: Seed Grant , Grow Grant, and Capital Grant, as well as its Community Building Fund – Operating Stream grant.</p>			
Seed Grant and Grow Grant	<p>Seed Grant: support organizations working on projects still at the idea stage, to make an impact in their community by learning something new to help drive change.</p> <p>Grow Grant: supports projects already making an impact in the community, but that needs funding to grow, develop, and achieve even more.</p>	<p>Seed Grant: Maximum 12-month term length. Minimum \$5,000 and maximum \$75,000.</p> <p>Grow Grant: Minimum 24-month and maximum 36-month term length. Minimum \$50,000 and maximum \$250,000.</p>	<ul style="list-style-type: none"> adheres to OTF's Anti-Discrimination Policy, Eligibility Policy, and Financial Need and Health Applicants Policy provides appropriate financial statements based on your organization's total revenues and fiscal year end date, according to the financial statement requirements If there's a surplus/deficit, an explanation is submitted minimum three board members with active terms and Board of Directors meets OTF requirements OTF has no concerns with your organization's OTF granting history, for all past applications, either approved or declined.
Capital Grant	The Capital Grant helps non-profit organizations address a community need by improving the infrastructure Ontarians need to thrive. Whether it's purchasing equipment, building a new space, or completing	Maximum 12-month term length. Minimum \$10,000 and maximum \$150,000.	<ul style="list-style-type: none"> a charitable organization or public foundation registered as a charity by the Canada Revenue Agency an organization incorporated as a not-for-profit corporation without share capital in a Canadian jurisdiction

Program	Program Purpose	Amount	Relevant Eligibility Criteria
	renovations, retrofits or repairs, Capital grants support projects that will have a positive impact in the community.		<ul style="list-style-type: none"> a First Nation / Métis / Inuit or other Indigenous community a municipality with a population of 20,000 or less, or their cultural and recreational agencies, including public libraries and museums
Community Building Fund – Operating Stream	The Community Building Fund community arts and culture, heritage, tourism, sport and recreation organizations, that are experiencing significant financial pressures due to the pandemic. It's Operating Stream provides support for non-profits and Indigenous communities in the community arts and culture, heritage, tourism, sport and recreation sectors to help sustain their operations and create new attractions, experiences and events	6 or 12-month term length. Minimum \$10,000 and maximum \$250,000.	<ul style="list-style-type: none"> need to have a significant presence in the arts and culture, heritage, tourism, sport and recreation sectors, and operate facilities and/or deliver experiences or programs in Ontario that are open to the public and must meet one of the following: <ul style="list-style-type: none"> A charitable organization or public foundation registered as a charity by the Canada Revenue Agency An organization incorporated as a not-for-profit corporation without share capital in a Canadian jurisdiction A First Nation / Métis / Inuit or other Indigenous community
Metcalfe Foundation: The Metcalfe Foundation provides regular funding to dance organizations through their Performing Arts and Discretionary (General Fund; Board Directed) programs			
Performing Arts – Staging Change	supports innovative solutions to complex challenges organizations face in rapidly changing environments.	Funding is staged, beginning with small participation grants (\$3,000) and, if an organization is successful through all four stages, culminating in substantial amplification grants of up to \$75,000 a year for two years.	<ul style="list-style-type: none"> be professional theatre, dance, music, or opera organizations or those working between and among these disciplines (including creation/production companies, festivals, professional training institutions and service organizations); maintain a professional staff (organizations of all sizes are encouraged to apply; the minimum required staff capacity is 1 FTE);

Program	Program Purpose	Amount	Relevant Eligibility Criteria
			<ul style="list-style-type: none"> ▪ be based in the City of Toronto (organizations who are located in the GTA may be considered if they have a significant presence in the City of Toronto); ▪ have a minimum of three years of organizational/production history; and ▪ have a current, valid charitable registration from the Canada Revenue Agency.

Appendix D. Regional Analysis

The average hourly ad-hoc rental fee across the province varies from \$18 in Kitchener to \$47 in Toronto. The table below shows the average fee in several cities and towns in Ontario. The third column shows the number of spaces in the database that have fee information.

City/Town	Average Cost per hour	Number of spaces (with fee information)
Toronto	\$47	72
Ottawa	\$23	8
Mississauga	\$45	7
Burlington	\$35	6
Markham	\$31	5
Vaughan	\$40	5
Kingston	\$46	5
Guelph	\$36	4
Kitchener	\$18	3
Toronto	\$53	2
Whitby	\$48	2
Oakville	\$21	2
Overall	\$42	133

Source: Inventory research conducted by DUO and Nordicity in 2022

As seen above, some areas have more data points and hence more robust and reliable data, compared to other areas. Similarly, average size of studios vary from 679 sq. ft. in Thornhill 3,032 sq. ft. in Mississauga.

City/Town	Average Space (sq. ft.)	Number of spaces (with space information)
Toronto	1,129	108
Ottawa	1,096	16
Mississauga	3,032	10
Burlington	1,933	10
Guelph	900	9
Thornhill	679	8
Brampton	1,657	7
Belleville	1,613	6
Windsor	1,169	6
Hamilton	1,959	6
Kingston	1,979	6

City/Town	Average Space (sq. ft.)	Number of spaces (with space information)
Kitchener	2,221	6
Vaughan	1,300	5
Markham	755	5
Whitby	933	3
St. Catharines	2,167	3
Cambridge	1,828	2
Oakville	1,800	2
Oshawa	850	2
Overall	1,455	228

In terms of type of space, more than half of spaces available are dance studios conducting recreational or professional dance training. Second most common are multi-purpose spaces which are typically housed in community or cultural centres or performing arts venues and can be rented for arts or non-arts related purposes.

Ottawa appears to be an anomaly in that dance studios form a quarter (25%) of spaces available, with multi-purpose spaces being more common (46%).

City/Region	Type of space	% of Spaces in the City	Number of Spaces in the City
Toronto	Dance rehearsal space	8%	11
	Dance studio	65%	90
	Fitness Studio	5%	7
	Multipurpose space	16%	22
	Performance space	1%	1
	Rehearsal and performance space	1%	1
	Rehearsal space	2%	3
	Theatre	2%	3
Peel	Dance studio	55%	17
	Fitness Studio	19%	6
	Multipurpose space	19%	6
	Theatre	6%	2
Ottawa	Dance rehearsal space	4%	1
	Dance studio	25%	7

City/Region	Type of space	% of Spaces in the City	Number of Spaces in the City
	Multipurpose space	46%	13
	Rehearsal space	14%	4
	Theatre	11%	3
York	Dance studio	88%	21
	Multipurpose space	8%	2
	Theatre	4%	1
Halton	Dance studio	56%	9
	Fitness Studio	6%	1
	Multipurpose space	6%	1
	Performance space	6%	1
	Rehearsal space	6%	1
	Theatre	19%	3
Waterloo	Dance rehearsal space	9%	1
	Dance studio	27%	3
	Fitness Studio	9%	1
	Multipurpose space	18%	2
	Rehearsal space	27%	3
	Theatre	9%	1
Kingston	Dance studio	20%	2
	Fitness Studio	30%	3
	Multipurpose space	20%	2
	Performance space	10%	1
	Theatre	20%	2
Guelph	Dance studio	90%	9
	Theatre	10%	1
Hamilton	Dance rehearsal space	20%	2
	Dance studio	60%	6
	Fitness Studio	10%	1
	Theatre	10%	1
Windsor	Dance studio	50%	3
	Multipurpose space	33%	2

City/Region	Type of space	% of Spaces in the City	Number of Spaces in the City
	Rehearsal and performance space	17%	1

In terms of ownership structure, Ottawa is unique for having the highest percentage of charitable organizations operating dance spaces at 39% of spaces, compared to 4% in Toronto and 3% in Peel.

Over a quarter of available spaces in Peel (25%) and Ottawa (28%) are operated by the municipality in cultural centres or performance venues.

Region	What operates it?	Count of Name of Studio	Count of Name of Studio2
Ottawa	Charity	39%	9
	City/Municipality	35%	8
	Non-profit	4%	1
	University/College	22%	5
Toronto	Artist Collective	6%	1
	Charity	31%	5
	City/Municipality	25%	4
	Privately owned/operated	38%	6
Peel	Charity	8%	1
	City/Municipality	67%	8
	University/College	25%	3
Kingston	Charity	14%	1
	City/Municipality	29%	2
	University/College	57%	4
Halton	Charity	33%	2
	City/Municipality	50%	3
	Privately owned/operated	17%	1
Waterloo	Charity	40%	2
	City/Municipality	40%	2
	Partnership - city, incubator, ArtsBuildON	20%	1

Appendix E. Rental Analysis

The tables below provide average ad hoc rental fees by size of space, type of space, type of company or organization, and ownership structure.

As seen in the table below, generally, prices increase with size of the space.

Space floor area	Average Cost per hour	Number of Spaces
< 500 sq. ft.	\$28	19
500 sq. ft. - 999 sq. ft.	\$40	89
1,000 sq. ft. - 1,499 sq. ft.	\$44	45
1,500 sq. ft. - 1,999 sq. ft.	\$40	38
2,000 sq. ft. - 5,000 sq. ft.	\$59	30
>= 5,000 sq. ft.	\$60	7
Overall	\$42	228

Theatres and performance spaces have the highest rental fees (average of \$50 per hour), and dance rehearsal spaces have the lowest average at \$20 per hour. These spaces may be housed in any type of facility but have amenities for dance rehearsal and also advertise their space for the purpose of dance rehearsals.

Type of Space	Average Cost per hour	Number of Spaces
Theatre/Performance Space	\$50	31
Multipurpose space	\$45	54
Dance studio	\$44	193
Fitness Studio	\$36	20
Rehearsal space	\$22	11
Dance rehearsal space	\$20	16
Overall	\$42	325

Ballet schools and multi-purpose event or faith-based organizations are the most expensive to rent. Fitness studios and spaces with arts or cultural centres are the least expensive.

Type of Company/Organization	Average Cost per hour	Number of Spaces
Ballet school	\$53	25
Multipurpose/event/faith-based organizations	\$51	17
Performing arts venue	\$48	41
Dance school	\$45	153
Recreation/Community Centre	\$36	24

Type of Company/Organization	Average Cost per hour	Number of Spaces
Purpose-built dance rehearsal facility	\$31	7
Performing arts companies with own space	\$27	20
Fitness Studio	\$25	13
Arts/Cultural Centre	\$24	17
Grand Total	\$42	317

Privately owned/operated spaces are the most expensive to rent and municipality-operated spaces are the least expensive.

Ownership Structure	Average Cost per hour	Number of Spaces
Privately owned/operated	\$46	137
University/College	\$33	14
Charity	\$33	64
City/Municipality	\$29	38
Grand Total	\$42	258