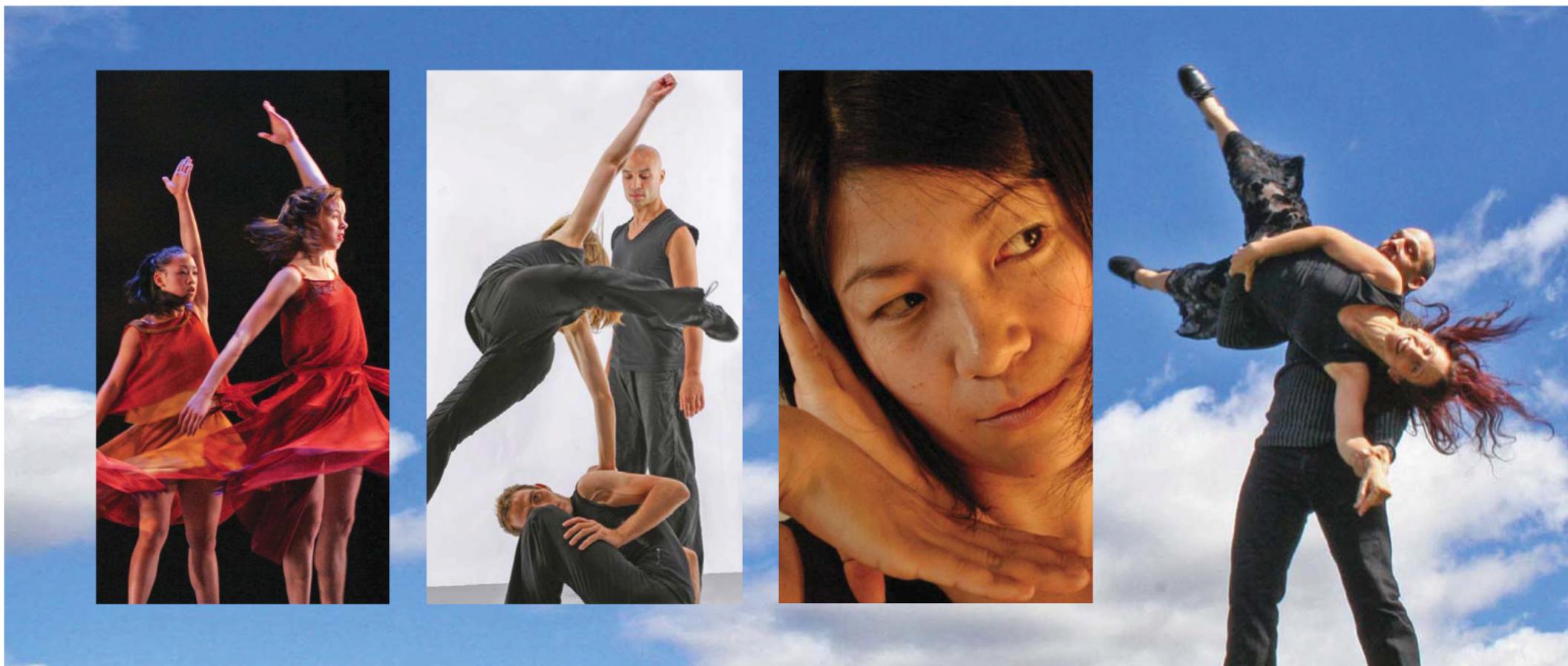


DANCE ONTARIO

Dance for Youth Forums

Summary Report and Community Dance Partnerships Guide



Published August 2008

Dance for Youth Forums

Summary Report & Community Dance Partnerships Guide

DANCE ONTARIO ASSOCIATION

55 Mill Street
Case Goods Building (74), Suite 304
Toronto, Ontario. M5A 3C4
www.danceontario.ca
416-204-1083 (phone)
416-204-1085 (fax)
contact@danceontario.ca

Staff:

Rosslyn Jacob Edwards, Executive Director
Jessica Westerman, Project Manager

Report Author:

Ann-Marie Williams
MA, BFA, RAD RTS

Cover Photos: (clockwise from top left):

Canadian Children's Dance Theatre, photo by David Hou; The Chimera Project, photo by David Hou; AKA Dance, photo by Malgorzata Nowacka; Kaeja d'Dance, photo by Ella Cooper.

Copyright © 2008 Dance Ontario Association

ACKNOWLEDGEMENTS

Dance Ontario gratefully acknowledges the generous support of The Ontario Trillium Foundation, The Department of Canadian Heritage - Arts Presentation Canada, The Ontario Arts Council, and the Toronto Arts Council.

Dance Ontario would like to thank the many community partners who believed in the project and volunteered their time, resources and expertise. The success of the project lies heavily in their collaboration.

From London, The London Arts Council, specifically Programs and Services Coordinator Rebekah Morrison-Wize, and Debra Kapp, Lester B. Pearson School for the Arts, whose vision and planning brought Kaeja d'Dance to their community for a

week residency, and who also moderated the forum. Nancy Lizmore, Arts Coordinator at the Thames Valley District School Board, for supporting the event.

From Hamilton/Burlington, Downtown Arts Centre Director, Patrick Brennon, Kate Lowe, Dave Wilson and Peter Ryan for this assistance in planning and moderating the event. Mary Baratto, Arts Coordinator of the Hamilton District School Board for supporting the event.

In Parry Sound, Dave Golden, Education Coordinator at the Charles W. Stockey Centre, whose efforts ensured the matinee performance was well attended by school groups in the area.



**Canadian
Heritage** **Patrimoine
canadien**



**THE ONTARIO
TRILLIUM
FOUNDATION** **LA FONDATION
TRILLIUM
DE L'ONTARIO**



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

torontodartscouncil
An arm's length body of the City of Toronto

TABLE OF CONTENTS

Executive Summary	4
Background	6
Methodology	7
London	7
Hamilton & Burlington	9
Parry Sound	12
Report on Forum Proceedings	14
Educators, Arts Coordinators, Studio Operators	14
Venue Operators & Community Presenters	17
Dance Artists & Companies	19
Building Effective Community Dance Partnerships	21
The Benefits of Collaboration	21
Guide to Effective Partnerships	22
Resources	26
Research	26
Funding Opportunities	30
Contact Lists	33
Recommendations	41
Conclusions	42

EXECUTIVE SUMMARY

This report summarizes the findings of Dance Ontario's *Dance for Youth Forums*, and provides a guide and resources for establishing dance partnerships. The forums took place over 2007-2008 in London, Hamilton/Burlington and Parry Sound. They were designed to bring together community educators, venue operators, dance artists and support services to communicate needs and develop strategies for establishing healthy partnerships committed to increasing dance performances and outreach activities in their communities.

The project was partly inspired by The Dana Foundation's 2003 publication, *Acts of Achievement. The Role of Performing Arts Centers in Education*, which documented the win-win enterprise of collaborations between community venues, artists and educators in improving the teaching of performing arts in public schools. The report highlighted successful case studies of leading American arts presenter institutions, including Jacob's Pillow Dance Festival and DANCE St. Louis, acting as community hubs through providing artist

residencies that supplemented and extended public schools' arts programs.¹

Focusing on youth access to dance, Dance Ontario hosted matinee performances and Q&A sessions for local school groups in each city in conjunction with the forums. The performances were attended by hundreds of students, and the forums brought together over 60 community professionals keen on increasing dance activity in their regions.

They were positively received in each city, and the discussion illuminated the abundance of enthusiasm and drive among community members for improving community partnerships and organising ongoing dance activities. The greatest success of the *Dance for Youth Forums* was in bringing together these key players to meet with each other and network, both formally and informally. In each community, new dance partnerships have formed, all of which Dance Ontario continues to mentor as requested.

¹ P.10. Rich, B., Polin, J. and S. Marcus. *Acts of Achievement. The Role of Performing Arts Centers in Education*. The Dana Press. New York: 2003

While each community is unique, the forum participants identified several common issues which restrict the development of community dance partnerships, primarily:

- Communication challenges:
 - It is difficult for community venue operators and artists to find interested teachers within the various school boards through the current system
 - There is a lack of understanding among artists and venues of the scheduling, costs and curriculum needs for school groups
- A lack of knowledge about dance among some community venue operators and the communities they serve
- Limited funding to community venues and dance companies for the necessary infrastructure and human resources needed to organize community dance partnerships and take box office risks
- Dance curriculum and proper teacher training in the discipline is a low priority with the school boards

Collectively, the forum participants made suggestions to support the development of new dance partnerships, including:

- Ongoing forums and networking meetings

- An online group or site for increased communication
- Advocacy within the school boards and teachers' colleges to place greater emphasis on dance curriculum
- Ongoing mentorship to budding community dance partnerships
- Ongoing mentorship to community venue operators new to dance

The *Dance for Youth Forums* will phase into a two year project, titled *Community Dance Partnerships*. As requested in the recommendations, this project will provide support to newly formed community partnerships with the goal of establishing ongoing, independently functioning groups in the future. In reaction to the success of the forums, and the desire to see them continue, Dance Ontario will continue to host forums in each city, in conjunction with the *Community Dance Partnership* performances.

Partnerships are a key component to a healthy dance community. In addition to a summary of forum proceedings, this report also provides a guide book and chapter of resources for anyone interested in establishing a dance partnership in a new community. Dance Ontario is proud of its role in bringing together and supporting dance activity across the province.

BACKGROUND

About Dance Ontario

Dance Ontario Association, founded in 1976, is a membership-based, non-profit provincial arts service organization that represents a dynamic cross-section of all areas of the dance sector from internationally renowned companies to local dance clubs, technicians and agents. A key component of the organization's mission is to promote and support the advancement of all forms of dance in the province, and serve the needs and interests of the Ontario's dance community. For more information, visit www.danceontario.ca

Dance for Youth Forum Background

Dance Ontario has supported dance presentations and workshops in underserved regions through out the province for the past five years. Through past projects such as *3 x 3 x 3 Dance Projects* and *Dance*

Animation, the organization introduced diverse dance styles to community venues in Orangeville, Muskoka, Huntsville, Guelph, Orillia, Kingston, Ottawa, Manitoulin Island, London, Kitchener, Belleville and Hamilton.

Running on the success and community enthusiasm afforded these projects, Dance Ontario designed the *Dance for Youth Forums* to develop partnerships among community educators, performance venue operators and dance artists, with specific focus on increasing youth access to dance.

The *Dance for Youth Forums* will phase into a larger two-year project entitled *Community Dance Partnerships*, which will strengthen the relationships established through the forums towards building self-sustaining dance partnerships across Ontario.

METHODOLOGY

Dance Ontario selected three communities in which to host *Dance for Youth Forums*: London, Hamilton/Burlington and Parry Sound. In the spirit of collaboration, the communities were chosen through connecting with touring dance companies, as well as venue operators who expressed enthusiasm for presenting dance.

In each community, Dance Ontario sponsored a matinee performance and Q&A for youth audiences, and organized a post-performance forum with key players, specifically educators, school board representatives, venue operators, artists, and community arts organizations. The forums were moderated by Educators, Peter Ryan and Debra Kapp, and participants were given discussion topics to consider in advance.

Dance Ontario staff connected with community contacts in each location to assist with preparing an inclusive list of invitees. Working with professionals inside each community was fundamental in learning about and bringing each community together, and was inline with the projects intent to support and build on pre-existent community initiatives.

Dance Ontario provided financial assistance to participants in need, to ensure accessibility and maximize participation. This support was primarily to assist educators who needed to hire supply teachers to attend.

LONDON

The London forum took place on November 8th, 2007 at the Talbot Theatre, in conjunction with a performance of *Resistance*, by Kaeja d'Dance.

Students attended the performance from the Lester B. Pearson School for the Arts, Ryerson Public School and Sherwood Forest Public School. Dance Ontario worked closely with the London Arts Council, as well as Lester B. Pearson teacher, Debra Kapp to plan the event.



The following 25 participants contributed valuable information to the forum:

Susan Bailey	Lester B Pearson School for the Arts	Educator
Kim Baxendale	Ryerson Public School	Educator
Rebecca Brettingham	Dance Extreme	Educator
Delilah Deane Cummings	London Public Library	Venue
Michael deConick Smith	Canadian Children's Dance Theatre	Dance Artist
Allison Gamble	South Secondary School	Educator
Paula Gysbers	Sherwood Forest Public School	Educator
Rosslyn Jacob Edwards	Dance Ontario Association	Service Organization
Allen Kaeja	Kaeja d'Dance	Dance Artist
Karen Kaeja	Kaeja d'Dance	Dance Artist
Debbie Kapp	Lester B Pearson School for the Arts	Educator
Summer Leitch	Westminster Secondary School	Educator
Shira Leuditer	Kaeja d'Dance	Ed. Manager
Nancy Lizmore	Thames Valley District School Board	Educator
Rebekah Morrison-Wize	London Arts Council	Service Organization
Peter Ryan	Dance Ontario Board	Educator
Lacey Smith	Independent Dance Artist	Dance Artist
Jennifer Swan	Swan Studio Dance	Educator
Barry Tepperman	Palace Theatre	Venue
Menaka Thakkar	Menaka Thakkar Dance Company	Dance Artist
Ceris Thomas	Educator	Educator
Alice Toyonaga	Department of Canadian Heritage	Funder
Rebecca Vergunst	London Inter. Children's Festival	Festival
Myles Warren	Ontario Arts Council	Funder
Ann-Marie Williams	Dance Ontario Association	Service Organization

Talbot Theatre:

The Talbot Theatre is a fully equipped 370 seat proscenium theatre in Talbot College on the University of Western Ontario campus, used for a wide range of musical, theatrical and dance performances by student groups and touring professionals.

Website: www.uwo.ca/

Kaeja d'Dance:

Established in 1991, Kaeja d'Dance is a Toronto based dance company that is renowned for creating exceptional contemporary dance work, award winning dance films and empowering education & outreach programs including the acclaimed Express Dance.

Website: www.kaeja.org/

HAMILTON & BURLINGTON

The Hamilton/Burlington forum took place on February 21, 2008 at the Downtown Arts Centre (DAC) following a matinee performance and Q&A by AKA Dance and The Chimera Project. Dance Ontario sponsored the ticket costs for students from M.M. Robinson High School, C.H. Norton Public School, and Brant Hills Public School to attend the matinee. The event was planned with great assistance from Patrick Brennon of the DAC, Kate Lowe, retired Burlington educator and organizer of the Fluorescence Dance Festival, and Dave Wilson, Professor at McMaster University.



The following 23 participants contributed valuable information to the forum:

Mary Baratto	Co-ordinator of the Arts at HDSB	Educator
David Bernard	Department of Canadian Heritage	Funder
Gina Braseau	St. Thomas Moore	Educator
Patrick Brennon	Downtown Arts Centre	Venue
Julie Fuller	C.H. Norton Public School	Educator
Rose Gowling	Pearl Company/da da Dance	Venue/Artist
Amy Hampton	AKA Dance	Artist
Rosslyn Jacob Edwards	Dance Ontario	Service Organization
Jack Langenhuizen	Motus O	Artist
Kate Lowe	Dance Ontario	Service Organization
Tanis Mcaurther	Pearl Company/da da Dance	Venue/Artist
Keiko Ninomiya	AKA Dance	Artist
Mal Nowacka	The Chimera Project	Artist
Melissa Roberts	Forest Trail Elementary School	Educator
Peter Ryan	Dance Ontario	Service Organization
Caryn Sherman	Brant Hills Public School	Educator
Amy Spiers	Heritage Glen Public School	Educator
Lisa Thompson	Brant Hills Public School	Educator
Kathy Vukoie	M.M. Robinson High School	Educator
Myles Warren	Ontario Arts Council	Funder
Ann-Marie Williams	Dance Ontario	Service Organization
Dave Wilson	McMaster Dance Company	Educator
Vitec Wincza	Hamilton Conservatory for the Arts	Educator

Downtown Arts Centre (DAC):

The DAC is a not for profit corporation that provides Arts infrastructure at a reasonable fee for individual Artists and Art and Cultural groups. The centre hosts a 300 Seat Main Theatre used for plays, dance, music productions, film screenings, seminars and meetings. There is also a 60 seat little Theatre used for small shows, screenings, poetry & play readings. An Art Gallery Space is used for visual art displays, gala openings or small seminars and meetings.

Website: www.dachamilton.com/Site/DACHome.html

AKA Dance:

The company's mandate is to extend the reach of contemporary dance by emphasizing fun, humour, lightness and joy. Their signature aesthetic is a blend of Japanese and Canadian traditions drawing from diverse forms, from butoh to ballet. Their goal is to create and perform accessible dance that resonates with children and broad multicultural audiences. Collaboration and

education are important values which they promote in both traditional and nontraditional settings: from the street to the stage to the classroom. Website:

<http://www.akadance.ca/>

The Chimera Project:

Powerful, risk-taking and fiercely contemporary, Toronto based The Chimera Project is recognized as a young contemporary dance company with a unique vision and a riveting intensity that's making waves on a national scale on the Canadian dance front. Founded in 1999 by Artistic Director Malgorzata Nowacka, The Chimera Project excels in the creation and performance of dance in theatres, on film and through using dance in education. Dedicated to artistic excellence, The Chimera Project's continued critical and audience acclaim has earned it the recognition of being one of Canada's most exciting high-octane contemporary dance companies.

Website: www.chimeraproject.org/

PARRY SOUND & THE SURROUNDING AREA

The Parry Sound forum took place on April 8, 2008 at the Charles W. Stockey Centre for the Performing Arts following a matinee performance, including work by Kaha:wi Dance Theatre's Santee Smith, and Q&A by The Canadian Children's Dance Theatre. The performance was very well attended by students from William Beatty Public School, McDougall Public School, and Mac Tier Public School. Dance Ontario was grateful for planning support from Dave Golden and Krista Young of the Stockey Centre, during a busy time of staff transition.



The following 15 participants contributed valuable information to the forum:

Jocelynn Bell	Near North District School Board	Educator
Michael de Connick Smith	Canadian Childrens' Dance Theatre	Artist
Angela Drainville-Ashick	Classic Theatre Cobalt	Venue
Kathy Gillman	Mac Tier Public School	Educator
Dave Golden	Charles W. Stockey Centre	Venue
Rosslyn Jacob Edwards	Dance Ontario	Service Organization
Erin Messenger	Classic Theatre Colbalt	Venue
Tia Pearse	Huntsville Festival of the Arts	Venue
Peter Ryan	Dance Ontario	Service Organization
Donna Schmitt	William Beatty Public School	Educator
Laurence Siegal	Independent Consultant	Educator
Santee Smith	Kaha:wi Dance Theatre	Artist
Alice Toyanaga	Department of Canadian Heritage	Funder
Louisa van Lith	Algoma Fall Festival	Venue
Ann-Marie Williams	Dance Ontario	Service Organization

Charles W. Stockey Centre:

The Charles W. Stockey Centre for the Performing houses a 480-seat Festival Performance Hall and the Bobby Orr Hall of Fame. The Stockey Centre sits on a 3.5-acre waterfront site overlooking beautiful Georgian Bay. The building opened in July 2003 and runs year-round, presenting artists of excellence and celebrating athletes of excellence. The Festival Performance Hall is constructed out of the area's natural stone and indigenous trees. Performances of all genres are presented in the Performance Hall during the rest of the year including music of all types (pop, rock, folk, blues, jazz, country, chamber, classical and world music), theatre, contemporary dance, comedy, literary readings, performances for children and community events.

Website: www.stockeycentre.com/

Canadian Children's Dance Theatre:

The Canadian Children's Dance Theatre is a modern dance repertory company of 13 to 19-year old dancers based in Toronto, Canada. Founded in 1980 by Deborah Lundmark and Michael deConinck Smith to present gifted young artists in professional productions, the Company has staged more than one thousand performances from Barrie to Beijing.

Website: www.ccdt.org/files/ccdt.htm

Kaha:wi Dance Theatre

Kaha:wi Dance Theatre is a captivating Aboriginal dance company that creates, produces and presents original works which draw inspiration from innovative contemporary and Aboriginal dance. Founded by Artistic Director/choreographer Santee Smith the company engages diverse audiences and offers professional productions, collaborations, workshops and touring

www.santeesmithdance.com

REPORT ON FORUM PROCEEDINGS

This section provides an overview of the forum findings, specifying the challenges related to enabling & accessing dance for youth programs, and possible solutions. Participants have been divided by their roles as either educators, venue operators, or dance artists. The findings integrate all three locations because many of the concerns were similar. When an issue is specific to one region, the report indicates so.

EDUCATORS, ARTS COORDINATORS & PRIVATE STUDIO OWNERS

The educators and School Board Representatives who attended the forums were very enthusiastic about bringing dance to their students, and in most cases, had past experience in dance. They were tireless advocates for dance in the schools, most of whom spent personal time organizing extracurricular dance events and clubs.

Having knowledge of dance as well as the Ontario education system, they were able to identify several systemic challenges which restrict youth access to dance activities.

Challenges

1. **Lack of Teacher Training:**

- There is severely limited Teacher Training in how to teach dance. This creates a systemic lack of understanding which translates into poorly taught dance curriculum. Those who come to the profession with a dance background are far more successful in integrating dance activities into their material. There is very little effort from within the board to improve professional development opportunities for teachers in the area of dance.
- Dance training and teaching certifications are not recognized as credentials by Ontario teacher's colleges.
- There is little emphasis on delivering the dance curriculum to students. Teachers may have a false impression that one workshop will satisfy this requirement

2. **Scheduling, Logistics & Costs:**

- School schedules limit the time availability for field trips. It is difficult to program field trips during examination and report card periods. These periods are:
 - Elementary Level: November, February and June

- High School Level: January and June
- Bus schedules restrict the hours of the day students can attend events. Regulations state that buses have to leave the school at 9:30am and pick up the students at the venue at 2pm.
- There are financial limitations regarding the costs of field trips (tickets and bussing). While different school boards have different price ranges, generally, a reasonable ticket fee is between \$5 and \$12 per student. Cost of a bus \$120. There is a cap on the amount of money allocated to spend on field trips. This means that dance activities are not only competing with other art forms, but all other possible field trip activities.
- Arts Coordinators in the school boards are generally attracted to artistic events that have links to something familiar or known among the students. Because of dance's lower profile and tendency to be more abstract, this may result in limited selection of dance activities.
- Funding for arts activities is not consistent province wide.

3. Lack of Facilities:

- There is a lack of appropriate facilities for dance activity. Classes and workshops often take place in hallways or gymnasiums

4. Communication Problems with Community

Partners:

- Private dance studios do a lot for the community, however, there is a lack of communication between public school educators and private studios. Attendance at evening performances often conflicts with the strict competition training schedules of local studios.
- Dance Studios and Community Theatres compete with each other for youth market.

Wants

1. Appropriate and Relevant Programs:

- Professional Artists providing programming that reflects the curriculum requirements. The basic objectives of the Dance/Drama curriculum are to have the students engage in a) creating, b) performing and c) talking about and analysing their work. Because the emphasis is on student creation, it is beneficial for performing artists to provide a movement workshop and talkback along with the performance to fulfill curriculum requirements.
- Support Material for Workshops/Performances provided well in advance including:
 - Background/overview of the work presented

- A series of age appropriate questions for the students aimed to develop their thinking skills, such as: 'What did you see?', 'How did the artists interact?', 'What themes did the work have?', 'Describe what you saw.'
- A list of resources on your dance style
- Suggestions to teachers for themes that integrate into other aspects of their curriculum.
- Contemporary and Culture Specific Dance Styles. Because students are familiar with Hip Hop and mainstream dance, they have pre-existing expectations. When they experience a style new to them, they are challenged to interpret it from a fresh perspective.
- Work made for general audiences as well as youth focused. The work does not have to be made specifically for youth audiences, however should be age appropriate with regards to nudity, sexuality and violence.
- Professional Artists to take interest in student festivals and performances in order to understand the nature of dance activity occurring for youth and integrate themselves in an organic, collaborative way. For example, the Hamilton Wentworth District School Board organizes an International Dance Day event in April, as well as a drama festival called *Creating*

a Scene in November. They are interested in integrating professional workshops and performances into these activities.

2. **Advocacy:**

- From within the Ministry of Education, such as delegating one arts specialist in each school to create arts friendly schools across the board.
- From the Ministry of Culture to the Ministry of Education to encourage support for arts activities.

3. **Professional Development & Community Partnerships**

- Teacher training workshops for educators on how to teach basic movement. This could be part of a company residency in a community. Funding to pay for supply teachers must be provided.
- Local dance studio teachers instructing school board educators in the basics of teaching dance.
- Collaboration between private studios and theatres on community dance projects. This would build mutual respect, and attract new audiences/students for both parties. Bringing several studios into the theatre space provides a neutral environment in which studios can meet with each other.

- Week-long residencies in the schools. The artists would lead workshops and show teachers how to instruct basic dance activities. At the end of the week, the students would attend the matinee. In some cases, the students can contribute to the performance in unique ways.
- More programming that pairs local artists with classrooms for several weeks culminating in a final performance/show. Examples of this are The Royal Conservatory of Music's Learning Through the Arts, and the Kaleidoscope Program in the Trillium School Board. This is a strong example of a partnership that grew between a non-profit festival and school board.

VENUE OPERATORS & COMMUNITY PRESENTERS

Community Presenters ranged from large municipally owned venues to Children's Festivals to small studio theatres. Each organization has its own mandate and unique offerings. Some had past experiences presenting dance which shaped their expectations, others were new and keen to reach out to the dance community.

Challenges

1. Lack of Information:

- Lack of knowledge about dance and the dance touring scene. Some presenters have little awareness of tour ready dance companies, making it difficult to know who to program.
- Assumption that dance does not attract enough box office to cover costs of presenting. In some cases, this assumption spawned from a negative experience presenting dance in the past. There is also a notion that one negative dance show experience can taint a community's reception of dance in general.

2. Communication Problems with Community Partners:

- Communication between the school boards and theatres regarding programming opportunities has historically been challenging. In some cases, a venue has free, corporate sponsored tickets to offer students, and cannot connect through the current system to give them away. This is doubly challenging when dealing with school boards who do not have an Arts Coordinator (Parry Sound region).
- A disconnect between the vibrant dance studio business and attendance at dance performances. These students do not seem to

cross over and become dance audiences, despite some historical efforts.

- Competing with performance companies who will go into the schools and perform in gymnasiums/auditoriums. It is a goal of community venues to provide a full theatre experience, not just performances in the schools.

3. Facility Issues:

- Many venues lack appropriate dance flooring.

4. Limited Funding:

- There is a lack of sustainable funding to bring urban-based dance artists to regions. Presenters expressed a desire to graduate from project to operating funding.

Wants

1. Community Partnerships:

- Stronger partnerships with School Boards to:
 - Improve communication channels. This would ensure subsidized ticket opportunities were made use of in a timely manner, and teachers interested in programming would be made aware of relevant performances.
 - Share resources. Some theatres, such as the Classic Cobalt Theatre, offer their

school board free use of the space during scheduled dark days. This sort of resource sharing builds mutual awareness and trust.

- Develop new collaborative projects and secure new sources of funding. Dance has many benefits; one of them is improved fitness. There are funding opportunities for dance projects from health minded organizations who are working to fight childhood obesity.
- Collaborate on artist residency programs, in which the artist will work with the students and teachers, culminating in a matinee performance. Joint grant applications with solid partners in place strengthens their success and distributes risk.
- Allocate school board's 'discretionary' funds to support dance workshops and performances.
- Stronger, long term corporate sponsorship programs to support activities enriching the lives of youth, such as the Linamar Series at the River Run Centre in Guelph.
- Tap into the current popularity of dance in popular reality television in order to build audiences.
- A network for partnership building that maintains itself and builds momentum.

2. Advocacy:

- Foster an appreciation for theatre going among youth to counteract the current older demographic of theatre-goers.
- Advocate to the school boards for one live performance event for all students in the province each year, similar to the current mandate that all grade five students must go skiing.

3. Funding

- Funding programs which offer greater multi-year stability, as well as specific initiatives to support dance presentation.

DANCE ARTISTS & COMPANIES

The participating artists had differing artistic mandates and levels of administrative infrastructure. Despite these variances, they all identified a great desire to reach out to new communities, and the need for resources to facilitate this.

Challenges

1. Community Partners:

- Relationship building with educators and venues outside of your home community is very challenging and takes years to cultivate.
- It is difficult for small dance companies with limited administration to research appropriate contacts within the school board. It is a challenge to establish meaningful connections with teachers. Despite providing curriculum support material, in many cases, teachers are unaware of what they are uninformed regarding the performance.

2. Lack of Infrastructure:

- Many small and mid-sized companies are lacking in funding and human resources, making it incredibly difficult to devote time to developing new partnerships, or offer subsidized prices to school groups.

3. Advocacy:

- Advocacy is necessary to encourage school boards to value performance and outreach activities for their students.

Wants

1. Communication:

- Information on school board contacts and when school events are and possible activities that are ideal for integration. Teachers could send requests for artists to Dance Ontario.

2. Provide Quality Experiences:

- To make a student's first exposure to theatrical dance positive and enriching. Artists recognise that fostering an appreciation for dance at a young age is essential to the vitality of the art form, and do not take student matinee performances lightly.
- To connect with the community and students in a meaningful way through residency activities, not just a one off performance.

BUILDING EFFECTIVE COMMUNITY DANCE PARTNERSHIPS

THE BENEFITS OF COLLABORATION

Partnerships are an integral part of a healthy arts community. Historically, they have helped develop the diverse and rich arts landscape of our province. On a practical level, they can enable greater efficiency, shared resources, informal mentoring, inspiration and support.

For the people involved, the benefits of working collaboratively are harder to quantify: professional development in new skill areas, new contacts leading to further employment, stimulation and inspiration from working with new people and communities, the feeling of contributing to community growth, professional companionship and mentorship.

In 2006, Heather Maitland and Anne Roberts conducted a study on partnership for Arts Council England, titled *Greater than the sum of its parts. A joined up guide to working in groups*.² They outline how collaboration is effective in the following ways:

² P. 7 Maitland, H. & A. Roberts. *Greater than the Sum of its Parts. A Joined Up Guide to Working in Groups*. England Arts Council, 2006.

Increased/Shared Resources:

- Funding (access to funding as a group that would be unavailable individually)
- Technology
- Knowledge
- Expertise
- Staff Time
- Connections

Shared Risk:

Working in partnership enables projects that would be too risky for organizations to take on in isolation. For example some artistic projects are only financially viable if enough venues commit to presenting the work or provide resources for its creation.

Efficiency:

Efficiency is established by sharing a work load and avoiding duplication of work.

Professional Development:

Partners acquire knowledge and new skills from each other.

Hidden Benefits:

Working together promotes space to think, brainstorm new ideas, and contribute to a more nurturing, collaborative arts community, as opposed to a competitive one.

GUIDE TO EFFECTIVE COMMUNITY DANCE PARTNERSHIPS & BEST PRACTICES

It is an inspiring thing when like-minded, enthusiastic partners come together to make their community richer through the arts. The forums exemplified the abundance of enthusiasm and drive among the participants. While enthusiasm is the driving force of community dance partnerships, there are many details that need to be agreed upon. If overlooked, they can turn into possible pitfalls. This guide will help partners cover the necessary ground work to establish successful, beneficial community dance partnerships.

Part One: Establishing Community Dance Partnerships

Artists: Know your project and seek out unique fits

As an artist, you understand that part of your job is to network and market your work. It is crucial to be able to effectively communicate your ideas in

person and in writing. When seeking out a community dance partnership, do your research - see if you can take it one step further, and communicate how your idea is relevant to the specific community. For example, would your project enhance an already existing festival or event? Is it beneficial to a specific curriculum component for a school group? Are there themes that would resonate with this specific community? Seek out meaningful connections between your project and the needs/wants of the community.

Know the demographics of your selected centre and its surrounding environment.

Useful Tip!

Dance Ontario's *Dance Audience Touring Directory* provides searchable demographic information on the numbers of existing potential audience members throughout Ontario's communities. Find the link at www.danceontario.ca

Finding initial contacts

Who you wish to contact may depend on your specific idea. Perhaps you are a teacher wanting to integrate dance into a specific curriculum component or theme. Maybe you are organizing a specific civic event or festival such as a Canada

Day celebration, or you are an artist with a project you know would be relevant to a specific group. Learn about what activities exist, and seek out mutually beneficial partnerships.

Below is a list of possible partners to consider:

- Community venue operators, presenters and festival organizers
- Local Arts Councils
- Community educators interested in dance (or your theme)
- Arts Coordinators in local school boards
- Local dance studios
- Occasional presenters such as art galleries, book stores, shopping malls, specific departments in colleges and universities, professional associations hosting an event on a specific theme, libraries, community fairs
- Regional presenting networks
- Dance Ontario or your provincial association (for a list of dance companies and help making connections)
- Specific Dance Companies

Partnerships can be formed when there is a shared goal, and a clear understanding that collaborating is key to reaching the goal. Once you have established your connections, ask yourself if the partnership clearly shares the same vision, and if

there are benefits provided by collaborating, such as increased resources, connections and risk sharing. If you answer these questions positively, it's time to set up a meeting with all partners to discuss moving forward.

Part Two: Defining and Delegating Responsibilities

Define Goals and Specific Details

As a group, agree upon the objectives of the partnership and specify the dates, times and location of performances, workshops and other activities.

Understand your lead time

Lead time can take anywhere from a few months to several years. Look at the needs of the partners and take into account the programming schedule of community presenters, and the amount of time it will take to apply for and access funding. Be prepared to work on a project well in advance.

Budgets, Financial Agreements & Contracts

Prepare a budget that clearly states the revenues and expenses for the project, including pre-travel and post-travel costs. The budget will help the partners establish a financial arrangement to cover the artist's costs. There are several different financial agreements that are common for artist

performances and workshops. A presenter may offer a guarantee, or fixed fee for performances and/or a residency. The partners may arrange to split box office revenue. An artist may take on some self presentation costs themselves. These financial relationships are unique to each partnership.

However, the more communication and candid information sharing there is among partners, the less likely it will be that problems about fees will arise.

Establish a contract or letter of agreement that is signed by all parties. The next section will cover the aspects that need to be negotiated and agreed upon when making a contract.

Useful Tip!

For excellent advice on preparing a tour budget, different financial agreements, negotiation and sample contracts, and much more be sure to visit the Canada Council's *On the Road Touring Handbook*, at:
<http://www.canadacouncil.ca/development/ontheroad/>

Define Roles and Responsibilities

In conjunction with developing budgets and contracts, the partners will need to define and delegate the responsibilities of the project. If

responsibilities are unclear, things can fall through the cracks and problems can pop up. Below is a general list of responsibilities to use as a guide. Each project may have its own unique roles above and beyond this list.

- Preparing Budget
- Preparing Contract
- Writing Grant Applications
- Managing money and making payments based on agreed upon timeline
- Promotional Activities
- Insurance Coverage (for the venue - third party or public liability, for the choreographer – insurance for your performers and equipment)
- Accommodation (booking and payment)
- Transportation (booking and payment)
- Set/Equipment transportation costs
- Box Office
- Administrative duties for workshop promotion, coordination
- Dressing room and hospitality requirements
- Set-up, rehearsal and strike
- Technical Equipment and Theatre Staffing Requirements
- Recording and/or Documentation (for archival purposes)
- Complimentary Tickets

- Licensing Fee Payments (royalty fees to the Society of Composers Authors and Music Publishers of Canada SOCAN)

things gone wrong do to unclear roles and expectations.

Problem Solving and Ongoing Communication

Have a plan in place for solving problems that may arise. Decide in advance how you will deal with:

- Possible cost over-runs (who is responsible for any possible unforeseen expenses)
- Managing critical timelines and alerting group of problems
- The possibility of an unsuccessful grant

Once you've defined and delegated the project responsibilities, be sure to keep communication channels open as you proceed. Establish a healthy communication pattern in which partners feel comfortable sharing their concerns as well as celebrating progress updates. Try to be adaptable and open to compromise, while keeping your vision in mind. Your original plan is a road map that may need to be tweaked as things come up. Just be sure everyone is in agreement.

Although it takes some time to establish a plan and contracts, it can save many hours of dealing with

RESOURCES

This section provides a list of resources to assist in establishing community dance partnerships, including relevant research, avenues for funding, and contact lists.

RESEARCH

There are many studies that informed the Dance for Youth Forums, and this report. They are useful resources providing illuminating findings in the areas of arts and learning and partnership building.

[Arts and Learning](#)

Champions of Change: The Impact of the Arts on Learning, Washington, DC: The Arts Education Partnership.

Author: Edward B. Fiske, ed. (1999).

www.aep-arts.org/publications/info.htm?publication_id=8

Description: A report compiling seven major studies that provide evidence of enhanced learning and achievement when students are involved in a variety of arts experiences. Available at

Creative Communities Initiatives: Summary Report Community Schools for the Arts and Public Housing: Findings, Lessons Learned and Strategies for Successful Partnerships

Author: National Guild of Community Schools of the Arts (2006)

http://www.nationalguild.org/programs/documents/CCI_SummaryReport.pdf

Description: A summary of the three-year Creative Communities Initiative, which sought to expand access to serious, progressive instruction in the performing, literary, and visual arts for children and youth living in public housing communities, in order to promote skills leading to greater self-sufficiency and improve quality of life in their communities. It funded twenty community schools of the arts to partner with public housing authorities in twenty cities across the country.

Learning Through the Arts. National Assessment 1999-2002. Final Report to the Royal Conservatory of Music.

Authors: Dr. Rena Upitis and Dr. Katherine Smithrim (2003)

<http://www.ltta.ca/discussionzone/press/LTTAjun03-ResearchReport.pdf>

Description: A three year study on the effects of *Learning Through the Arts* on participants at schools in six Canadian sites.

*For general information on Learning Through the Arts, as well as professional development resources for teachers, visit <http://www.ltta.ca/>

Planning an Arts-Centered School: A Handbook

Author: Carol Fineberg (ed.), published by The Dana Press (2002)

<http://www.dana.org/news/publications/publication.aspx?id=8076>

Description: Planning an Arts-Centered School: A Handbook is comprised of eighteen essays by artists and educators highlighting best practices and offering approaches from their varied experiences in the development of successful arts-centered schools. The Handbook was designed to guide organizations in essential issues including: curriculum development, governance, funding, assessment, and community participation. Appendices offer valuable resource information.

President's Committee on the Arts and the Humanities, Coming Up Taller. Washington, DC:

Author: President's Committee on the Arts and the Humanities. (2006)

www.cominguptaller.org/report_pp.html

Description: This report, produced with Americans for the Arts, describes how local artists and educators help turn around the lives of young people and identifies the common characteristics of effective arts and humanities programs. Program Profiles describe over 200 after-school, weekend, and summer programs contained within the Coming Up Taller report.

Partnership Building

Acts of Achievement: The Role of Performing Arts Centres in Education

Author: Jane L. Polin, The DANA Foundation

<http://www.dana.org/news/publications/publication.aspx?id=8074>

Description: Acts of Achievement: The Role of Performing Art Centers in Education, a 168-page publication, provides the first study of K-12 education programs offered by performing arts centers nationwide, and showcases 74 performing art center institutions, large and small, partnering with their local schools.

Arts Survive: A Study of Sustainability in Arts Education Partnerships

Authors: Steve Seidel, Meredith Eppel, and Maria Martiniello, published by Project Zero at the Harvard Graduate School of Education (2001).

<http://www.pz.harvard.edu/Research/ArtsSv.htm>

Description: Many arts education partnerships between schools and professional artists and/or arts organizations are started in but far too few survive beyond their first years and initial sources of funding. ARTS SURVIVE, a three year national research study which began in July, 1997, investigated arts education partnerships in schools in order to ascertain why some partnerships survive and others do not. The study provided a greater understanding of what survival means to arts education

partnerships and, specifically, what circumstances, activities, and interactions among teachers, parents, administrators, artists, community members, students, and others, are essential to build and sustain lasting partnerships.

Community Partnerships for Cultural Participation: Concepts, Prospects, and Challenges, Early Findings Report.

Authors: Christopher Walker, Elizabeth T. Boris, Maria-Rosario Jackson, and Stephanie D. Scott-Melnyk, The Urban Institute (1999).

www.urban.org/url.cfm?ID=409020

Description: An extensive look at how community partnerships can be made and facilitated, particularly focusing on the role of community foundations in the partnership process.

Greater than the Sum of its Parts. A Joined Up Guide to Working in Groups

Authors: Heather Maitland and Anne Roberts, England Arts Council (2006).

http://www.artscouncil.org.uk/subjects/publication_detail.php?sid=16&id=565

Description: The guide is an informed, practical and constructive tool for working in groups. It illustrates how much can be achieved when groups of people with a common goal share their expertise and practical resources.

Partners in Excellence: A Guide to Community School of the Arts/Public School Partnerships, from Inspiration to Implementation.

Author: Jacqueline Sideman Guttman, The National Guild of Community Schools of the Arts (2005)

www.nationalguild.org/programs/partners_publication.htm

Description: This handbook is intended to help leaders in both community arts schools and public schools understand what partnerships are, what benefits they offer, and how to structure and manage them. I hope it will inspire some readers to explore the idea of establishing a community school–public school partnership and others to commit more fully to ongoing partnerships.

The Capacity of Performing Arts Presenting Organizations

Authors: Mark A. Hager and Thomas H. Pollak, published by the Center on Nonprofits and Philanthropy, The Urban Institute (2002)

<http://www.urban.org/publications/410604.html>

Description: This report summarizes results from a survey of performing arts presenting organizations in the United States. The research focuses on a broad range of performing arts presenting organizations. The research not only captures traditional performing arts presenting organizations, such as performing arts centers, but also includes organizations for which presenting is not the primary mission. Further, in addition to capturing data from freestanding, independently incorporated organizations, the research also focuses on performing arts centers and presenting programs that are hosted by

larger organizations, such as universities, local governments, museums, and churches.

Toward Cultural Interdependence: The Fourth Phase of the Performing Arts in America

Author: Association of Performing Arts Presenters (2002)

<http://www.artspresenters.org/about/cultural.pdf>

Description: This position paper seeks a) to define today's field of arts presenting; b) to demonstrate that a new cultural interdependence is developing in this field, among artists, managers, producers, presenting organizations, and communities; and b) to insist that this new cultural interdependence must be encouraged and supported—for the future of the arts, for the well-being of all Americans, for the realization of the most life-enhancing potentials of globalism.

FUNDING OPPORTUNITIES

Each community dance partnership is unique, and organizers will need to develop their own funding portfolio. Factors such as the geographical area you are working in, and non-profit status impact funding options. The good news is, applications are generally deemed stronger if they involve several viable community partners and a well thought out, inclusive plan. As all the artists reported in the forums, it takes a lot of time and resources to build these partnerships, but they lead to stronger, more satisfying community projects, and in turn, stronger grant proposals.

Below is a list of possible funding opportunities for community dance partnerships:

Federal

Department of Canadian Heritage Arts Presentation Canada

http://www.pch.gc.ca/progs/pac-apc/index_e.cfm

Description: Arts Presentation Canada gives Canadians direct access to a variety of quality artistic experiences through financial assistance to arts presenters or the organizations that support them.

Deadlines: For Presenter Organizations and Arts Festivals: April 30 and September 30. For Presenter Support Organizations: April 30, 2008

Canada Council for the Arts

There are several different granting programs available to dance professionals, touring dance artists, presenters and support organizations. For a complete list of dance grants, visit:

<http://www.canadacouncil.ca/dance/>

Provincial

Ontario Arts Council

Artists in the Community/Workplace

<http://www.arts.on.ca/Page95.aspx>

Description: To encourage artists and arts organizations from all arts disciplines to work with communities and/or trade unions through a collaborative creative process. Grants are designed to integrate the arts into community life through artistic projects.

Deadlines: August 15, 2008 and March 16, 2009

Dance Initiatives

<http://www.arts.on.ca/Page124.aspx>

Description: The Dance Initiatives program plays a key role in providing opportunities in which dance can be created, presented and enjoyed. The program supports a broad range of dance including urban, contemporary, classical and traditional dance expressions of all world cultures. It also supports projects that are designed to benefit the larger professional dance community.

Deadlines: October 1, 2008 and April 1, 2009

Touring and Collaborations

<http://www.arts.on.ca/Page108.aspx>

Description: The Touring and Collaborations Program aims:

- to assist touring, distribution and exhibition of art and artists in the literary, media, performing and visual arts to communities throughout Ontario;
- to encourage a range of collaborations among touring artists, exhibiting artists, arts organizations and communities;
- to fund activities that contribute to arts education, public participation and community involvement in the arts in Ontario;
- to foster cooperation among artists, arts and other organizations at the local level to share resources, build capacity, and expand public appreciation for the arts in communities;

- to support artistic excellence in a diverse range of artists, presenters, exhibitors, and their programming;
- to support projects that include artists or arts organizations funded through other OAC granting programs;
- to support projects that reach underserved and remote communities in Ontario.

Deadlines: October 1, 2008 and March 16, 2009

Municipal

Toronto Arts Council

Dance Projects

<http://www.torontoartscouncil.org/grant-main.htm#dance>

Description: The Dance Projects program provides funding to professional choreographers, organizations and collectives for the creation, production and presentation of dance works, and other projects that support the development of dance in Toronto. The program recognizes a diversity of dance practices, including traditional, classical and contemporary, urban, culturally diverse and Aboriginal dance practices. The City of Toronto provides the funding for this program through its *Community Partnership and Investment Program*.

Deadlines: February 15 for projects commencing after June 1. August 1 for projects commencing after November 1.

*Consult your local arts council for advice and support if you are from outside Toronto. They might offer small grants or subsidies, and may be able to offer suggestions for possible sponsorships with local businesses or foundations.

Foundations

Ontario Trillium Foundation

<http://www.trilliumfoundation.org/cms/en/index.aspx?menuid=57>

Description: The Ontario Trillium Foundation distributes its funding to charities and not-for-profits through two granting programs: Community and Province-Wide. Within those programs, funding is allocated in four sectors: Arts and Culture, Environment, Sports and Recreation, and Human and Social Services.

Deadlines: March 1, July 1 and November 1

Charity Village

For a detailed directory of Canadian grant-giving foundations visit Charity Village at:

<http://www.charityvillage.com/cv/nonpr/nonpr17.asp>

CONTACT LISTS

Connecting with the right people in new communities is a time consuming task that is often very challenging for emerging and mid-career dance artists/companies who have limited administrative resources. Below is an email list of forum participants in each community. They are an exceptional starting place, as they are all enthusiastic about making community dance partnerships happen.

HAMILTON AND BURLINGTON

Educators

Abbey Park Public School
Jenn Schriel
schrielj@hdsb.ca
905-827-4101

Ancaster High School
Ingrid Soans
soans@hwdsb.on.ca

Brant Hills Public School
Caryn Sherman
shermanc@hdsb.ca

Brant Hills Public School
Lisa Thompson
thompsonl@hdsb.ca

Brebeuf High School
Julie Mota
rcgio@sympatico.ca

CH Norton Public School
Julie Fuller
fullerj@hdsb.ca
Co-ordinator of the Arts
Hamilton District School Board
Mary Baratto
barattom@hdsb.ca

Forest Trail Elementary School
Melissa Roberts
robertsm@hdsb.ca

Forest Trail Elementary School
Brenda Parfett
parfettb@hdsb.ca

Hawthorne Village Elementary
School
Christine Vanderwal
vanderwalc@hdsb.ca
905-878-5478

Hawthorne Village Elementary
School
Sara Harley
harleys@hdsb.ca
905-878-5479

Hawthorne Village Elementary
School
Sarah Donaldson
donaldsons@hdsb.ca
905-878-5480

Heritage Glen Public School
Amy Spiers
spiersa@hdsb.ca

Highland Secondary School
Kim Couture
kimberley.couture@hwdsb.ca

Hillfield-Strathallen
Joanna Blackwell
905-389-1367

Linbrook Public School
Jeff Hodgins
hodginsj@hdsb.ca
905-845-2401

MM Robinson High School
Kathy Vukoje
vukoje@hdsb.ca
905-335-5588

Parkside Secondary School
Brenda Nelson
brenda.nelson@hwdsb.ca

Pineland Public School
Melanie Markin
markinm@hdsb.ca
905-634-2311

Helen Zdriluk
zdrilukh@hdsb.ca

Robert Bateman High School
Danielle Dutchak
dutchakd@hdsb.ca
905-632-5151

Sherwood Secondary School
Sandra Valeri
sandra.valeri@hwdsb.ca

W.H. Morden Elementary School
Rachelle Marsan
marsanr@hdsb.ca

Waterdown High School
Helen MacDonald
905-689-6692 ex 516

Westdale High School
Emilio Del Sordo
em.delsordo@hwdsb.ca

Westmount Secondary School
Wendy Sherwood
wendy.sherwood@hwdsb.ca

White Oaks Secondary School
Fonda Loff
loff@hdsb.ca

White Oaks Secondary School
Tracy Beck
beckt@hdsb.ca

White Oaks Secondary School
Michelle Vosu
vosum@hdsb.ca

Burlington Dance Academy
Tania Infante
BDAcademy@aol.com
905-637-2269

Hamilton Conservatory of Arts
Vitec Wincza
info@hcarts.ca
905-528-4020
Inner City Ballet
Irena Aoucheva
icdc@innercitydance.com

Sundance Studios Academy of Film
and Performing Arts
Ellen Irmisch
sundance_studios@yahoo.ca
905-332-7070

Venue Operators

Breat Big Theatre Company
Lilly Small
onstage@gbtc.com

Burlington Student Theatre
Rainer Noack
pillingh@burlington.ca
905-637-6000

Dundas Little Theatre
Ben Ayres
chair@dundaslittletheatre.com
905-627-1620

Hamilton Place Theatre
Jayson Duggan
jduggan@hamilton.ca
905-546-3100

Hamilton Place Theatre
John Elder
jelder@hamilton.ca
905-546-3101

Imperial Cotton Centre for the Arts
Jeremy Freiburger
jeremy@imperialcottoncentre.com
905-548-0111

McMaster School for the Arts
Robinson Memorial Theatre
Taras Cymbalisty
tcymbal@mcmaster.ca
905-525-9140 x 27671

The Downtown Arts Centre
Patrick Brennan
patrick.brennan@mac.com
905-522-2005

The Pearl Company
Barbara Milne
info@thepearlcompany.ca
905-524-0606

Theatre Aquarius Dofasco Centre
for the Arts
Phyllis Bendig
pbendig@theatreaquarius.org
905-522-7815

Theatre Aquarius Dofasco Centre
for the Arts
Maria Boric
mboric@theatreaquarius.org

Theatre Burlington
Clair Bonanno
president@theatreburlington.on.ca
905-637-1728

Village Theatre
Marie Fanick
mail@villagetheatrewaterdown.ca
905-690-7889

Westside Concert Theatre
Loren Liberman
loren@westsidelive.com
905-777-9777

Artists

AKA Dance
Amy Hampton
hampton_ae@yahoo.com
416-203-6226

Burlington Footnotes
Rosemarie Maurice
rosemarie_maurice@sympatico.ca
905-681-1517

Canadian Children's Dance
Theatre
Michael de Conick Smith
info@ccdt.org
416-924-5657

Hamilton City Ballet
Max Ratevosian
info@hamiltoncityballet.com
905-527-1256

AKA Dance
Keiko Ninomiya
dance@keiko.ca
416-361-9835

McMaster Dance Company
Dave Wilson
dance@mcmaster.ca
905-525-9140

Motus O
Jack Langenhuizen
motuso@sympatico.ca
905-640-8647

The Chimera Project
Mal Nowacka
info@chimeraproject.org
416-889 4881

Arts Service Organizations

Arts Hamilton
Paul deCourcy
artshamilton@artshamilton.ca
905-481-3218

Arts Hamilton
Johanne Dor
info@artshamilton.ca
Performing Arts Burlington
Pam Eddenden
info@performingartsburlington.com
905-631-6666

LONDON

Educators

Thames Valley District School Board
Nancy Lizmore
n.lizmore@tvdsb.on.ca
519-452-2000

English Language #38 Catholic
District School Board
Mary Holmes
m.holmes@ldcsb.on.ca
519-663-2088

Lester B Pearson School for Arts
Debbie Kapp
d.kapp@tvdsb.on.ca
519-452-8300

South Secondary School
Allison Gamble
a.gamble@tvdsb.on.ca
519-452-2860

Westminster Secondary
School
Summer
Leitch.leitch@tvdsb.on.ca
519-452-2900

H.B.Beal Secondary School Tracey
Iddison-Goebbels
t.iddison@tvdsb.ca
519-452-2700

Saunders Secondary School
Melanie Stewart
m.stewart@tvdsb.on.ca
519-452-2770

Oakridge Secondary School
Carla Schell
c.schell@tvdsb.on.ca
519-452-2750

Independent Consultant Laurence
Siegal
ljsiegel@sympatico.ca
416-963-4470

Ceris Thomas
ceris.thomas@sympatico.ca
519-457-8802

Swan Studio
Jennifer Swan
swanstudiodance@rogers.com
519-661-0683

Dance Steps
Donna Bayley
519-645-8515

Dance Extreme
Rebecca Brettingham
info@danceextreme.com
519-657-3262

North London Dance Centre
Lynn Milnes
nldc@northlondondancecentre.ca
519-433-1653

Sutherland Studio of Dance
Anne Sutherland
sutherlandstudio@sympatico.ca
519-474-3194

Laurie-Ann's Dance
Laurie-Ann Graham
laurieann@laurieannsdance.com

Flamenco Passion
Sharon Wise
dancefolk.flamencopassion@gmail.com

Dance London
Ruth Anne Rogerson
519-434-6644

Victoria Carter London Dance
Centre
Victoria Carter
519-434-0612

Performing Alliance
Miranda Gallagher
mianda@performingalliance.ca
519-872-0083

Flamenco Dance Studio London
Cintah Sebastia
cintah@tinet.org

Venue Operators

The Grand Theatre
Deb Harvey
dharvey@grandtheatre.com

Talbot Theatre
ljdalton@uwo.ca

519-661-3019

The Arts Proejct
Sandra DaSalvo
info@artsproject.ca
519-642-2767

Wolf Performance Hall
Delilah Deane-Cummings
delilah.cummings@lpl.london.on.ca
519-661-5100

London City Music Hall
Dale Henderson
dhenson@westernfair.com
519-451-9920

Aeolian Hall
Bryan Clark
info@aeolianhall.ca
519-672-7950

Artists

Canadian Children's Dance
Theatre Michael deConick Smith

info@ccdt.org
416-924-5657

Menaka Thakkar Danse
Menaka Thakkar
menaka@menakathakkardance.org
416-222-4041

Lacey Smith
laceysmith@sympatico.ca
519-852-0141

Jennifer Fagan
jsfvdd@hotmail.com

Arts Service Organizations

London Arts Council
Andrea Halwa
ahalwa@londonarts.ca

London Culture Office
Robin Armistead
rarmiste@londonarts.ca
519-661-2500 x5475

PARRY SOUND

Educators

Near North District School Board
Jocelynn Bell
bellj@nearnorthschools.ca

Nipissing-Parry Sound Catholic
School Board
Mary Lou
Cappadociacappadom@npsc.edu.on.ca
705-472-1201

Parry Sound Roman Catholic
School Board
Dave McDougal
705-746-6231

William Beatty Public School
Donna
Schmittschmitt@nearnorthschools.ca

McDougall Public School
Ursula Stilson
stilsonu@nearnorthschools.ca
Northern Lights Dance
Julie Lea
elea@vianet.ca

Canadian Dance Academy
Alicia Beaulieu
abeaulieu2@cogeco.ca

Sudbury School of Dance & Earth
Dancers
Denise Vitali
info@earthdancers.ca
705-647-0190

Happiness Is Dancing
Lori Cacciotti
Lori-cacciotti@hotmail.com
705-524-6625

Let's Dance
Diana Sullivan
letsdance@sympatico.ca
705-855-0912

Ida Sauve School of Dance
705-524-8545

Venue Operators

Charles W. Stockey Centre
Krista Young
manager@stockeycentre.com
1-877-746-4466 x206

Gravenhurst Opera House
Brad Rundle
brundle@gravenhurst.ca
705-687-6774

Capitol Centre
Dee Adrian
dadrian@capitolcentre.ca
705-474-1944

Huntsville Civic Centre/Algonquin
Theatre
Karin Terziano
karin.terziano@huntsville.ca
705-789-1751

Huntsville Civic Centre/Algonquin
Theatre
Debbi Miller
debbi.miller@huntsville.ca
705-789-1752

Huntsville Festival of the Arts
Tia Pearse
tia@tawingo.net
705-788-2787

Kiwanis Festival of the Arts
Cheryl Giusti
kiwanisclub@bellnet.ca
705-566-7444

Sudbury Theatre Centre
George Pothitos
george@sudburytheatre.on.ca 674-
7788 x28

Sudbury Theatre Centre
Kathy Heimbecker
kathy@sudburytheatre.on.ca
674-7788 x26
Theatre du Nouvel-Ontario
Genevieve Pinault
artistique@letno.ca
705-525-5606 x 2

Classic Theatre Cobalt
Angela Drainville-Ashick

gm@classictheatre.net
705-679-5188

Algoma Fall Festival
Louisa van Lith
louisa@algomafallfestival.com
705-949-0822

Artists

Independent Dancer
Lisa Boivin
Lisaboivin25@hotmail.com

Step Dancer
Chad Wolfe
chad.wolfe@sympatico.ca

Canadian Children's Dance
Theatre
Deborah Lundmark

tilt@ccdt.org
416-924-5657

Arts Service Organizations

Sault Ste. Marie Arts Council
Emily Colombo
ssmarts@shaw.ca
705-945-9756

RECOMMENDATIONS

During the forums, participants identified several gaps or problems which restrict community dance partnership building. The list of recommendations below is based on their observations and suggestions, and outlines possible future initiatives for Dance Ontario or a collective of organizations:

1. Continue to host forums or networking meetings in communities across Ontario. The forums introduced key community players to each other and enabled formal and informal networking. There was a wholehearted request for these gatherings to continue, as they seed new projects and build community understanding.
2. Provide infrastructure for continued online communication. Online communication tools, such as listservs, groups or wiki communities provide channels for continued communication. The participants were particularly interested in an online community bulletin board to share upcoming projects and brainstorm possible partnerships around them.
3. Advocacy Campaign within Ontario School Boards & Teachers Colleges. Advocacy campaigns were suggested with the following goals:
 - a) Convince School Board Trustees to support at least one live performance (in a theatre) per child each year.
 - b) Insist on proper teacher training in dance at Teachers' Colleges and possibly recognize various dance teaching certifications as accreditation.
 - c) Stress greater emphasis on properly fulfilling the dance curriculum, and providing professional development to teachers on teaching dance.
4. Provide ongoing, informal mentoring to new community dance partnerships to assist with their development.
5. Mentor community presenters and venue operators who are lacking in knowledge about dance and presenting dance.

CONCLUSION

The Dance for Youth Forums demonstrated that when inspired, enthusiastic community members work together in partnership, their dance projects can reach greater numbers and have a more meaningful, lasting impact on the community, themselves and the artists involved.

The project showed that there is great desire among community players to work collaboratively, however partnership building is a slow process involving patience, time and resources. Networking support, communication infrastructure and mentorship is needed to facilitate the growth of new partnerships. Dance Ontario strives to continually foster partnership building in support of strengthening the province's dance ecology.