



Canadian Dance Assembly
L'Assemblée canadienne de la danse

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476 Parliament St., 2nd Floor
Toronto, ON, M4X 1P2
tel: 416-515-8444 info@dancecanada.net
www.cda-acd.ca

**Written Submission for the Pre-Budget Consultations in Advance of the 2019 Budget
by the Canadian Dance Assembly**

August 3, 2018

Submitted by: Kate Cornell, Executive Director

Recommendations:

1. Increase the funding to the **Canada Arts Presentation Fund** for performing arts presenters and festivals by \$10 million a year (over three years) in order to create synergies with other federal investments and to enable Canadian productions to be competitive both on the domestic market and on the world stage.
2. Increase the funding to the **Canada Arts Training Fund** at the Department of Canadian Heritage by \$10 million in order to add economic opportunities to new training organizations from diverse and Indigenous communities and to better support existing clients.
3. Recognize the professional status of **Canadian artists by implementing fair taxation** in order to establish a more coherent and predictable support and fiscal ecosystem.
4. Support Research at the Department of Canadian Heritage on the **barriers to female leadership**



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Executive Summary

The Canadian Dance Assembly's budget recommendations take into account the economic competitiveness of several stakeholders, both organizations and individuals with particular attention to marginalized voices. The Canadian Dance Assembly is the national arts service organization for the dance sector.

The Canadian Dance Assembly (CDA) is grateful for the government's existing investments in social infrastructure and in the **Canada Council for the Arts**. These two ongoing investments have been essential for the performing arts sector.

This brief is submitted in support of the **Canadian Arts Coalition's** two recommendations and **Canada's National Ballet School** submission.

Recommendation 1

Increase the funding to the **Canada Arts Presentation Fund** for presenters and festivals by \$10 million a year over three years in order to foster a strong domestic market that will serve as a launch pad for Canadian productions on international markets.

Rationale:

The Canada Arts Presentation Fund (CAPF) provides financial assistance to organizations that professionally present arts festivals or performing arts series (arts presenters). ¹The objective of the Canada Arts Presentation Fund is to give Canadians access to a variety of professional artistic experiences, such as dance, in their communities. The heavily oversubscribed CAPF was created in 2001 and, in constant dollars, is currently 13.4% below its inception level.

Arts presentation is a crucial part of the performing arts production chain: it is the point at which the value created upstream by the creators is finally monetized through ticket sales. Arts presentation can create essential synergies with other federal investments in the Canada Arts Training Fund, in the Canada Council for the Arts, and in the Creative Export Strategy. With the doubling of the budget of the Canada Council beginning in 2016, more productions are being created by Canadian performing arts companies and those productions need to meet audiences in Canada and abroad. Arts presenters allow these productions to tour domestically, which enables performing arts companies to amortize production expenses and increase their value-added output. Productions improve and become ready to enter the competitive international markets, with the support of the Creative Export Strategy.

Action:

Investment of \$30 million phased-in over three years, beginning in 2019.

Impact: The impact would be felt in communities across the country, especially in rural communities² and among Indigenous peoples. With additional support from the federal government, presenters would be able to meet Canadians' growing expectations for community-engaged arts activities.

¹ Currently, CAPF receives \$32 million.

² While the CAPF already provides access to the arts in "more than 250 cities or communities across Canada," (<https://www.canada.ca/en/canadian-heritage/services/funding/arts-presentation-fund.html>, accessed July 23, 2018), there are still many remote and rural communities whose presenting organizations could expand the number, quality and diversity of the local arts programming if they had support from CAPF.

Recommendation 2

Increase the funding to the **Canada Arts Training Fund** at the Department of Canadian Heritage by \$10 million in order to add economic opportunities to new training organizations from diverse and Indigenous communities and to better support existing clients.

Rationale:

The Government's \$550 million investment in the Canada Council for the Arts has increased the scope, diversity, and productivity of Canada's professional artists including actors, dancers, musicians, circus artists, directors, and many others. To realize the full value of that investment, it is essential for the organizations that train those professional artists receive additional support in order to evolve, keep pace, and prepare emerging artists for the future.

The funding envelope for professional arts training at the Department of Canadian Heritage has been essentially static since an increase in 2009 made possible by Canada's Economic Action Plan. It currently supports about 36 training organizations or programs distributing approximately \$22.5 million in grants.

It has not expanded in step with the cultural sector's needs nor kept up with inflation. As the demand for training grows, limited available funds make it difficult for new training programs to be approved for support. Major Canadian training institutions are falling behind their international peers. Small training programs are unable to grow. New initiatives have little chance to flourish.

In order to meet the needs of the cultural sector, it is essential that those organizations responsible for training professional artists keep pace with change and look to the future. The "Own the Podium" program shows that public investment in training can lead Canada's athletes to success in international competition; a similar approach will ensure Canada's artists are competitive with their international peers in every way.

Action: Invest \$10 million (beginning in 2019)

Impact: The impact of this investment will be felt by families with talented children and youth across the country. Additionally, like Own the Podium, the impact of this investment will be seen nationally and internationally with a growth in Canada's artistic presence and brand.

Recommendation 3

Recognize the professional status of **Canadian artists by implementing fair taxation** in order to establish a more coherent and predictable support and fiscal ecosystem.

Rationale:

Since April 2018, when the CBC wrote about sculptor Steve Higgins's negative experience with the Canada Revenue Agency, dance artists have communicated with the Canadian Dance Assembly that the CRA has reassessed their tax returns that include income from public funders. Although the CRA has confirmed that they are not specifically targeting artists, the CDA believes it is happening more often because of confusion in the way that grants are reported by the Canada Council and interpreted by the CRA. The Canada Council, and numerous other public funders, document project grants income on Box 105 (T4A), however, reporting grant income in Box 105³ equates artist's project grants with students' scholarships and does not facilitate the reporting all expenses related to artistic projects. It is paramount for dance artists to deduct the necessary related expenses, as any other business would.

The Canadian Dance Assembly recommends that the Canada Revenue Agency develop clearer guidance for all officers/auditors, and all granting bodies (such as the Canada Council for the Arts) in reporting to keep the distinction between student scholarships and Artist's Project Grants clear.

Action:

That the Minister of National Revenue work with the Canada Council for the Arts to re-write the interpretation bulletin and change the reporting procedure for artists' T4As

Expected cost: Less than \$1 million in foregone tax revenues⁴

Impact:

This recommendation would directly impact professional artists; the median income for creative and performing artists is significantly below the poverty line at approximately \$14,000, which underlines the urgent need for fair taxation policies.⁵

The positive impact of this recommendation would be expected efficiencies for the Canada Council and the CRA, but more importantly, taxation policy that is in line with the government's arts funding policies and priorities.

³ Box 105 is for scholarships, fellowships, bursaries, and artists' grants.

⁴ The Canada Council for the Arts paid out \$10.8 million in grants to individual artists in 2016-17. This represents income tax revenues of \$1.6 million. If artists were allowed to deduct expenses from grant income, the government could, in the worst-case scenario, lose up 50% of these tax revenues, that is \$800,000.

⁵ Statistics Canada, "[Employment income statistics by occupation](#)", data table from the 2016 Census.

Recommendation 4

Support Research at the Department of Canadian Heritage on the **barriers to female leadership**

Rationale:

In May 2018, CDA's Executive Director was a witness on the Gender Parity Study at the Standing Committee for Canadian Heritage. There remain numerous barriers to female leadership in the arts. A comprehensive approach to a literature review and research is needed. The Ontario Arts Council is currently conducting vital research, but DCH needs to provide the federal picture in order to clearly identify the gaps in female leadership.

Barriers to female leadership are felt in all art forms. In Canadian Music, the organization Women in Music Canada's 2014 Industry Survey found that only 10% of women held executive positions.⁶ Women form the vast majority of dancers at 84% – so perhaps it is not surprising that dance is one of the poorest paid of all the arts occupations⁷ – but men are still prioritized as Artistic Directors and choreographers. We also see women disadvantaged in the world of Canadian literature. Studies show “an undeniable gender bias that overwhelmingly favour[s] male authors,” as evidenced by reviewing practices: only 30% of the books reviewed by male critics were written by women, which means women's books are “less likely to sell well and less likely to be considered for major awards,” and that leads to greater economic disadvantage.⁸ In the Deaf, Mad, and Disability Arts domain, 100% of the contributors that produce Deaf Art, Mad Art and/or Disability-identified artwork are female-led organizations, yet these arts organizations are significantly under-funded.⁹ Of course, this data is not surprising to any woman who has worked in the arts in Canada.

The arts sector needs a comprehensive picture of the role of women in the arts, where unconscious bias exists, and where to make change.

Action: Provide the Department of Canadian Heritage less than \$1 million to support research on barriers to female leadership in the arts sector

⁶ Women in Music. “A Profile of Women Working in Ontario's Music Industry.” May 2015.
<<https://static1.squarespace.com/static/58794b1fd2b8570fc2d4e7de/t/58910c50414fb590145b40b4/1485900882521/A+Profile+of+Women+Working+in+the+ON+Music+Industry.pdf>>

⁷ Canada Council for the Arts (CCA). “Towards an Understanding of the Breadth and Depth of Dance Activity in Canada.” Canada Dance Mapping Study. 2011.

⁸ The CanLit Guides Editorial Team. “CWILA and Literary Representation” *CanLit Guides*. 2012. Revised 2016.
<<http://canlitguides.ca/canlit-guides-editorial-team/feminist-history-of-literature-and-culture-in-canada/cwila-and-literary-representation/>>.

⁹ The Disability Arts and Culture Alliance of Canada. “Gender & Disability in Canada's Deaf, Mad and Disability Art Domain.” One-page Handout. 2015.



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Impact:

Female leaders attract more investment and promote greater equity. Those women (cis and trans) will make the Canadian arts sector more economically competitive.¹⁰

Approaching gender parity in the arts sector is an urgent need, because it isn't 2015 any more.

¹⁰ The Conference Board of Canada's report *The Value of Diverse Leadership* demonstrates that equity-seeking leaders have a track-record of improving financial and organizational performance.