

DANCE AND CHOREOGRAPHY

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CREDITS

Writer: Ellen Busby (Consultant)

Advisory Committee:

- Parise Mongrain (Union des artistes / CHRC)
- Bob Johnston (Cultural Careers Council of Ontario)
- William Lau (Little Pear Garden Collective)
- Heidi Strauss

CHRC: Lucie D'Aoust, Susan Annis

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The logo for the Government of Canada, featuring the word "Canada" in a serif font with a small Canadian flag icon above the letter 'a'.

“At the beginning of your career, it is important to realize that there are many established organizations and artists around to support you. Taking advantage of those services and asking questions of your colleagues (some more senior) is a good way to learn, to become actively involved and to develop a stronger voice for dance by building on the knowledge that exists. This supplement to *The Art of Managing Your Career* is a resource that you can keep referring back to as your experience grows and your goals shift at different stages in your career. But it is a guide. There is no one singular path to establishing your career. You will find your own way — a way that makes sense for the ideas and interests you have. Many things are possible when you are well informed, open and creative. Remember that your career is really an act of creation — it is yours to make.”
 -Heidi Strauss, independent dancer and choreographer and member of the Advisory Committee for the dance supplement of *The Art of Managing Your Career*

This document is an enhancement to *The Art of Managing Your Career*, specifically directed to emerging dancers and/or choreographers. It is assumed that readers have completed their training and have recently arrived into the world of professional dance.

I. THE WORLD OF DANCE

Dance is an art form that is predominantly female, is heavily centred in three cities in Canada, and is highly competitive for performing opportunities and funding.

Predominantly Female

As children, girls are drawn to dance classes much more than boys. In many cases, boys start dance classes to develop their skills for some sports activity, and then decide that they actually find it a satisfying activity in its own right. Dance schools seem to be constantly offering incentives to attract and keep boys in their programs. With such a demand for male dancers, often, students are offered jobs before their training is complete. It is completely the opposite story for women. Competition starts early and never ends. Girls fiercely compete to get into the better training programs, compete to hold their places in them, and then continuously compete to get and keep roles throughout most of their dancing careers. Though, with the rising popularity of contemporary urban dancing, boys are starting to feel some of the pressure that girls have endured for decades.

Centres of Activity

The performing arts require group collaboration to create and produce their art, typically performed as a live interaction with an audience. Except in rare situations, dance follows this pattern. It is not the type of artistic activity that can be produced easily or well in isolation. Even solo artists bring other people into the creative process — artistic collaborators, people who act as an “outside eye,” or even dancers who can represent the movement so the choreographer can stand back to look at the work. As such, urban centres tend to harvest more dynamic dance scenes than smaller communities.

In Canada, for a number of historic reasons, there are three major dance centres: Vancouver, Toronto and Montreal. For over 75 years, the majority of dance training, creation, performance and touring has emanated from those cities, with some pockets of activity elsewhere throughout the country. Calgary and Winnipeg can now boast large and vibrant professional dance communities, with Edmonton, Ottawa and Halifax not far behind. Some other cities are host to a dance presenter, which helps generate a threshold of activity and there are other locations that have numerous recreational and pre-professional

dance schools. However, in these centres, there are usually only a handful of dedicated professional dance artists who are committed to enlivening their own communities, rather than moving to larger dance centres.

If you are fortunate enough to live in a city with a richness of dance activity, you will have had the opportunity to attend performances by many local and visiting dance artists and companies. Very possibly, you've trained with many other talented artists who will become your colleagues and collaborators. Your city may also host one or more dance presenters who provide performance opportunities to emerging artists, and you might also have a local dance service organization or association with a mandate to support the careers of dance artists. If you are so fortunate, you already have a network around you and live in a city with many possibilities for employment.

If, on the other hand, you live in a community with a small dance infrastructure, you might consider moving to a larger city to finish your training or to establish your career. A larger dance centre will provide more work opportunities. It will also put you side by side with peers and mentors, both of whom will push and inspire you to develop your talent to the highest level possible. This will, in turn, help you get more work and give you a better chance of being successful in federal funding competitions. This is not to say that there are no opportunities for practising your art in smaller centres. However, it requires a single-mindedness and clarity of purpose to succeed, especially in the early years of your professional career. Most often, dance artists who want to contribute to the cultural environment of their local communities, leave home for a number of years to work in a larger competitive environment, and then return to their origins to fulfil their ambitions once they have developed their talent to a high enough level to qualify for federal funding.

Some artists may feel isolated even when they live and work in one of the three major dance centres if their artistic practice or way of working falls outside the “mainstream” dance community. If this is your situation, you first need to realize that you are not alone. However, you may need to look harder to find the right network for you or build one yourself. It's possible that you will need to reach out to other cities to find like-minded artists. Or, you might find a kinship with other isolated artists in your own city, or a relevant network through community centres or other gatherings of people, not necessarily artists. If you're an artist that integrates multiple disciplines in your work, you might find your network in one of the other art forms.

Highly Competitive

Canada has a very limited number of dance companies that can offer steady seasonal employment for professional dancers — only about 200 positions across the country in ballet and possibly as many as 250 in all other dance styles. This may look like a lot to choose from when you're just one person looking for one job. However, considering that most dancers stay with their companies for many years and the training programs are producing upwards of 100 graduates per year, you can see that the companies can be very selective when choosing their artists. Therefore, the greatest potential for employment as a dancer is with independent choreographers and the companies who hire their artists on a project by project basis. For many dancers, this becomes a preferred way of working — they can elect to take periods of time off, and they enjoy working in a number of different environments and styles.

As a choreographer, there are even fewer opportunities. Most professional companies have only one resident choreographer, often the founding artist, and few companies engage guest choreographers. In the majority of cases, a choreographer is completely in charge of developing and promoting her or his own career, which requires finding performance opportunities. In Canada, there are about 30 presenters and festivals that specialize in presenting dance companies and artists. There are a modest number of other presenting organizations that include one or two dance events within their variety programming. This might total approximately 500 performing opportunities each year in Canada, some of which will be given to foreign companies or artists, and many of the remaining dates are taken by a small number of artists and companies who have a strong tour. Hence, many choreographers will take the risk of self-presenting their work on many occasions throughout their

career. As their reputations grow or their work becomes known for filling a special niche, expanded opportunities may develop in the national and international market.

Competitive challenges continue in trying to find funding to support one's artistic practice. The dance milieu is continuously expanding, with an increasing number independent choreographers and dance companies vying for government, foundation and private sector support that is vastly insufficient to contribute to all the worthy applications they receive. It takes a person of solid resolve, commitment and vision to survive and flourish in this environment. It is vital to have faith in your talent and total dedication to your calling as an artist.

II. WORKING AS A DANCER OR CHOREOGRAPHER

There are a number of different ways you can work as a dancer or choreographer throughout your career. Many professional dance artists work under multiple scenarios each year, sometimes simultaneously.

Dancing Career

The most secure work as a dancer is within a company that offers seasonal contracts. These are typically with mid-sized and large companies that have many performing opportunities at home and/or on tour each year. Even so, very few of these contracts are for the full year, most of them being for 25 to 35 weeks. This means that being a company dancer still involves supplementing your income with other work, as a dancer or otherwise. Most, but not all, companies offering seasonal contracts do so on an employee basis so that you are entitled to some Employment Insurance coverage during the lay-off period.

Independent choreographers, smaller companies or companies that perform less intensely will develop projects, secure funding and then hire dancers to work with them during the creative process and the initial performances. If the work is successful, later performances and a tour may ensue. Contracts are either on a full-time basis for short, intense periods or, more often, a part-time arrangement spanning several months. Either way, it is necessary to acquire several such contracts over a year, meaning that managing your schedule and energy are critical. It's not unusual to find that a dance artist works as a choreographer one day (or for part of a day) on her or his own project, and then works as dancer the next day for another choreographer.

As an alternative to waiting for the phone to ring about the next contract, or working on projects they are less than passionate about, some dancers take control of their careers. They seek their own funding, commission choreographers to work with them and develop their own performance projects. Many emerging artists do this in the form of a collective, where they pool their resources and share the administrative workload.

Working as a Choreographer

In general, choreographers blossom from dancers who develop their own creative voices and start to express them. In an ideal situation, you might be dancing with a company that provides its dancers with the opportunity to explore their ideas through a company-run choreographic workshop. This can potentially lead to creating a work for the company's regular performances, and possibly even to being offered a role as resident choreographer.

Alternatively, you might reside in a city that has presenters or other community animateurs who provide workshops or showcasing opportunities for emerging choreographers. In time, however, you will want to produce your work more formally to a broad public. There are three typical scenarios for this. First, you can be selected by a presenter who will organize and

promote the event, who will usually take the box office revenue and pay you a fee to provide the performance. Or, you can present the event yourself, renting the venue, paying the technical fees, arranging for the publicity, and then you get the box office revenue to help defray the costs. Thirdly, a collaborative option is possible, where you share the presenting costs with a presenter or with other choreographers, and split the box office revenue among the partners. In all cases, you would be responsible for all the creative and rehearsal expenses related to your work (dancers' fees, design fees, music, costumes, etc.).

Many young choreographers form collectives, often a gathering of colleagues who graduated from the same training program. This allows them to choreograph works requiring several dancers, to share performance programs to reduce the pressure of creating a full evening of work before they're ready, to pool their financial resources and to share the administrative burdens.

III. MAKING A LIVING IN DANCE

Everyone's dream is to make a living by working full-time in one's chosen profession. In time, this may be a reality for you in your career as a dancer and/or choreographer. For some dance artists, this is never a reality, and certainly it is extremely rare in the early stages of your career. There are many stories of dancers who work in restaurants waiting tables, hopefully for benevolent bosses who are lenient about time off for rehearsals and performances. However, this is an extremely exhausting "second career" that can actually cause physical strain, potentially hampering your true aspirations. And often, this arrangement is not as temporary as you might expect. Alternatively, you could prepare for a life that combines dance with another fulfilling career.

Complementary and Parallel Careers

Complementary careers are ongoing jobs that blend well with your activities as a dancer and fulfill many of your basic needs for physicality and artistry. Examples would include: teaching dance, aerobics instruction, physiotherapy, rehearsal directing, Pilates or yoga instruction, dance journalism, arts administration, etc. In most circumstances, there is sufficient flexibility in these activities to accommodate rehearsal and performance schedules.

Parallel careers tend to be unrelated to your artistic career, but involve activities that also fulfill and satisfy you. In some cases, this may be a secondary career while you develop your reputation and experience in dance, and one to which you may return if and when you are ready to transition out of dance. However, there are many cases where parallel careers sustain artists throughout their dance life, because of their level of interest in the field and/or because of the inability to fully support themselves through dance. Real-life examples include a law professor, real estate agent, website designer, magazine editor and computer software developer.

These complementary and parallel careers need to be worth the time and financial investment to develop the necessary skills, should provide you with a constant base income, be flexible in accommodating your dance career, and enhance your self-esteem. They should be careers that you enjoy pursuing in their own right, rather than jobs you do only because you need to pay the rent.

Jobs to Further Your Dance Career

There are a number of activities you can seek toward developing your career. Potential employers or engagers need to learn who you are and what you can do. All those stories of "being in the right place at the right time" hold true more often than you might think. Many dancing jobs are filled through informal networking — quite often, it really does come down to who you know, or more importantly, who knows you.

Therefore, jobs that will further your career are those that get you in front of potential employers and those that heighten your performance abilities — understudying roles, apprenticing, rehearsal directing, acting as an assistant to a choreographer or artistic director, teaching dance classes or alternative movement classes, working in an internship training position, etc.

Under certain circumstances, you can consider volunteering some of your time in order to show your capabilities, enthusiasm and commitment. If you are offering to volunteer in a position that would otherwise not be filled, and it will meet your goals of becoming known or providing you with valuable experience, it makes sense to do so. (Be sure you inform the other participants about the extent of your commitment should paying work or personal priorities conflict with your time.) If everyone is volunteering their time to support a cause, or working on a project for a share of the box office, this is a reasonable way to become known. However, it is not healthy for you, nor the profession, if you volunteer or work for “under scale” in a professional situation where your role would normally be a fully paid position.

Jobs to Make Ends Meet

There are a number of interesting options for earning money while waiting for your career to take off. You may find that some of them become worthwhile complementary careers. Examples include: variety shows on cruise ships or at casinos, movement coaching for theatre, performing or choreographing for musical theatre and opera shows, cheerleading, choreographing for gymnastics or figure skating, movement training for circus performances, modelling for art schools, commercial modelling, etc.

Only as a last resort should you consider jobs that are outside your personal interests and that take time away from your career development. In some cases, these might be working for family members or friends who will, hopefully, be generous in providing the flexibility necessary to allow you time off for auditions, rehearsals and performances. Although many artists do it, you should be cautious about taking on jobs that tax your body, such as waiting tables in bars and restaurants. The up-side about restaurant/bar jobs is that they are usually flexible, sometimes enjoyable and, in the right environment, your earnings can be quite lucrative. The trick is to ensure that you do not work so many hours that your body suffers and becomes injury-prone.

The ideal job that falls into this category is one that you can do on a freelance basis that allows you to control your own schedule and that pays a high hourly rate.

Time Management

Time management becomes a critical subject when you are juggling several dance contracts, along with classes, other income-producing work, networking, seeing shows, participating in community meetings, writing grants and managing your career, not to mention your personal responsibilities. It is vital that you learn how to be efficient and organized with your time, and realistic about your ability to add new commitments to your schedule. You probably have a daily agenda to keep track of when you need to be where, but it would be useful to also have a weekly planner to block off approximate time commitments as you take on new activities. Include time for friends and family, your business and career management, as well as quiet time to decompress. Don't remotely imagine that you are capable of working 50 hours a week on a continuous basis without your body suffering, possibly causing a career-ending injury. And, build in contingency time for business management tasks, such as grant-writing, that always take much longer than you expect.

You will need to develop systems to stay on top of deadlines, particularly those for grant applications. Two or three times a year, take the time to list the funding deadlines for all the programs that might be useful to you now or in the future (see the section about “Funding Your Career”). Keep the list year to year and update the deadlines or add and delete programs

as they change. As each deadline approaches, you can review the funding information and decide whether to make an application for that particular competition. It's also worth the time to create checklists, templates and systems for all the administrative tasks that you do on a repetitive basis. This will ensure that you don't miss any steps and should increase your efficiency in completing these tasks so that you can get back to being an artist as quickly as possible.

Don't Despair!

To develop an artistic career, it is important to keep your ultimate goals in mind while being flexible in how to meet them. Ultimately, you have to find a balance that works best for you alone and not adapt other people's solutions without examination in relation to your own situation. A solid education beyond dance training can open your eyes to other opportunities that may prove to be fulfilling as parallel or complementary careers. It is most important to maintain your passion and commitment to a life in dance, and to not let yourself feel stuck in situations that are demeaning or counter-productive to meeting your life plans.

Stay inspired! As much as possible, surround yourself with friends and colleagues who are supportive and optimistic. Find opportunities (e.g. workshops, classes, conferences) to be around inspiring people, artists or otherwise. Let their enthusiasm and determination help reinforce your own. Keep in touch with your teachers and mentors. Their experience, knowledge, compassion and encouragement can help you stay focused on your ultimate goals. Visualize your success!

Don't be afraid to ask for help when venturing into new territory, encountering barriers, or just feeling overwhelmed. You will need help when settling into a new city, mounting your first production, finding balance in your life and other situations. Lots of people have been in your situation before; they can give practical advice. There are service organizations that exist to provide support (see the section about "Unions and Associations"). Friends and family can volunteer time to help out. Dance is a collective artistic form — not one that works in isolation. Use this inherent characteristic to help you now, and remember it again when it's your turn to help others.

Last but not least, go to see shows — dance or otherwise. Likely, it was seeing a live performance that sparked the passion that led you to become a professional artist. Let yourself experience that feeling again and again, as often as possible.

IV. BEYOND THE ART OF MANAGING YOUR CAREER

Self-Promotion

Being Ready for Work (Dancers)

As a dancer, it is important to keep yourself in optimum "working order." You need to maintain a strong, flexible and healthy body through good nutrition, proper rest, and appropriate non-dance training to build flexibility and strength. You need to keep up a regular training regimen that strengthens your technical ability (e.g. technique classes, martial arts, contact work, etc.). If you hope to work with particular choreographers, it is important to develop skills that suit their choreographic styles. The more versatile you become in movement styles, the greater your chances of finding work. As well, you need to maintain a healthy and responsible attitude to yourself and your career.

In recognition of the importance of maintaining dance technique, stamina and skills at a high level for professional dancers, some provinces have the benefit of training subsidies through their dance service organizations. The programs operate a bit differently in each province, but members of the Canadian Alliance of Dance Artists (CADA) in British Columbia and Ontario, and Regroupement québécois de la danse in Quebec are able to attend technique classes at reduced rates through these subsidies. Efforts are being made to extend these programs to other provinces. In Quebec, professional dancers can

also take master classes through continuing education courses offered by the Conseil québécois des ressources humaines en culture (CQRHC). Contact the dance service organizations in your region to see if such opportunities are available.

Auditioning (Dancers)

Most likely, auditions will be an important part of your life, so it is essential to put them in context and learn how to tackle them with confidence. Auditions should be seen as a learning opportunity, as much as a way in which to get work. They give you a chance to evaluate your quality of performance in relation to your peers and identify your own strengths and weaknesses. In some cases, you can gain valuable feedback. Beyond this, auditions can allow you to learn more about a movement style or technique outside your realm of experience and help you improve your capabilities of performing under pressure. You should also regard auditions as an excellent opportunity to build your profile within the milieu, especially if you are a new professional or have recently relocated to a new community.

It is important to realize that auditioning for roles is not a perfect process. You have a brief time to showcase the best you can offer. Because of the number of auditionees per available role, there is a need to narrow the choices in an expedient manner so that the choreographer or artistic director can give her or his full attention to the few dancers who have the greatest potential of meeting the requirements. Much like other jobs where most applicants are discarded after a quick review of their resumes, it is quite possible that the best candidate does not shine in the preliminary stage and is eliminated.

Further, the arts is a very intuitive and personal profession. Choreographers and artistic directors are looking for skills and personalities that they believe will help them fulfill their visions. There is a level of objectivity involved in narrowing the field of hopefuls to the final group, but, in the end, the successful candidates are chosen based on personal preferences and gut feeling.

Not being chosen is an inherent part of the audition process. More people are turned away than are hired. A rule of thumb is that working dancers, on average, succeed at getting only about 10% of the jobs for which they audition. As such, it is vital that you take as much positive information as possible from every experience and not let the results demoralize you. You must truly believe that every audition better prepares you for other opportunities that are coming your way.

It goes without saying that the more prepared you are for an audition, the better you'll perform. Here are some tips:

- Be sure that you fully understand the requirements for the audition and what will be expected of you. See if you will be required to perform a choreography as part of the process. Watch for instructions about clothing, shoes, makeup and hairstyles. Make sure to take the required number of copies of your resume and photos. Remember to throw some bottles of water and energy snacks into your bag in case you're there for several hours. And, don't forget a pack of tissues and your good luck charm! It may be useful to create a checklist that you can use as a template for all your auditions.
- Eat properly to meet your energy needs and get enough sleep to look bright and alert on audition day.
- If you are interested in auditioning now or in the near future for particular choreographers, go to their shows and watch the dancers carefully. If they hold open classes, attend these and develop your skills in their particular movement styles.
- Go to a lot of auditions to gain experience, get immediate feedback on your abilities and help combat the fear factor. This will get you ready for when you audition for the company or choreographer of your dreams.

The audition process in dance typically entails three stages. First is a technique class that finishes with a number of routines, at which point many of the auditionees will be thanked and let go. Then the remaining candidates will learn and perform more complex routines and/or will be given the opportunity to perform a solo of their choosing. Finally, there is usually an interview. Generally, there will be a panel of assessors at all stages of the process. The panel will include the choreographer or artistic director, likely some senior dancers or choreographers who work with the group and possibly one or

two respected guests from other dance groups. It is worth remembering that most or all of the panellists have been in your situation, auditioning for work early in their careers. They know what it's like and are usually sympathetic and supportive. They are not trying to “trick” you or to make you perform badly in the audition. On the other hand, they are trying to separate out the gems from the masses, so they may push or challenge your limits to discern your potential and assess your character.

The most difficult aspect about auditioning is controlling your nerves. The good news is that you're not alone. You can be quite sure that everyone at the audition has some level of anxiety. In fact, a certain level of nervousness can heighten and intensify your performance. Dancing requires your muscles to be at the ready. Being too calm may counter this, making your performance fall flat. On the other hand, too much stress can cause breathing problems and tremors. Remember, the more you audition and experience variations on the process, the more easily you'll be able to combat your fears while maintaining an appropriate level of tension. Try the following suggestions:

- Visualize every aspect of the audition. Imagine yourself walking into the room with confidence, preparing your warm-up, demonstrating the routines, performing your solo, talking to the panel and walking away with satisfaction.
- Try to remember how your body felt, your thoughts and emotions before and during your best performance. Repeat this exercise remembering your worst performance. Then focus on replicating those feelings associated with your best performance.
- Concentrate on your breathing, taking several slow, deep, rhythmic breaths to calm down.
- Focus on your own performance during the audition, not on those around you. Watch others only for the purpose of committing routines to memory. Don't measure yourself against them, only against your own best ability.
- Reframe negative thoughts of fear or failure to positive affirmations of readiness and success.
- Focus only on what you can control. Pay attention to the teacher. Listen to the music. Trust in your training.
- Before performing your solo, take your time to settle yourself and get comfortable before starting.
- Don't let small mistakes break your concentration. Breathe!
- Simply smiling will help. Smiling releases neuro-chemicals that help relax your body. Hold a smile for 60 seconds to decrease your stress level.

From the moment you enter the studio, you should assume that you are being scrutinized by the panellists. It is understandable that you will be nervous (even after years of auditioning), but try to exude confidence without self-importance and enthusiasm over timidity. Deposit your dance bag in the corner and move to a front or central location in the studio space to warm up while waiting for others to settle themselves. Be friendly and thoughtful to your fellow auditionees.

The technique class and routines are meant to assess your body alignment, your technique, the ease and quality with which you execute the movements, how quickly and accurately you learn dance sequences, your musicality, and your stage presence. Be prepared to receive and respond to corrections, just as you would during a regular dance class. During this stage, it is important that you can be seen and that you do what's necessary to perform at your best. Don't hide in the back row. You need to be able to see the teacher at all times and you need to be noticed by the panel. Don't hesitate to ask for clarification so that you can perform the steps to your utmost ability. Asking questions is not a sign of incompetence. Rather, it shows that you want to do well and demonstrates your ability to learn. During the routines, you must make every effort to perform the steps exactly as demonstrated. At the same time, the panel is looking for dancers with character and personality, not robots, so it's important that you don't lose the essence of yourself in the effort to replicate the routines perfectly.

If the second phase of the audition process involves performing more dance routines with a smaller group of auditionees, you can expect the routines to become more complex. The panel will tend to put more weight on your stage presence, and will be looking for your body's innate ability to acquire the choreographer's particular movement styles.

If the audition process involves performing a solo, it is a great opportunity to shine. Select a work that shows off your best skills, but incorporates a balance demonstrating your abilities in all elements of dance movement. Beyond your abilities as an interpreter, the work should demonstrate your joy of movement and/or emotive depth and should seem like it perfectly fits your personality. The temptation is to choreograph this work yourself. You should consider, however, commissioning an experienced choreographer to create an audition work especially for you. It can be difficult for a panel to see beyond weak choreography to the excellence of your dancing — a disappointing artistic experience may flavour their opinion of your audition. Ideally you will perform a work choreographed in a style that closely parallels that of the choreographer with whom you wish to work. Be sure you practise until you can put your attention on the performance, not the steps. Try practising in a performing situation as often as possible — invite your friends, colleagues, families, and mentors to watch run-throughs, not rehearsals, of the work, with no stops, no half-completed moments, no “marking”, and no apologies. The more you do this, the more you can express your quality of performance at the audition, and the more impressed the panel will be.

The interview stage will allow the panel to evaluate your maturity, intelligence, and passion, as well as to learn about your experiences and aspirations. There is little you can do to prepare for this other than to think about what inspires you, what kinds of working environments drive you to excel, and how to articulate your goals and dreams for the next five or ten years. This is also your opportunity to ask questions – interviews should be two-directional. You are evaluating the suitability of the potential job for yourself at the same time as the panel is evaluating your ability to fill it. Your questions could ask about their working environment, the attributes they are seeking in dancers, the group’s values, particularly regarding the respect and treatment of people working for them, and anything else that affects your ability to excel as an artist.

At all stages of the audition process, you need to demonstrate energy, focus, appropriate facial expressions, balanced emotions and confidence. Above all, you should look like you’re enjoying yourself, even if you’re struggling with some of the technical requirements. Remember that the final selection is often based on a gut feeling – a dancer who shows a positive attitude, pleasant personality and stick-to-itiveness may be of more interest than a highly-skilled dancer perceived to have a difficult personality.

Promotional Portfolio

All performers need a promotional portfolio that includes, at the very least, a resume and photographs. You can include reviews of recent work, letters of reference and, as a dance artist, you will likely want to create a promotional DVD. Some artists also develop their own website.

Your resume should provide a summary of your credentials. The more advanced your career, the more summarized your resume may become. It does not have to include every job you have had and work you’ve performed, but it should give an accurate impression of your experience and versatility. If you have recently graduated from a dance training program, you should mention the instructors, master class teachers and mentors who inspired you, as well as the works you performed and awards you received. A consistent layout, accurate spelling and grammar, and readability are important. Ask someone who is fussy about such things to proof-read your resume before using it.

Photographs to promote your work should show the artistry of the dance artist more than the artistry of the photographer. Certainly, a talented photographer will capture the moments more spectacularly, but it is not useful for you to have images that are blurry or where parts of the body are cropped off for dramatic effect. Your photographs should freeze a moment in time, demonstrating tension or intensity in the movement, while at the same time, showing precision in technique. Some artists include three types of photos in their portfolio: a head shot that shows your personality; technique shots that demonstrate your skill; and performance shots that capture the energy of the moment.

Digital videos can be produced and copied into DVD format very inexpensively. They are required for most funding applications and may be useful to introduce yourself to potential employers or, as a choreographer, to apply to festivals and presenters. For most uses, production values are less important than the ability to easily see the quality of the dance move-

ment. If the purpose of the DVD is to introduce yourself and demonstrate your versatility, film several short works that reveal a variety of styles and performance qualities. If the DVD is intended to promote a particular choreography, the complete work should be included so that the viewer can see how it begins, develops and resolves itself. As a promotional tool, this DVD should allow the viewer to see the choreography and dancers. It should not be over-produced with close-up shots or artistic segues obscuring the work. However, it should be more interesting than a typical archival video that films the full stage from a stationary location. Multiple camera angles and mid-distance to full stage coverage variations will help maintain viewing interest.

Websites are now relatively easy to create and update. It is an ideal way to keep your self-promotional information up-to-date and it is a quick way to introduce yourself to potential employers or presenters. You can include a list of your activities and accomplishments, notices about upcoming performances, photographs and even video clips. The danger is letting the material become out-dated. You must be diligent in reviewing and updating the material at least annually, preferably more often.

Networking

Dance is not an isolated profession. It is important to become part of the community network in order to know what is happening and to become known. The network becomes a support group, a source of information about potential work and a way of learning how to manage your art. You find out who's doing what and how. If you're new to the region, you can find new friends and learn about the support systems in place to help you practise your art. Build your contact list and actively work it.

To integrate yourself into the network, you simply need to attend dance events and find opportunities to participate in workshops, meetings and conferences. Take the initiative and introduce yourself to people. Before long, you'll have a collection of colleagues and friends and you will be establishing yourself as a working dance artist in the local community. Join some online discussion forums to network with the dance community beyond your region. Over time, you will attend national conferences and begin to tour, allowing you to meet dance artists from across the country or from other parts of the world, enlarging the scope of your network and raising your profile in the milieu.

Archiving Your Work (Choreographers)

You probably find it amazing to think that you should have to worry about protecting your artistic history when you are still establishing your position as an emerging artist. Nevertheless, it is easier to archive your work as you go along rather than trying to find the personnel, time and documents to do so ten years or more later. It requires no special expertise, only organization and a commitment to make this a priority immediately following every project.

At the minimum, you should keep copies of your programs, photographs, reviews, posters and other promotional materials. You should also have a good quality archival video, which often has to be shot during rehearsal when the lighting is sufficient to clearly see the movement. As well, you can include notes and diaries written during the research and creation periods, costume and set designs, artist biographies, budgets and grant applications – anything that would provide a future researcher with an indication of the context, inspiration and rendition of the work. Label everything with the date and location of the performance, noting the name of the work, choreographer, dancers, designers, composer. Photographs should also have the name of the photographer, and videos, the name of the videographer.

Store your materials in file folders and boxes in a dark, dry location to avoid deterioration. As your reputation grows and you have developed a body of work, you may wish to contact a university with a dance history program to see if they are interested in housing your archives, adding them to the body of Canadian dance history that is made available to students and researchers.

V. FUNDING YOUR CAREER

There are a number of useful tips and guidelines about sources for funding your artistic activities in *The Art of Managing Your Career* (TAMYC). Take the time to review pages

Emerging artists tend to get financial assistance to support their work from government agencies, a local foundation, occasionally from local businesses, and often from family and friends. As a dancer, you may be seeking support for professional development, such as taking master classes or training with a guru in another city or country. Or, you may wish to work as an intern with a particular company or choreographer. As a choreographer, you may also be considering professional development or internship activities, but most often you'll be seeking support to research, create and produce a new project.

To reiterate a key point in TAMYC, you need to start sourcing your financial support well in advance, ideally a year ahead, but no less than six months, even for small projects.

Close Connections

The easiest and quickest source of financial support is your family and friends. Certainly, you can do this informally by just asking, but it would impress them and would be good practice if you actually prepared a one or two page proposal describing your project, indicating the importance of their support and how you will acknowledge your appreciation.

Similarly, you can approach local businesses that you frequent in your daily life – the corner deli, drugstore, fruit vendor, book store, or whatever.

You can also seek in-kind support from your suppliers. In-kind donations are provided at a discount or free for services or materials that you would normally have to purchase to produce your event. Typical examples are: studio rental, printing, web design, equipment rental. Usually, these supporters are providing you with discounts in exchange for recognition. It's important to acknowledge them properly in your show program or on signage at the venue.

Foundations

At the time of writing (2007), there is no national foundation that regularly supports artistic projects of individuals. However, most provinces have one or two foundations that are constant supporters of artists. The first thing to search for is a community foundation (Community Foundation of Ottawa, Vancouver Foundation, etc.). To find out about supportive foundations in your region, do some online research, but also use your networking talents – talk to colleagues, ask advice from the regional dance service organization, check out the acknowledgements section in show programs.

Most of these foundations will have application deadlines and requirements, and should be approached in the same way as government applications. In many cases, they have specific purposes for which they fund arts projects. Most community foundations are looking for activities that enhance the lives of their population. Many foundations focus on providing opportunities for disadvantaged youth or disenfranchised groups. Rarely will you find a foundation whose primary purpose is supporting artists simply to create and produce art, and applications will come from a diversity of causes including community centres, sports clubs, immigrant groups, etc. You should expect to make a basic argument for the value of the arts in society before articulating the value of your particular project.

You should be prepared for a three or four-month period between submitting your request and receiving a decision. As with government funding, more projects will be denied support than will be funded, and many of the positive responses will be for less than the amount requested. If you are counting on foundation support to undertake a project, submit your appli-

cation far enough in advance to get the results before you have to start the project.

Internships

If you are interested in seeking support to undertake an internship, it is important to identify the individual or organization who would act as your mentor. You may be able to apply directly to a foundation for such a project, but in most cases, the mentoring organization needs to complete and submit the application. If the group you wish to work with is unfamiliar with these programs, direct them to the Cultural Human Resources Council. The staff can provide information about CHRC's internship programs.

Government Funding

The most common source of project funding is support from government programs at the federal, provincial and regional/municipal levels. Most often, artists will start receiving grants from their local and/or provincial governments before they are successful at a federal level. Funding programs are changed, added or eliminated as the arts environment and its needs ebb and flow, so it is important to revisit the websites of your key potential funders at least twice a year. There is nothing worse than finding out that you've just missed the deadline for a program that is perfectly suited to your upcoming plans.

Most major municipalities and all provinces and territories support individual artists as well as organizations. Go to the LINKS section for a list of major arts funders across the country. Also, check with your local dance service organizations and use your networking skills to learn about the key funding programs that support dance artists in your region.

Canada Council for the Arts

The Canada Council for the Arts is the agency that supports individual artists at a federal level. The Council supports professional artists within the following definition: Someone who:

- has specialized training in the field (not necessarily in academic institutions);
- is recognized as such by her or his peers (artists working in the same artistic tradition);
- is committed to devoting more time to the artistic activity, if financially feasible;
- has a history of public presentation.

Most likely, you will want to apply to programs in the Dance Section, though it is worth reviewing the programs offered in other Sections to see if any of them might apply to your projects, particularly if your choreographic work integrates other artistic disciplines.

The Dance Section supports emerging, mid-career and established artists, primarily through two programs. For both programs, you are eligible as a dancer if you have performed in at least one professional public presentation (e.g. you have received payment for one engagement following graduation from a pre-professional training program). As a choreographer, you must have presented at least three works publicly, using paid professional artists, in a period of three consecutive years following graduation from a pre-professional training program.

Grants to Dance Professionals can be used to pursue projects involving professional development (such as attending workshops or courses beyond basic training), research (including travel, nationally or internationally), apprenticeship, and mentorship. It is open to teachers, notators, designers, administrators and other dance professionals, though is mostly used by dancers and choreographers.

Production Project Grants in Dance is used by individuals, collectives and companies that do not receive operating support. It provides assistance for the process of taking a creative project from conception through rehearsal to performance — fees for the creative collaborators, dancers and designers, along with costumes and other production elements, renting the venue, technicians, promoting the event, pre-tour preparation and administrative assistance. It is primarily used by choreographers wanting to produce their own work for a self-presented show or in partnership with a presenter. However, it can equally be used by dancers who want to commission work and produce a show featuring themselves in performance. Aboriginal artists can apply to and compete within their own program: Aboriginal Peoples Production Project Grants in Dance.

You cannot apply to both Grants to Dance Professionals and Production Project Grants at the same time, and you can only receive a maximum of two grants from these programs in a 48-month period.

For these Dance Section programs, applications are evaluated by a committee of dance artists, usually referred to as a jury of your peers. They review your written application, view your video and other support material, and rank your proposal in comparison to the other applicants who submitted their requests to the same program deadline. There is never enough funding to support all the applications that the jury feels are good projects, so applicants are funded in the order of their ranking, until the grant budget is depleted. The success rate in dance is approximately one in five applications. Some projects will be given a classification of “Highly Recommended”, which means that they would have been supported if there was more money to distribute. In rare situations, these projects might be funded later in the year if new funds become available or a funded artist decides they cannot go forward with her or his project.

Going through this process can be hugely demoralizing. Contrarily, with successful results early in your career, it can sometimes give you a false sense of security. It should be remembered that each deadline brings together a different set of jurors and a different set of competitors, so it is quite possible that an unsuccessful application at one competition may be successful at another, or vice versa. Regardless of the outcome, it is important to maintain a positive attitude but prepare a game plan in case of a negative result and, above all, learn from each experience. Below are some key tips to help you work toward developing successful applications for the Canada Council and other funding sources.

Understanding the Application Process

In summary, the application process is this: “get information, follow advice, fill out forms, meet deadlines, cross your fingers, and wait” (from the *Poor Dancer’s Almanac*, published in 1993 by Dance Theatre Workshop).

- Be prepared to submit applications to several sources to fund one project. It is extremely rare to find a program that will support 100% of the costs. In many cases, the funders will expect you to have a “diversity of revenue” — support from several sources (government levels, foundations, donations, in-kind support, box office, etc.).
- You need to realize that you are one of many applicants and the jury has to read and assess a huge amount of material prior to arriving at the meeting. Juries will appreciate proposals that are succinct, follow the order indicated by the application questions or sections, and are formatted to be easily readable.
- During the meeting, the jury members review each application together, view the video, and mark the proposal, often with as little as 10 minutes allotted to each applicant. If you need to provide a video, make sure you provide the counter information as to where the jury should start viewing it. They will not have time to watch all of your work. Choose a starting point that shows your work after it establishes its momentum. Assume they will view, at most, a two-minute segment.
- You need to be aware that it can take three or four months (sometimes longer) from the application deadline until the time decisions are announced. You need to apply early enough to get the results before you start the project, unless you are prepared to do it without the funding.

Advance Preparation

Here are some tips for preparing good applications for government programs and many foundations.

- Take the time to read the general introductory statements about a funding program. It will often explain the reason the program was established, its priorities and the expected impact the program will have. This is a clue as to how well your project fits within this program and what elements of your project to emphasize in preparing the application. Jot down key points you want to remember to make when writing your application.
- A corollary to the point above is that an application to a different funding agency or program, even for the same project, needs to be customized to correspond to that program's purpose. Only in very rare cases do the questions and assessment criteria for one program exactly match those of another. Many weak applications are caused simply by the fact that they were cut and pasted without being revised to fit the specific requirements.
- Carefully read the eligibility requirements and don't waste your time trying to fit into an inappropriate program.
- Be sure to note whether the application deadline is a "postmarked by" date or a "received by" date.
- Start preparing your application long before the deadline — at least two months in advance, especially when you are unfamiliar with the particular program. This process often takes twice or three times longer than you expect, even after you become experienced in the process. Before you start, take note of all the elements that have to be provided in addition to the written part of the proposal. Budgets require a lot of research and preparation to ensure that they are complete. See whether you need letters of support or signatures from your collaborators, and be sure to contact them well in advance to make the necessary arrangements. Allow sufficient time to produce your video.
- Talk to the program officer before starting your application. This is intimidating at first but can save you a lot of time and may help you develop a proposal that has a better chance of success. When you call, you can start by checking whether your proposal is eligible and then let the conversation roll from there. Program officers are there to help you decide whether it's worth the effort and, in doing so, they often provide clues about how best to present certain aspects of your proposal.
- It is often difficult for dance artists to express themselves well in using the written word. If you find a challenge, you need to practise, find a concise reference book of grammar and business writing standards, maybe even take some creative writing workshops. Or, you should ask a good writer to take your words and improve the way you express yourself (like a ghost writer does for celebrities).

Completing the Application

- Your proposal and support materials should follow the requirements of the application exactly. If there is a page limit, adhere to it. If there are specific questions or sections identified in the application requirements, use headings and/or use formatting that helps the jury members find all the information they need to assess your proposal. If the font must be of a particular style or size, make sure you use this as you write your proposal, especially when there is a page limit.
- As much as you need to be succinct in your application, do not assume that everyone on the jury is familiar with you and your work. This is particularly important if you are applying to a program where some jury members are from outside the dance milieu or they are drawn from across the country.
- In preparing a grant proposal, your enthusiasm and excitement should be apparent. Remember that the jury is made up of other artists. They want to hear your voice, your passion, your dreams. Don't let the stressful process of writing a grant application deaden your ability to express yourself.
- You may be asked for an Artistic Vision or Artistic Statement. This can be daunting the first time you do

this. It may help to work with a colleague who can ask you questions to help articulate this important statement. Think about what drives you as an artist, what excites you, who or what influences what you do, how you think your work is unique or special. Your artistic vision or statement is not set in stone, so you can revise it as you gain more clarity. Even established artists rewrite their vision statements as their career evolves and their values change.

- Your project description should begin with a succinct statement that summarizes the project. What will be the end result? Who will be involved? When and where will it happen? Then expand on the details by describing how you will undertake the project. It helps to show how the project will help you progress toward your artistic vision, and/or why it is an important step in your artistic career, and/or what compels you to undertake this particular project at this time.
- Dance applications often require a video of your work. Make sure that the movement is easily visible with good sound quality. Generally speaking, a video taken during a performance is not lit well enough to be submitted for a grant application. Do not over-produce the video. What the jury wants to see is the quality of your dancing and, if you are a choreographer, your choreographic ability, not your skill as a film producer.
- Make sure that your budget reflects all the activities outlined in the written part of the application. Most funding programs require a balanced budget where the expenses are matched by revenues, including the grant being requested. Resist the temptation to pad your budget with unnecessary or inflated expenses. Most jury members have enough experience to be able to spot this. All it does is undermine the credibility of your application. However, unless the guidelines clearly state that it is not an eligible expense, be sure to include payment for yourself — a subsistence allowance or professional fee for your work on the project as a choreographer and/or dancer. There is no expectation that you will work for free, even when it's your own project.
- For projects that include performances, there is an expectation that you will have some box office revenue in your budget. You should be realistic in your expectations, but remember that the purpose of most programs is to bring quality art to the public — beyond only your family and close friends.
- Ask a friend or colleague to read your finished application to see if you've expressed your needs clearly and without repetition. It could be useful to review the video with a colleague to get their opinion on the best section to select for the jury to view. You may also wish to ask someone to double-check your math before "signing off" on the budget pages of your application. Ask someone to proof-read the all the material. After you've worked on the proposal for so long with numerous revisions, it often becomes difficult to catch obvious mistakes.
- Some funding agencies require that you provide enough photocopies for their jury members. Check the application forms and guidelines for instructions on how many copies to submit. Be sure to remember to make a copy for yourself. If you are successful in being funded for the project, you will need to know what you said in the application in order to provide a final report.

Follow-up

- If you are successfully funded, and if the project changes significantly (e.g. collaborators, timeline, size of the project), contact the program officer to confirm that the changes do not affect your grant. It can become a serious problem if a funding agency first hears about major changes when you submit the final report. Some agencies have guidelines about reporting changes to the budget — usually when revenue or expense categories vary 15% above or below the proposed budget.
- If you are not successful with your application, contact the program officer to get some feedback. See if you can find out if your application was close to those that were funded or at the low end of the ranking. This can give you a sense about the strength of your proposal in relation to others in the competition.

Was there one particular part of your application that was weak and lowered your overall ranking? In many cases, the quality or content of the video is a determining factor. Sometimes, the writing is not sufficiently clear. This information lets you know what you need to improve in order to submit a stronger application next time.

- Finally, do not take a negative response to your application as an indication that your work is not valid. Remember that there is insufficient funding to support all quality projects, and that the particular project you proposed was assessed by a particular group of people within a competitive context against a particular set of projects. Changing any one of those factors could result in a different decision.
- Whether successful or not, invite key people from your current and potential funding sources to all your events. And, remember to thank those who do give you support, make sure you comply with the acknowledgement requirements and complete your reports on time.

Other Dance Section Programs

There are a few other programs provided by the Dance Section of the Canada Council for the Arts, which may be useful. Travel Grants to Dance Professionals helps dance individuals to travel on occasions of importance to the development of their artistic practice or career, such as an opportunity to perform as a guest artist, to participate in an audition, to accept a scholarship for a workshop, or to set a choreography on another group. Dance Touring Grants will help pay the personnel, shipping, travel, accommodation, per diem, royalty, etc. costs related to touring in Canada. The International Co-production Program for Dance can be used by a collective of individuals to help with the production costs of an international co-production where one or more foreign co-producers provide cash support, as well as performance opportunities.

As well, collectives of aboriginal dance artists can apply for operating support through the program of Annual Support to Aboriginal Peoples Dance Companies, Organizations and Collectives. It provides assistance for the creation, production, revival and presentation of significant dance works in traditional dance and contemporary dance forms. To be eligible, amongst other criteria, the collective must have a minimum of five years of continuous activity (including full-evening programs of work), operate on the basis of an annual season, and have received project support from the Dance Section. The Section has to assess an evening of work in public performance, so it is important to notify them of your intentions to apply to this program at least one year in advance.

On the Council's website, under the section about Grant Programs, you can find useful information in the section called Applying to the Canada Council for the Arts.

www.canadacouncil.ca/grants/

VI. UNIONS AND ASSOCIATIONS

There are a number of associations and unions that exist to help dance professionals throughout their careers. Some of these focus on specific benefits and services, while others concentrate on advocating for the value of dance and the arts in society, which in turn improves the environment for all the individuals working within it. All of them do a bit of both.

The distinction between associations (or service organizations) and unions is less distinct now than in the past, with some associations providing guidelines for working conditions while unions undertake advocacy and professional development activities. However, there are a few important differences to note. The primary purpose of unions is to set standards and, if necessary, represent individuals in collective bargaining negotiations. They determine minimum fees and required working conditions that employers must provide. The primary purpose of associations is to provide services that help individuals and organizations working in the industry — usually communications, professional development, conferences, research and advocacy.

The decision about which associations and unions to join can be overwhelming, especially when each requires you to pay membership fees or union dues and you have limited financial resources. The only way to determine which organization to join is to consider your needs at this particular time of your career. Usually, in the early stages, you will get most of what you need from your regional dance service organization. As your career develops, you will find that services offered by other associations or unions become more relevant. Over time, you may find that you are a member of five or six different organizations. All of the unions and associations described below have distinct mandates and no one of them is able to meet all the needs of the dance community.

Membership and involvement in unions and associations has advantages beyond receiving their services and benefits. It can help in meeting some of your networking objectives, getting yourself known throughout the jurisdiction of that organization, and increasing your ability to be informed about the latest activities, people and policies impacting the milieu.

Many people become members of these organizations, utilize the benefits and then ignore their existence. There is an assumption that they will always be there when their services are needed. It is important to understand that the ability of unions and, particularly, associations to serve your needs rests hugely on the active participation of a few members. If that active involvement is lacking, generally speaking, the organization will stagnate or regress. At the least, every member of these organizations should read the communications, respond to requests for input, participate in polls, and provide constructive feedback. For an association or union whose mandate relates to your career and experience, you should consider offering your volunteer time to participate in a committee or sit on the Board. Many service organizations are looking for young people to represent the needs of emerging artists. Not only will the organization and its members benefit from your perspective, you will learn much about the issues and initiatives affecting your career, and will gain an understanding about those sectors of dance that are unfamiliar. Short of undertaking a comprehensive national tour, it's also the best way to raise your profile beyond your local turf.

Unions

Please note that, for the sake of brevity and clarity, the descriptions below have been reduced to the most basic concepts. There are many details and nuances that you can learn by going to the relevant websites or talking to their representatives.

There are three unions that dance artists should know – Canadian Actors' Equity Association (yes, they represent dance artists too), Union des artistes, and Alliance of Canadian Cinema, Television and Radio Artists.

The Canadian Actors' Equity Association (Equity for short, or CAEA) represents choreographers and dancers in English Canada working in theatre, opera and dance. The union's primary purpose is to negotiate and administer collective agreements that set minimum fees and working conditions (e.g. maximum hours, sprung floor, etc.) for its members. They also have insurance benefits and retirement savings plans, provide information and support, and act as an advocate for its membership.

Relative to the number of working dance artists in the country, few are members of Equity. There are a handful of dance companies in Canada that are considered "Equity companies." They adhere to the minimum fees and working conditions, and all their permanent dancers are Equity members. If you are hired by such a company, you will need to go through the process of joining Equity. You can also decide to join Equity individually. When you become a full member, you must work under Equity contracts for all performance-related work, whether with a large company or an independent choreographer. However, you can maintain "probationary" status for a period of time, which allows you to take Equity contracts without affecting your non-Equity work – you are allowed a certain number of Equity contracts before you are required to join the union or give up your access to Equity jobs.

Over the last number of years, Equity has worked hard to gain a good understanding of the differences between dance and its familiar turf in theatre. They try to be reasonable in setting minimum fees for small-scale engagers and they allow more

leniency in the number of Equity contracts dance artists can accept with “probationary” member status. Nevertheless, (understandably) their priority is to ensure that the member artist is paid a reasonable fee and works under safe conditions. You may find that some independent choreographers cannot afford to hire you under those circumstances, which may be disappointing if it’s someone you really want to work with, not to mention that it undermines your ability to generate income. If you have a choice as to whether to join Equity or not, these are things you need to consider. You cannot become a member, let it lapse and then rejoin. You need to consider it a long-term, though not necessarily permanent, arrangement. www.caea.com

Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) is the union that represents performers working in English-language film, television, radio, commercials, corporate videos and digital media. For dance artists, this usually comes into play when a stage production is adapted for film or television. In such circumstances, you will have a temporary ACTRA membership and will be paid their minimum rates. www.actra.ca

Union des artistes (UDA) represents artists throughout Canada working in French-language productions for the stage, film, television, commercials, video and electronic media. Uda negotiates and administers collective agreements that set minimum fees and working conditions. They also collect and manage funds for insurance benefits, retirement savings and vacation time, provide information and support, and advocate on behalf of its members.

You start the process of becoming a member of Union des artistes by working for a Uda engager. In recent years, the dance community in Quebec has begun working toward an environment where all professional dance companies and independent choreographers will work through Uda contracts, which is improving and equalizing the working standards for all Quebec dancers and choreographers. It also means that the dilemma facing possible Equity members will not apply for those in Uda’s jurisdiction – there will be no dual status because all dance engagers in Quebec will be using Uda contracts. www.uniondesartistes.com

Associations to Consider Joining

The descriptions below are general sketches to give you a starting point. You should check out the relevant websites or talk to their representatives to get up-to-date and detailed information about the services and benefits each organization offers.

Your regional dance service organization is the first organization you should consider joining. Membership rates are usually affordable and they provide services that are most relevant to the needs of the dance community in that area. See the LINKS section for a listing of the regional associations and their websites. Dance artists from all parts of the country will find useful information and documents on the website of Dance Umbrella of Ontario – particularly their Step by Step: Running a Dance Business, which is accessible to everyone visiting their website. As well, Regroupement québécois de la danse has a large body of research and publications on their website. Several of these documents have been translated into English.

All dance artists should seriously consider joining the Dancer Transition Resource Centre (DTRC) right from the first days of their professional careers. You pay membership fees based on 1% of your earnings (with a minimum and maximum annual fee), and when you work for a company, the employer matches your contribution. DTRC’s primary function is to help retiring dance artists transition from their dance careers to other professions through counselling and training bursaries. They offer counselling support in academic choices, career decisions, financial challenges, legal questions, and personal issues. Bursaries help with training costs and living expenses while developing the skills to embark on your new career. Note that you can actually start benefiting from the training programs while you are still working if your time allows, which can accelerate and possibly ease the transition to a new career. The DTRC is a national organization with several regional offices that house resource material. They also organize seminars and conferences. Their membership includes dancers, choreographers, and the artistic personnel of companies. www.dtrc.ca

The Canadian Alliance of Dance Artists (CADA) is another important organization for dancers and choreographers to con-

sider joining early in their careers. There are two chapters of CADA, one based in British Columbia and one in Ontario, though they are open to artists from all provinces and territories, and the two chapters have been making efforts to harmonize their benefits. The philosophy behind the creation of CADA was a recognition of the variable roles of professional dance artists from that of the choreographer-engager to that of hired dancer — one day the artist is the employer and the next day s/he is the dancer being employed, possibly for someone who is working for her/him on the first project. This means that the negotiation, contracting and employment processes have to be done in a collaborative, respectful way, rather than the potentially adversarial position of unions whose responsibility is to support only the worker.

CADA has developed a standard dance agreement for use by independent choreographers and dancers. The organization has also created guidelines for working conditions, along with suggested minimum fees that have become a standard that the Canada Council for the Arts expects applicants to meet. Ontario members are included in a group accident insurance plan, and all members can benefit from the training subsidy program that provides reimbursements for technique classes and other body training. Both chapters of CADA also provide workshops and online networking.

The Canadian Dance Assembly (CDA) offers services that focus mainly on communications and advocacy for dance. They also hold an annual conference, arrange regional meetings and host online discussion forums. The membership includes individual artists, teachers, researchers, writers and consultants, as well as all types of organizations involved in the dance milieu (companies, training programs, presenters and service organizations). www.dancecanada.net

Although it is an association for Quebec dance, it is worth noting the important role that Regroupement québécois de la danse (Regroupement or RQD) plays in the Canadian community. After the DTRC, Regroupement is the best-funded dance service organization in the country. As such, it provides a high quality of service for its Quebec members and produces the valuable research and publications mentioned earlier. They also take a key role in advocating for better funding and improved working conditions for all Canadian dance artists. For a number of years, there was no national dance service organization. If it wasn't for RQD, the needs of dance would have been invisible. Now, the RQD and CDA often work collaboratively to tackle broad issues, combining their strengths and resources to provide strong representation for the dance community. www.quebecdanse.org

The Canadian Conference of the Arts (CCA) is the senior advocacy organization for arts and culture in Canada. They regularly present briefs to government committees, meet with Ministers and participate in federal budget meetings. Their membership includes all artists, arts professionals, arts and cultural organizations and anyone else concerned about the role of arts and culture in society.

A challenging question is if and when it makes sense for you to join the organizations whose primary purpose is advocating on behalf of the entire dance or arts community. Usually, you cannot see much of a direct correlation between the membership fee and your benefits (e.g. for a membership fee of \$100, you might only get \$25 in reduced costs or free services). So, at first glance, it may seem like a waste of your hard-earned dollars. However, organizations like CDA and CCA provide “invisible” or non-quantitative benefits through their communications and advocacy services. They help maintain an awareness of what is happening across the country and possibly around the world, allowing artists and other dance professionals to share experiences, best practices and innovations, so that the community does not work in pockets of isolation across the country. They also impact on public policy (e.g. government priorities for arts and culture) and ensure that the specific needs of the dance community are voiced to those in a position to affect political change and funding priorities. They usually take the lead in coordinating the actions of the community in lobbying governments about a particular issue. Often, a lot of effort is contributed over a long period of time before you, as a dance artist, see any benefit from their work, such as increases to the budget of a government funding agency or an improvement in the tax status of self-employed artists, etc.

What is important to understand is that these organizations need the support of their members not only to help them financially, but also to demonstrate the strength of a united voice for dance and the arts. The greater the numbers, the more intently a government official is likely to listen, and possibly respond. As you establish your career and can afford to con-

tribute to the good of the milieu, you should join and become an active member of these organizations. www.ccarts.ca

Other Associations to Know About

The CanDance Network is an association of Canadian dance presenters. These are the people you want to approach when you want to tour your work. As your career develops, you must get to know (or more importantly, make yourself known to) your local presenter(s). They need to see your work, which may lead to programming you on their series, and promoting your work to their colleagues if they feel it is ready to tour. Fortunately, there are CanDance presenters in almost every major city in the country, so even if you do not work in one of the three major dance centres, there is likely a presenter in your area. In fact, these people are often the keystone for fostering a dance environment in the smaller cities. www.candance.ca

The Canadian Arts Presenters Association (CAPACOA) is the association for presenters who work in larger venues, usually presenting a variety or multi-disciplinary series of shows. Some CanDance presenters are also members of CAPACOA. Because dance audiences are usually quite small compared to music, theatre or variety shows, few CAPACOA members present dance at all. Those that do rarely take a chance on unknown choreographers. www.capacoa.ca

The Canadian Arts Coalition (CAC) was formed in 2005 specifically to lead a lobbying effort for increasing the budget of the Canada Council for the Arts, which had a mostly successful outcome in 2007. At the time of writing, CAC continues to exist to ensure that the Council's special two-year funding is put into the base budget, and to try to get more of the funding that was initially promised. Their members are the national and Quebec-based associations and service organizations that have the broadest representation in each artistic discipline. www.canadianartscoalition.ca

The World Dance Alliance (WDA) hosts international conferences and provides communication and networking services. Their members include all professionals and organizations working in dance. www.yorku.ca/wda

VII. DEALING WITH CONTRACTS

Although it is the engager's responsibility to negotiate and prepare contracts, be prepared to take the initiative, if necessary. Ideally, this will all happen long before you start working on the project. If not, you should make it clear that you will not start working until the arrangements are negotiated and agreed upon in an email or in writing. And then, insist upon the formal contract within a week. You are not being petty or untrusting by demanding a contract; on the contrary, you are being professional. Your engager may be inexperienced or just very busy, and your professional approach should garner respect. Although verbal agreements are legally binding, you are better served by getting the essential terms in writing in case there is a later misunderstanding.

For your part, in advance of the negotiations, think about what your contribution is worth. If you are a member of a union, you will know what your minimum fee should be. If you are not, look at the CADA or Uda rates and use those as a base. If you have worked for others, it is reasonable to ask for rates that are similar or better, unless you know that the current circumstances are very different. Be fair in considering what you get out of the arrangement, but don't undersell yourself just because you really want the gig in order to increase your exposure and profile. This only entrenches the idea that artists are not valued, and harms the dance community in the long term. Also, take a long, hard look at your current commitments. Many dance artists work concurrently on several projects. Make sure that you are going to be able to attend the rehearsals, do your classes or body work and be available for the other preparations necessary for the project without exhausting yourself.

It's hard to say "no" but there is no point accepting a project during which you feel underpaid, or for which the timeline or working conditions are challenging. Very likely, it will lead to a negative experience and a poor performance, which will be disappointing for everyone involved, potentially even harming your own reputation.

Remember that there is a negotiation process. If the engager gives you a contract without discussion, and you feel the terms are below the value you have put on your work, consider the contract an opening offer. You do not have to simply accept the terms as presented. Contact the engager, suggest changes, discuss realities (both theirs and yours), and come to a mutually acceptable arrangement before signing the papers. In the end, it should feel like this is a win-win situation — neither the engager, nor the artist should feel that she or he was forced into an unaffordable situation.

As a dancer, the contract should specify the start date, end date, performance dates, weekly or hourly rate of pay, estimated number of hours of rehearsal and/or expected rehearsal days and times. It should clarify whether daily classes or other appropriate body work sessions are part of the contract with the choreographer or whether you are expected to deal with this independently. The contract should promise a safe and clean working environment, indicate the role you will have in the creative process (a collaborative creative process or taking direction from the choreographer), and specify your billing in the program. If there will be a collaborative process, the contract should indicate whether the choreographer alone, or the choreographer and dancers jointly have ownership of the work and will be entitled to royalties if performed in the future.

As a choreographer, you may deal with two different kinds of engagements. Firstly, you may be commissioned by a company or artist to create a work for them. Secondly, you may be engaged by a presenter to perform your work in her or his season or festival. The first scenario is discussed below. The presenter contracting situation is addressed later, in the section about Getting on Tour — though you should use this as a guide as well when you are being engaged by a presenter in your home city.

When being commissioned to create a work, establishing fees at the early stages of your career can be awkward. The unions have some formulae that you can use as a guideline based on the length of the work or the number of weeks in rehearsal. You can also look at what your non-creative work pays you and expect to get at least that much for generating a new creation. And, your networking skills, or information garnered from your local service organizations, can give you an idea of what your colleagues get paid. Likely, if you are honest and objective, you will be able to position yourself on a respectfully comparative basis with your colleagues in order to determine whether you should earn the same, more or less than they.

A commissioning contract should specify the parameters for the new work — approximate length, number of dancers, and possibly the target audience, style of music, or other limitations the company or artist has provided. The contract should also indicate the dates you will be working with the dancers, the approximate number of hours per day or week, and the date of the first performance. It may also specify the production arrangements — whether you can select your own designers, the budget allowed for costumes and sets, etc. Finally, the contract should specify the exclusivity expectations of the engager (if any) that restrict your ability to teach the work to another group, and the royalty payments a company will pay you if they perform the work after the premiere or their exclusivity time period lapses. Refer to the topic about Copyright within section called “Choreographer as Engager”.

VIII. HEALTH AND SAFETY

As a dancer, your body is your instrument, so you need to make sure it is always in top running order. With the level of competition inherent in the community, keeping your body strong, flexible and injury-free is a key component for getting and holding the best jobs.

Injury Prevention

It requires discipline and constant vigilance to look after yourself. You’ve been doing this for years during your training, but you can’t let down your guard now that you are working professionally. The most important thing you can do is to continue regular training that keeps you in peak form for the style of dance work you do, while considering what your body needs to

prevent or take care of injuries. This requires discipline and smart choices about where and how to train, in balance with what is affordable to you in the given moment. It is equally important to continue training even when you are between jobs.

Dance medicine experts suggest that cardio-fitness training can give you better stamina, increased concentration and quicker recovery from injuries. You might also want to investigate alternative body health practices (e.g. shiatsu massage, native healing, Chinese herbalism) to determine the right combination that keeps you healthy. You also need to get sufficient sleep and maintain healthy eating habits.

To avoid injury, ensure that you warm up properly before challenging your body and be sure to fully block out each moment of a new move before trying it full speed. As well, remember not to over-tax your body through your non-dance activities, whether at your income-earning work or participating in recreational events. Over the years of your training, you have likely become very attuned to your body, so make sure you listen to it. It's tempting to let your mind take over and push you to continue dancing when your instincts are warning that you are hurt and should be resting your body or seeing a physiotherapist or other specialist. Too often, a mild injury can become serious and even career-ending if you keep working through pain. Never take risks with your future!

Any time you are moving your body — in class, rehearsal or performance — be alert to the safety conditions around you. Make sure that the temperature is between 18-32°C or 65-90°F and the space has good ventilation. Ensure that you are working on a sprung wood floor that is covered by a surface appropriate for your form of dance. Check that the spaces where you'll be walking are clean and the dance area has been swept and/or mopped. Make sure that there is a first aid kit on-site, including ice packs and tensor bandages. If your working conditions are less than these, you and your colleagues should insist that the person in charge corrects the situation. Not only could you be physically injured — maybe severely — but it harms the milieu if dancers do not stand up for their right to work in a safe environment. If you are working under a union contract, and the situation does not improve, report it to the union and let them take on the battle.

In Case of Injury

If you become injured and don't know of appropriate specialists who are familiar with dance or sports medicine, ask your colleagues or local service organizations; use your networking skills. Make sure that your recovery routine includes strengthening exercises for the healthy parts of your body while you nurse the injured area back to health.

If you have become injured on the job, your engager may have Workers' Compensation, which can help pay for physiotherapy and/or other specialists, as well as subsistence during the time you can't work. However, some companies do not participate in Workers' Compensation and independent choreographers are not able to do so. In such cases, you will likely lose your source of income when you cannot rehearse and perform, which is happening at the same time you likely need to pay for some intensive medical treatment. Therefore, it would be wise to accumulate some savings to help you through such circumstances, unless you have family members who are able and willing to support you. The possibility of injury should also encourage you to consider a complementary or parallel career that is not physically demanding so that you do not lose all your income sources at once. In Quebec, the situation is far better because all professional dancers are covered by the Commission de la santé et de la sécurité du travail (CSST) through their membership in Regroupement québécois de la danse.

Harassment

Potential injury is not limited to parts of your body. Dance is a physical art form that often requires touching to demonstrate technique or intimacy in performance. It is also an art form that still carries with it a centuries-old attitude of subservience that can lead to bullying in some work environments. There is real potential for sexual or personal harassment in your workplace.

Sexual harassment occurs when there are unwelcome sexual advances, requests for sexual favours, or other verbal or physical

conduct of a sexual nature that causes offence or humiliation, or that suggest that you will be rewarded (e.g. keeping your job, getting a better role) if you acquiesce, or that you will be punished if you do not. The definition of sexual harassment includes jokes, innuendoes, taunts about someone's body, clothing or sex. It includes making gestures of a sexual nature, displaying sexually offensive materials in the workplace, degrading remarks, unnecessary or persistently unwelcome physical contact, or inappropriate inquiries about someone's personal sex life.

Personal harassment occurs from actions or statements that are known to be unwelcome or offensive, from creating an intimidating environment, and from attacking someone's dignity and respect, in relation to the person's sex, race, sexual orientation, racial or linguistic origin, creed, marital status, pregnancy, family status, age, disability, citizenship or other grounds. Note that, although the harasser is usually in a superior position, it is also possible for you or the choreographer to be harassed by one of the dancers.

Be alert to the possibilities but try not to be overly sensitive. If you feel that you or a colleague is being harassed, you first need to ensure that the harasser realizes that her or his behaviour is unwelcome or offensive. If the behaviour continues, you will need to report the occurrence to someone in charge. When working with an independent artist, you and the group will have to take control of the situation and confront the offender. One hopes that the person did not intend to harass you or others, and will change the way s/he works. If not and the situation is unbearable, you may need to leave the job. At the least, you may want to think twice before working for or with that person in the future.

IX. CHOREOGRAPHER AS ENGAGER

As an independent choreographer, you are required to do more than learn how to manage the business of your own career. You are also required to be aware of a number of obligations normally associated with company management. It is important not to "wing" this or you may find yourself in serious legal or financial difficulty, or putting on a show with only ten close friends in the audience. You are strongly advised to work in collaboration with an artist management agency or experienced person who can help you through the management of your creation, production and performance projects. See the LINKS section for a number of organizations that provide such services at subsidized rates. If you know an experienced manager who seems supportive, you may be surprised to find that s/he will be willing to undertake some of your management tasks on a volunteer or greatly reduced rate until you get more established and are able to attract funding or other revenue to your projects. Whether using a support agency, friend or professional, just remember give them lots of notice and do not take them for granted. If you feel capable of taking on the management tasks yourself, work with a long timeline so that your administrative duties do not jeopardize your artistic work. Ultimately, you want your work to be the best possible so that your reputation grows and your work receives outstanding assessments by the peers who sit on the juries of government funding agencies. A poor quality production will not be excused because of administrative demands on your time.

As an engager, you will be responsible for the following things:

- selecting, contracting and managing dancers, designers, technicians and other personnel;
- arranging and overseeing the work of volunteers;
- working within your province's labour laws (e.g. hours of work, minimum wages);
- providing a clean and safe work space;
- developing work schedules;
- creating and monitoring budgets;
- writing grants and raising funds;
- preparing grant reports and satisfying donor expectations;
- booking the venue and getting liability insurance;

- developing and overseeing the promotional campaign;
- dealing with copyright and royalty fees for your music;
- making the final call on all decisions.

Hiring

There is no rule that says you have to audition for dancers. If you have a group of people you like to work with, feel free to hire them. However, if you go through an audition process, you must ensure that you treat everyone equally and fairly to avoid any accusations of discrimination.

In negotiating agreements, you, as the engager, must take the lead. For everyone you wish to hire, you need to be prepared to propose a fee to begin the negotiation process. It is not fair to ask inexperienced people how much they want to be paid. In Quebec, you should be following the Uda minimum guidelines. In the rest of Canada, you should be trying to meet the minimum guidelines developed by CADA. It is not a legal requirement, but it is an expectation by the dance community at large. For other positions (designers, publicists, administrative help), you should do some research to get an idea about typical rates in your area. If you are hoping to hire an experienced person, you might want to ask how much s/he usually charges and negotiate from there — if you can meet that fee, agree to pay it; if you cannot, say so and indicate how much you can afford. Some people are willing to offer their services at a discount to emerging, talented artists, as a way of supporting the development of the art form.

In all negotiations, you and the person you wish to hire may quickly agree on a fee that is acceptable to both parties. However, you need to be prepared to either pay more or choose someone else. It's best to decide this before you start the negotiation, so that you don't regret an outcome that results when negotiating from an emotional or insecure position.

For everyone you hire, you need to prepare a contract or letter of agreement. For dancers, you should consider using CADA's standard dance agreement or, in Quebec, the Uda contract. For others, your agreement should outline the title of the position, the start and end dates, the tasks or responsibilities, deliverables with timelines (e.g. for final designs, marketing strategies, reports), the fee you're paying, timing of payments and anything else that has been agreed upon in the negotiations (e.g. rehearsal hours, reimbursement of expenses, copyright and royalties). There should also be an early termination clause that indicates how much notice each party needs to give and what compensation will be provided (e.g. a departing dancer rehearsing her or his replacement at the dancer's expense).

Copyright (yours and theirs)

As mentioned in *The Art of Managing Your Career* (pages 155-162) copyright occurs automatically. In dance, all you need to do is video the work, ideally with some way to verify the date — show a newspaper on the video, consider the date as the same as the first public performance, or do what writers do and mail a copy of the DVD/video to yourself by registered mail and keep the envelope unopened. To ensure that you have rights to the actual video recording of your work, you should either run the camera yourself (if you are not dancing in the work), or pay the videographer for his or her services. Note that copyright for your choreography rests with you alone, and can only be transferred to another person through written permission.

Note that, if you work for a company and create a work while they pay your salary or a commissioning fee, the rights for your work can belong to the company — they would have a right to perform the work in the future without your involvement (other than paying your royalties), but you would not be able to “give” it to another group. This is an item for negotiation. You may want to place a limit on the duration for which the company has the exclusive rights to perform your work, subject to renegotiation for an additional period. At the least, you probably want to have a way of ensuring that a new cast interprets the work the way it was intended — you could require the company to hire you or a designate to work with the

dancers in the last stages of rehearsal. For some established choreographers, they have to approve new casting for their works before the company can perform them, in order to protect the choreographers' reputations. Sometimes, even when the work belongs to the company, you may find that they will be willing to transfer the rights to you once it is no longer part of their active repertoire.

Just as you want your own work to be protected through copyright, you must also respect the rights of other artists. It is illegal to use recorded music without written permission, even though it can sometimes be a challenging process to get the rights and, in some cases, the royalties for using the music can be expensive. This means that you need to select your music long in advance, to ensure enough time to get the rights and possibly change your music if rights are not granted or are too expensive for your project. Some artists avoid this by commissioning original music and paying royalties directly to the composer.

You may know that artistic works are considered to be in the public domain 50 years after the author's death. However, just because the composer died more than 50 years ago, the particular recording you want to use may not yet be available free of charge — the interpreters of the work (i.e. the orchestra or musician) have rights to the recording and, sometimes, the composer's estate or heirs are able to extend the time until the work is in the public domain.

Even when you commission original music and hire the designers, they are entitled to royalties for later presentations of the work. Your agreements should indicate the time period for which your commissioning (of music) or design fee (for decor, costumes, lighting, sound, etc.) allows you to perform the work without making royalty payments. Further, the agreements should note the royalty fees (usually on a per performance or per year basis) that will be paid after the initial time period is over. Lastly, the agreements should specify whether you have exclusive use of the music for a period of time, after which the composer can perform it him/herself or offer it to others.

The copyright ownership of your collaborators should be specified in the hiring agreements. If you work in a collaborative fashion with your dancers, they may have as much right to the work as you, so it needs to be specified in their agreements whether you alone or the group jointly own the work. You also want the production elements to be permanently attached to your work. As such, in your negotiations with the designers, you should specify that you hold the copyright to their sets, costumes and lighting as an integral part of the choreography. Under this arrangement, designers can still hold the rights to their sketches and notes, but they cannot use the designs for another artistic production.

Incorporation

You will find that most established independent choreographers are technically incorporated businesses. Why, you ask? Some funding possibilities are only available to not-for-profit entities and some organizations prefer to contract with corporations. If you find that you are encountering such barriers, it may be time to consider this for yourself. Being incorporated also protects your personal liability if someone is harmed when working for you or attending one of your events. So, if you are hiring dancers for many weeks and performing quite regularly each year, you may consider incorporation for insurance purposes. However, there are costs involved, reporting requirements and organizational complexities to running your activities through an incorporated entity. Because of this and the fact that the primary government funders for dance have programs that support individual artists, incorporation is not recommended at the early stages of your career. When the time comes to consider the idea, you can get advice from colleagues who have made the transition and from your dance service organizations.

X. PRODUCING A SHOW

In most artistic professions, the idea of producing your own show can wait until your career is established. In dance, it is not uncommon to take on this responsibility as an emerging artist – either a dancer commissions choreographers to create work for you, or as a choreographer presenting your own work. If you are embarking on this experience, it is important that you don't take on more than you can handle, artistically and administratively. Remember that it is better to do less and do it well. Plan a show that works within your financial means and the limits of the people you have available to help. Especially at the early stages of your career, you need to experience success, not disappointment.

If you are fortunate enough to be working with a presenter, that person's expertise will help you through the process of putting on a show. However, if you are tackling this project on your own, there is a lot to learn. Unless you have organized and publicized performances before and you are an extremely organized person and your creative work is well in hand, it is strongly recommended that you seek and be prepared to pay for help. If your local arts community includes an artist management organization that offers administrative and publicity services to independent dance artists, contact them to see how you can integrate their expertise into your project. Otherwise, contact your service organization or a company manager to see if they can direct you to appropriate people. You can also consider hiring other dance artists if they have the administrative skills you require; perhaps you can exchange services by providing them with assistance when they undertake their own projects. In almost every case, your artistic quality will suffer if you try to take on all the administrative and promotional responsibilities yourself.

Here is a basic outline of the tasks required to put on a formal show in a theatre. A less formal showing in an alternate space could be prepared with a more simplified approach. Note that this timeline does not include the research, creation and rehearsal process.

18-24 months in advance

- Talk to collaborators or partners about the project
- Develop a preliminary budget
- Develop a production timeline
- Start applying for government funding

12-18 months in advance

- Start fund raising
- Book the performance venue

6-12 months in advance

- Revise your budget in relation to the revenue you've acquired
- Prepare a monthly cash flow plan showing when revenue is expected and when payments will be required
- Hire your stage manager (who may be a member of Equity) and other technical staff
- Write out your marketing strategy and promotional campaign

3- 6 months in advance

- Arrange to rent technical equipment and dance floor, if required
- Add your show to magazine, newspaper and online listings
- Develop a mailing list of friends and potential ticket-buyers
- If you will be applying to a funding program in the future, which requires someone to attend your show, inform them of the dates
- If you wish to tour the work, inform potential presenters of the performance dates so they can see the show

Final 3 months

- Create Public Service Announcements (PSAs) for free radio and TV listings
- Mail show invitations to VIPs, including your funders and supporters
- Mail show information to people on your mailing list, including dance artists and professionals on whom you would like to make an impression
- Print promotional material (posters, post-cards, etc.)
- Start your advertising campaign
- Send press release and arrange media interviews
- Prepare media kits
- Get liability insurance, if required by the venue (note: this can be costly, though some city funding agencies or local service organizations have programs to assist)
- Make box office arrangements and print tickets; decide your complimentary ticket policy
- Arrange volunteer box office staff, ushers, etc., if required
- Write and/or gather content and print show programs

XI. GETTING ON TOUR

There is an assumption that all dance artists should tour. In fact, there may be some artists whose work will be compromised if taken on tour. Before you decide to get on this bandwagon, figure out exactly why you want to tour, what objectives and goals you hope to achieve through touring. This might include such things as: extending the life of the work so that its quality increases; reaching more and varied audiences; increasing your national (or international) profile.

Decide in advance, how much you're willing to adapt your work to touring environments — which requirements are essential to the essence of the work and which are less vital, when facing challenges in unfamiliar venues. You can be sure that performing your work on tour or in a festival format will require compromises not required at home where you, generally, have more time and control over the technical and presentation parameters.

Attracting Presenters to Your Work

Lining up a tour can take as long as three years, so it requires advance planning, optimism and patience to pursue this activity. Most Canadian presenters prefer to see your work in person before booking it for their audiences. However, a good DVD and promotional package can pique their interest and may be the only way to reach international presenters. Start by getting to know your local presenters. They often share information with their colleagues about emerging artists in their region.

To identify potential presenters for your work, research the mandates, recent history and selection criteria of those located in the regions or countries to which you want to tour. For Canadian tours, you can start with the CanDance Network membership directory for mainstream performance opportunities. Other possibilities can be found through cultural community centres, cultural museums, universities, and the Maisons de la culture in Quebec. Contact the presenters you think will be interested in your work, offer them a complimentary ticket to your show and send them an information kit. Your information kit should include a statement about your artistic vision and how your work is special or unique, biographies of you, your dancers and your key collaborators, some photos and reviews (if available) of the work, your technical requirements for doing the work, and information about outreach activities you would be willing to do (e.g. school shows, master classes, movement exercises for actors, etc.). Although they don't have unlimited means, many presenters have budgets or can access funding to travel to see work, so you don't have to offer to pay those costs.

After the presenter has seen your show or received your video, you need to follow up. Obviously, you hope that they enjoyed your work and want to include it in their next season's program. However, if you are told that s/he does not wish to book the work, you should use the opportunity to understand and learn from the reasons for the decision. It could have nothing to do with the quality of your work. Many presenters receive over 100 requests from artists each year for very few performance slots. They have to consider first and foremost what their audience will appreciate, and many of them have to balance their season or festival to represent a diversity of regions, dance styles, cultural backgrounds, emerging/established artists, etc. If your work is not suitable for one presenter, s/he may be able to suggest another for whom you are a better fit.

Negotiating with Presenters

Negotiating fees for touring performances is complex. You start by estimating your costs, including rehearsals to prepare for the tour, the travel and accommodation costs, fees for touring personnel, shipping costumes and sets, royalties, costs of marketing materials you're providing the presenters, as well as a fee for yourself. Note that presenters are not interested in the creation period and production costs unless s/he is contributing a commissioning fee. For a presenting arrangement, the assumption is that the work already exists. However, it's fair to say that a presenter may consider the added value of presenting your work as a world premiere. Certainly, if your work fills a special niche or is a "hot ticket", you can and should garner a fee that reflects the uniqueness or popularity of your work.

Once you've calculated the appropriate costs, if the tour is completely firm, it's easy to then divide these costs by the number of shows to determine how much to charge each presenter. However, the usual timing is that one or two of the dates may be firm with several others in the discussion stage and still others that are only potential commitments — the number of shows on that tour is still unclear at the time you need to negotiate with the confirmed presenters. As well, you may have requested funding for the tour from your provincial arts agency or the Canada Council for the Arts — if you are successful, this will help off-set some of the travel costs. So, it becomes difficult to determine what assumptions should be taken into consideration when determining fees. Although it is important for you to be aware of your costs, often, fees are based on the usual rates being paid to artists at your stage of development. If this rate is below the amount you need to recover your costs, you need to say so. Most dance-specific presenters are sensitive to the needs of artists and will work with you to come to an acceptable agreement. It could be that the fee would be acceptable if you can add another show to the tour, and the presenter might be able to help make this happen.

There may be as many as two preliminary steps before the presenter's contract is sent to you. You may first receive a Conditional Offer. This is often provided when the presenter (often a festival) would like you to appear in the program of events, but s/he is still trying to line up the financial resources to support the complete program. If this happens to you, make sure that the Conditional Offer specifies when a final decision will be made, and feel free to contact the presenter periodically to get a status report. You should also continue to seek other work rather than wait until the decision is made. If you have an opportunity to perform elsewhere at a time that would cause a conflict to the first presenter who made the Conditional Offer, you have an obligation to contact her or him, and allow the first presenter a chance to commit to your show before you accept the subsequent opportunity. Later, you may get a Deal Memo, which confirms an agreed commitment and outlines the essential elements of the agreement. This is used as a quick way to firm up discussions before getting into the legalese of a formal contract. It is considered a firm commitment. The contract will follow at a later time, but should be received well ahead of the performance (typically two to three months).

The contract from a presenter should specify the date(s) of performance, name of the work (if known at the time of contracting), the approximate length of the work, the fee and/or split of the box office, the number of complimentary tickets to which you are entitled for each performance, and travel or other expenses that the engager may pay. It may include the technical parameters of presenting your work (number of hours for set-up and rehearsal, available equipment, who pays for shipping your sets and costumes, etc.). Equally, it may include a section about marketing materials — what you need to provide and/or what the presenter will provide.

Managing the Tour

If you are successful in getting some touring dates, you should consider working with an arts management organization, an agent or other experienced professional to help organize and “service” the tour. A tour involves even more details than producing your own show. There are travel arrangements to make, hotels to book, security arrangements for carrying cash, on-the-road payments to handle, technical requirements to monitor, not to mention keeping track of the personnel each day and constant trouble-shooting. During an extended tour, you may need to make arrangements to pay wages and per diems to the touring personnel while you’re on the road.

If you are touring to another country, make sure passports are up to date for yourself and those touring with you, and find out about permits and/or visas that will be required to work in their country. Be sure you start this well in advance as it can take time to process the necessary working papers. Start by contacting the country’s embassy or consulate in Canada. You can find out more about this from the ExportSource section of Foreign Affairs and International Trade Canada’s website. Do not try crossing the border saying that you are just visiting as a tourist when you are being paid to perform there. For information on exporting your services and visa requirements:

www.infoexport.gc.ca

You will find a Touring Handbook with tools and tips for tour planning, budgeting, promotion and logistics on the Canada Council for the Arts website.

www.canadacouncil.ca/development/ontheroad/

XII. LINKS

Government Funding

Canada Council for the Arts - www.canadacouncil.ca

Newfoundland & Labrador Arts Council - www.nlac.nf.ca

Prince Edward Island Council of the Arts - www.peiartscouncil.com

Nova Scotia Department of Tourism, Culture and Heritage - www.gov.ns.ca/tch/

New Brunswick Arts Board - www.artsnb.ca

Conseil des arts et des lettres du Québec - www.calq.gouv.qc.ca

Ontario Arts Council - www.arts.on.ca

Manitoba Arts Council - www.artscouncil.mb.ca

Saskatchewan Arts Board - www.artsboard.sk.ca

Alberta Foundation for the Arts - www.cd.gov.ab.ca/all_about_us/commissions/arts

British Columbia Arts Council - www.bcartscouncil.ca

Nunavut Department of Culture, Language, Elders and Youth - www.gov.nu.ca/cley

Northwest Territories Department of Education, Culture and Employment - www.ece.gov.nt.ca

Yukon Cultural Services Branch - www.tc.gov.yk.ca

Professional Development & Internship Funding

Cultural Human Resources Council (CHRC) - www.culturalhrc.ca

Newfoundland Association of Cultural Industries - www.careersinculture.com

PEI Cultural Human Resources Sector Council - www.peiculture.ca

Conseil québécois des ressources humaines en culture - www.cqrhc.com

Cultural Careers Council Ontario - www.workinculture.ca

Arts & Cultural Industries Association of Manitoba - www.creativemanitoba.ca

SaskCulture Inc. - www.saskculture.sk.ca

Banff Centre for the Arts (Alberta) - www.banffcentre.ca

BC Alliance for Arts and Culture - www.allianceforarts.com

Unions

Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) - www.actra.ca

Canadian Actors Equity Association (CAEA) - www.caea.com

Union des artistes (UdA) - www.uniondesartistes.com

National Associations & Service Organizations

Actors Fund of Canada (for dancers too) - www.actorsfund.ca

Canadian Alliance of Dance Artists (CADA) - www.cadadance.org

Canadian Arts Coalition (CAC) - www.canadianartscoalition.ca

Canadian Arts Presenters Association (CAPACOA) - www.capacoa.ca

Canadian Conference of the Arts (CCA) - www.ccarts.ca

Canadian Dance Assembly (CDA) - www.dancecanada.net

CanDance Network - www.candance.ca

Council for Business and the Arts (CBAC) - www.businessforarts.org

Dancer Transition Resource Centre (DTRC) - www.dtrc.ca

Imagine Canada (formerly Canadian Centre for Philanthropy) - www.imaginecanada.ca

World Dance Alliance (WDA) - www.yorku.ca/wda

Regional Dance Associations & Service Organizations

Dance Nova Scotia (DANS) - www.dancens.ca

Regroupement québécois de la danse (RQD) - www.quebecdanse.org

Diagramme gestion culturelle (Québec) - www.diagramme.org

Dance Ontario Association - www.danceontario.ca

Dance Umbrella of Ontario (DUO) - www.danceumbrella.net

Dance Manitoba Inc. - www.dancemanitoba.org

Dance Saskatchewan Inc. (DSI) - www.dancesask.com

Alberta Dance Alliance (ADA) - www.abdancealliance.ab.ca

The Dance Centre – British Columbia - www.thedancecentre.ca

Festivals

Festival TransAmériques (Montréal) (dance & theatre) - www.fta.qc.ca

Canada Dance Festival (Ottawa) - www.canadadance.ca

CanAsian Dance Festival (Toronto) - www.canasiandancefestival.com

dance: made in canada (Toronto) - www.princessproductions.ca

danceImmersion (Toronto) - www.danceimmersion.ca

Dusk Dances (Toronto) - www.corpus.ca

Festival of Interactive Physics (Toronto) - www.kaeja.org/FIP

Junction Arts Festival (Toronto) (multi-arts) - www.junctionartsfest.com

Kala Nidhi Fine Arts of Canada (Toronto) - www.kalanidhifinearts.org

Guelph Contemporary Dance Festival - www.guelphcontemporarydancefestival.com

Dancing on the Edge Festival (Vancouver) - www.dancingontheedge.org

Vancouver International Dance Festival - www.vidf.ca

Dance Presenters

Neighbourhood Dance Works (St. John's) - www.neighbourhooddanceworks.com

Live Art Productions (Halifax) - www.liveartproductions.ca

La Danse sur les routes du Québec - www.ladansesurlesroutes.com

La Rotonde (Québec) - www.larotonde.qc.ca

L'Agora de la danse (Montréal) - www.agoradanse.com

Danse Danse (Montréal) - www.dansedanse.net

Studio 303 (Montréal) - www.studio303.ca

Tangente (Montréal) - www.tangente.qc.ca

Community Cultural Impresarios (Ontario) - www.ccio.on.ca

National Arts Centre (dance series) (Ottawa) - www.nac-cna.ca

Peterborough New Dance - www.publicenergy.ca

DanceWorks (Toronto) - www.danceworks.ca

Harbourfront Centre (Toronto) (dance series) - www.harbourfrontcentre.com

New Dance Horizons (Regina) - www.newdancehorizons.ca

Brian Webb Dance Company (Edmonton) - www.bwdc.ca

Dancers' Studio West (Calgary) - www.dswlive.ca

Made in BC - www.madeinbc.org

Firehall Arts Centre (Vancouver) (dance series) - www.firehallartscentre.ca

New Works (Vancouver) - www.newworks.ca

Vancouver East Cultural Centre - www.vecc.bc.ca

Dance Victoria - www.dancevictoria.com

Yukon Arts Centre (Whitehorse) - www.yukonartscentre.com

Copyright References

Society of Composers, Authors and Music Publishers of Canada (SOCAN) - www.socan.com

Online Publications & References

CADA – basic dance agreement - www.cadadance.org/programs/documents/BCChapterBDA.pdf

CADA – professional standards - www.cadadance.org/programs/documents/ProfessionalStandardsforDance.pdf

UdA – dancer contract - www.uniondesartistes.com/pages/doc/PDF/1008.pdf

UdA – choreographer contract - www.uniondesartistes.com/pages/doc/PDF/1007_2.pdf

Canada Council – On the Road: Touring Handbook - www.canadacouncil.ca/development/ontheroad/

CHRC – *The Art of Managing Your Career* - www.culturalhrc.ca/amyc/e/index.htm

Dance Insider – The Dancer's Life: Advice from Anne Wennerstrand - www.danceinsider.com/advice.html

Dance UK – A Dancer's Charter for Health and Welfare - www.ethicsdance.co.uk/downloads/files/a-dancer-is-a-person.pdf

DUO – Step by Step: Running a Dance Business - www.danceumbrella.net/stepbystep.htm

Print Publications & References

Artslynx International Arts Resources - www.artslynx.org/dance/history.htm

Dance Current Magazine - www.thedancecurrent.com

Dance Collection Danse - www.dcd.ca

Dance International Magazine - www.danceinternational.org

Theatrebooks - www.theatrebooks.com

Building Foundation Partnerships: The Basics of Foundation Fundraising and Proposal Writing

Canadian Centre for Philanthropy - www.imaginecanada.ca

Building Your Legacy: An Archiving Handbook for Dance

Dance Collection Danse - www.dcd.ca

Canadian Directory to Foundations and Grants

Canadian Centre for Philanthropy - www.imaginecanada.ca

Connections: A Networking Directory

Dancer Transition Resource Centre - www.dtrc.ca

Dance Life by Kenny Pearl

Dancer Transition Resource Centre - www.dtrc.ca

Directory of the Arts

Canadian Conference of the Arts - www.ccartarts.ca

Guide to Canadian Arts Grants

Canada Grants Service - www.interlog.com/~cgs

Not Just Any Body: Advancing Health, Well-being and Excellence in Dance and Dancers

Ginger Press, April 2001 - www.gingerpress.com

Planning Successful Fundraising Programs

Canadian Centre for Philanthropy - www.imaginecanada.ca

Poor Dancer's Almanac: Managing Life and Work in the Performing Arts

Dance Theatre Workshop, Duke University Press, 1993 - www.dukeupress.edu