

TRADITIONAL DANCE, MUSIC AND SONG IN CANADA - A SURVEY OF LOCAL ORGANIZERS



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Cover image: Attendees from both Canada and the United States at Puttin' On the Dance 2 in Ottawa, Ontario in March 2015. POTD is a conference for traditional dance organizers from Eastern Canada and the Northeastern US. Photo taken by Simon Chambers - used with permission.

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Following the main report, the appendices provide a summary of all findings from the individual survey questions.

SECTION 1: INTRODUCTION

Section 1 provides an introduction to the report including details about the study design and presentation of the report.

PURPOSE OF THE STUDY

The Country Dance and Song Society (CDSS) has been a leader and partner of traditional dance, music, and song (TDMS) for over a century. Our organization supports and promotes TDMS throughout North America working on local, regional, national, and international levels.

This study arose out of CDSS's interest in learning *how to best support local TDMS organizers in Canada given our goal of encouraging thriving local communities throughout the continent*. The study focused on local organizers as they are essential to fostering the communities of dance, music, and song traditions that we collectively value.

Whether it be Newfoundland traditional song, Métis step dance, or northern fiddle traditions - every folk tradition is culturally significant. They reflect the shared values and heritage and help to define a sense of identity and belonging. Shared among all of these traditions is the impact they have on individuals, the wider community, and society. Often, there is commonality between organizers of different traditions. For instance, organizers of a Cape Breton traditional square dance, contra dance in British Columbia, or a veillée de danse Québécoise often do similar work, share similar challenges and could benefit from similar supports. Thus, by sharing across traditions, we create more vibrant and resilient communities for all.

CDSS hopes that this study is not only helpful for our work and for local organizers but that it is also useful to other umbrella arts organizations. CDSS plans to take action on common interests that have arisen through the study and we will look at ways to address particular interests where we can, often in partnership with others.

REPORT FORMAT & TERMINOLOGY

FORMAT

There are six sections to the main report:

1. Introduction
2. The TDMS landscape: Who is organizing what
3. Organizers and organizations: Their why, strengths, successes, and health
4. Challenges facing organizers
5. Supports for organizers
6. Summary

While the main report summarizes key findings, consolidating both what was found from the quantitative and qualitative data, the appendices provide detailed findings for each of the individual survey questions including many figures and participant quotes. The appendices also include a copy of the survey questions.

ACRONYMS USED IN THE REPORT

The following acronyms are commonly used throughout the report:

- TDMS: Traditional dance, music, and song
- CDSS: Country Dance and Song Society

ATTENDEES VS PARTICIPANTS

Throughout the report, the terms 'attendees' and 'participants' are used interchangeably. We acknowledge that not all events have active participants (e.g., crowd members of a concert are more attendees than participants). However, given that the results of the study show that TDMS events are often of a participatory nature, we felt it appropriate to use the term 'participants'.

TERMINOLOGY ASSOCIATED WITH TRADITIONS

Most of the terminology regarding traditions is relatively clear. For instance, the term 'Appalachian square dance' has a relatively clear definition. However, in some instances, Canadian TDMS traditions were more difficult to define, even for organizers. This was particularly the case regarding both Canadian fiddle and square dance traditions. While regions of the country such as Quebec have defined fiddle and square dance traditions that are easily identifiable, these traditions are less clear in other regions such as Ontario and westward through the prairies and British Columbia. Thus, to identify organizers engaged with these traditions, we tended to associate the province with the tradition (e.g., Saskatchewan square dance) unless it was very clear that they were organizing a particular tradition like modern Western or Appalachian square dance.

STUDY METHODOLOGY

DEVELOPMENT OF THE QUESTIONNAIRE

The questionnaire was developed over a six month period through consultation with CDSS staff and key advisors within the TDMS organizing community.

The questionnaire aims to address the following questions:

- who is organizing what?
- what strengths do organizations have and what successes are they experiencing?
- what challenges/concerns do organizers currently face?
- what needs do organizers currently have?
- what supports would be helpful to organizers?

The questionnaire consisted of 35 questions divided into four separate sections:

1. Questions about the participant and their organization;
2. Questions about the activities of the group;
3. Questions about organizations' strengths and challenges;
4. Questions about supports, services, and connections.

The questions were roughly divided equally between quantitative and qualitative responses and none were mandatory. Some of the questions had multiple check boxes or text boxes to complete.

ORGANIZER CONTACTS

For the purpose of this survey, an organizer was deemed as anyone involved in making a TDMS event, activity, or community happen. Organizers could be volunteers or paid, single individuals or members of committees, part of a non-profit or commercial business, new or experienced, running one-off-events or ongoing series, etc. The activities

could vary widely from house concerts to dances, folk clubs, song circles, group lessons, jam sessions, festivals, etc.

CDSS's original list of TDMS contacts in Canada included approximately 100 individuals. Prior to administration of the survey, researchers reached as broadly as possible to expand the list of TDMS organizers throughout all provinces and territories. The final list of contacts included approximately 650 email addresses. While some of those individuals are organizers, others are not (e.g., someone on the CDSS list may have attended camp as a participant and they don't organize local activities). Still, we contacted all email addresses on file when we were promoting the survey in case those individuals were involved in organizing and if not, we encouraged them to pass on the information to local organizers in their area. Note - we know that there are likely many organizers that we did not identify.

ADMINISTRATION OF THE QUESTIONNAIRE

The questionnaire was administered online through SurveyMonkey between October 20, 2016 and November 17, 2016.

Upon launch of the survey, all Canadian TDMS organizers that we knew of were contacted in small groups or individually to briefly communicate the relevance of the survey to their particular context. Up to two additional reminders were sent to all organizers and social media tools were used to communicate about the survey (i.e., Facebook). Organizers were also encouraged to pass the survey information along to organizers within their networks. Additionally, we reached out to over 50 umbrella organizations and list serves, letting them know about the project and asking them to share among their members if deemed appropriate.

NUMBER OF PARTICIPANTS AND RESPONSE RATE

189 individuals participated in the survey with two people completing the survey twice (each representing two different organizations). We treated the number of respondents as N=191.

Of the approximately 650 email addresses that were directly contacted, 119 completed the survey. Of the 189 individuals who completed the survey, 121 were from our original list meaning that 68 respondents were new contacts for us, having heard of them through our non-direct means of outreach (e.g., through friends; list serves; etc.).

SURVEY FATIGUE

The survey was relatively long. While we were aware of the possibility of survey fatigue, we thought that all of the final questions were important and, from our experience, TDMS organizers are very engaged and are generally willing to 'talk' more extensively about their passion than the general population responding to a random survey. We also used various strategies to lessen the likelihood of survey fatigue (e.g., well defined sections with clear focus).

To assess survey fatigue we looked at how many of the participants completed at least one of the last five questions, this given that none of the questions were mandatory. 86% of respondents completed questions near the very end of the survey. Given that most of these questions focused on participants' relationship with CDSS or any final comments, we are well-satisfied with the completion rate of the survey.

DATA ANALYSIS

Quantitative analysis focused primarily on descriptive statistics.

Twenty-two survey questions required qualitative analysis, some of these involving more than one response box. In almost all cases, data was first coded looking for emergent themes/patterns in the data, with coding being reviewed across all responses to insure that emergent themes that arose later in coding were applied to earlier coding. (An attempt was made to capture all ideas including those that didn't fit within main themes.) After all responses were coded for main themes, the data was then re-examined within main themes to identify and code any emerging sub-themes. Illustrative quotes were also flagged during this process. Once coding was complete, the grouped themes were each examined individually in order to draw conclusions and write up findings.

LIMITATIONS

- **Lack of jam session participants:** We conducted what we felt was an exhaustive effort to find as many TDMS organizers as we could across the country. However, in addition to remaining focused on traditions more closely associated with CDSS's mission, we did not look to identify all jam session leaders. We did find some and included them in the survey but didn't have the time to follow up leads in all regions for this particular activity.
- **Translation errors:** There were slight errors in translation for a few questions. The one main result of this error needing to remove the French responses from one question. This is highlighted in the presentation of findings for that question.
- **Slight bias built into a few survey questions:** Upon analysis of the survey data, we realized that we had built bias into two survey questions by providing examples as part of open-ended questions. These are highlighted within the presentation of findings for those questions.
- **Anonymity:** In order to best inform our learning from this project, we purposefully designed the survey so that we could link participant responses to other information about the participant. Thus, prior to starting the survey, participants were clearly told that the survey was not anonymous. However, we also told them that data released to the public would not be associated with identifying information without their permission. While lack of anonymity may have impacted some responses, we feel participants were quite candid and that this approach was quite valuable.

TRADITIONS AND LANGUAGE INCLUDED IN THE STUDY

TRADITIONS

The Country Dance and Song Society's core mission is "an education and arts service nonprofit for dancers, musicians, singers, callers, and organizers, specializing in the dances, music, and songs from English and North American traditions." Traditions that historically have been included in that core include, but are not limited to, morris dance, Appalachian and New England square dance, traditional song circles, old-time music jam sessions, contra dance, English country dance, folk clubs that present traditional music concerts, etc.

Many Canadian-specific traditions fit within this core as 'North American traditions'. For instance, traditional square dancing and associated music from places like Cape Breton, Quebec, the prairies and elsewhere have evolved in Canada. These were all part of the initial focus for this survey.

We purposefully did not want to limit the survey to CDSS's core traditions. Thus, while we did not develop an exhaustive list of organizers

from non-core CDSS traditions (e.g., International folk dance; Nordic music), we reached out to the contacts that we did have and encouraged participation for all who were interested.

It is important to acknowledge that indigenous traditions are clearly North American traditions, being the first peoples of Canada. CDSS is not currently in a position to confidently speak on behalf of indigenous communities given our limited experience in this area. However, we did approach some indigenous organizers for participation in the survey and their voices are included in the report.

LANGUAGE

As an organization based in the United States and historically focused on Anglo-American traditions, CDSS conducts its affairs in English. However, we fully recognize that traditional dance, music, and song are often intertwined and occur within other language contexts. For this particular study, we recognized the great importance of engaging survey participants through both of Canada's official languages – English and French. Thus, we made particular efforts to reach out and provide all survey material in French. We did not provide survey materials in any other languages.

SECTION 2. THE TDMS LANDSCAPE: WHO IS ORGANIZING WHAT

Section 2 provides information about the organizers who participated in the report. This includes details about the organizations/groups with which the organizers are involved and the types of activities that they organize.

WHAT TYPE OF TDMS EVENTS ARE OCCURRING?

THE DIVERSITY OF TDMS TRADITIONS IN CANADA

Our survey found that 40% of respondents organize events within the traditions historically serviced by CDSS – those based in American and English traditions (e.g., contra dance; English country dance; morris dance; English song; New England square dance; Appalachian fiddle). Another 40% of respondents organize Canadian-evolved traditions that fit within the 'North American traditions' portion of CDSS's mission (e.g., Cape Breton square dance; Quebecois fiddle; Métis step dance). The remaining 20% organize TDMS outside of CDSS's mission (e.g., Scottish country dance; international folk dance; Scandinavian music; Scottish bagpipes; etc.). Below is a list of many, but not all of the traditions represented in the survey. (While some refer specifically to either dance, music, or song, others refer to two or all three):

- Geographically specific dance, music or song traditions that have evolved in various regions of Canada (e.g., Newfoundland; Cape Breton; Quebec; Ontario; Prairie; BC)
- Balfolk
- Bluegrass
- Contra
- English country
- Indigenous (e.g., Métis)
- International folk
- Irish
- Israeli
- Modern Western
- Morris
- Old-time Appalachian
- Scandinavian
- Scottish
- General 'Celtic', traditional or folk
- Various seasonal activities such as carolling, May Day activities, and mummering

THE NATURE OF TDMS EVENTS

While not always the case, TDMS activities tend to be multi-modal, combining aspects of participation, performance and/or teaching as well as dance, music, and/or song. In general, TDMS activities engage their audience beyond an observation-focused experience. Instead, TDMS engagement often involves the audience as participants who are dancing, playing, and/or singing. It is interesting to note that this is different from certain other art forms where there are relatively clear distinctions between professional-amateur and performer-audience.

89% of organizers noted their primary TDMS activity involves participation, with 57% involving performance and 48% teaching. (It is likely more activities involve teaching – the survey provided 'classroom teaching' as an example which may have influenced some organizers from not identifying more informal teaching activities.) 76% of organizers described their primary activity as involving dance, 51% involving music and 20% involving song. This metric didn't necessarily capture the full extent of the role of music and song (e.g., live music often accompanies some forms of dance but that wasn't necessarily captured; and concert organizers may have categorized their event as music without thinking about the song component). However, the data did capture the minimum percentages of organizers involved in these activities.

Of the 191 survey respondents, 131 listed organizing multiple types of activities (e.g., one organization offering contra dances, concerts, and English country dances).

EVENT FREQUENCY AND SIZE

69% of organizers have an event at least once a month with 42% having events one or more times a week. 23% of organizers have events 2-11 times a year and 7% have events once a year. Again, some organizers have multiple events with different frequencies (e.g. a monthly dance and an annual festival).

Events tend to be relatively small. Out of all the events reported on, 3/5 have, on average, less than 50 attendees which includes 2/5 of the total events having an average less than 25 attendees. Only 1/5 of events were reported as having, on average, more than 100 attendees.

TDMS IN SCHOOLS

Organizers were asked directly about their involvement in public schools. 55% said that they had or were considering doing TDMS work in schools. Sometimes the activities were one-off experiences focused on observation/listening opportunities. However, the vast majority of organizers wrote about providing opportunities for students to engage with TDMS at a deeper level – sometimes as one-off sessions but also over a number of days (e.g., week long residency) and occasionally taking on more elaborate structures (e.g., weekly fiddle classes within the school).

WHERE ARE EVENTS LOCATED?

PROVINCE/TERRITORY BREAKDOWN

The survey engaged organizers from all ten provinces and three territories. Generally, the percentage of respondents tended to correspond with the relative population size for each province/territory (e.g., Ontario had the largest percentage of respondents at 37% while its population relative to the rest of Canada is 38%). A few provinces either had higher or lower responses as compared to their population, potentially related to the amount of TDMS activity happening within that province or for other reasons (e.g., TDMS supports already existing).

SIZE OF COMMUNITIES

Many of the respondents live within fairly large urban centres. One third (33%) of respondents live in urban centres of 500,000+ population and another quarter (25%) live within urban centres with a population of 100,000-499,999. However, many of these centres are relatively isolated from each other making it difficult for participants, talent, and organizers to travel for events (e.g., St. Johns, NFLD requires a flight or long ferry ride; Winnipeg, MB is a long drive from other major urban centres).

A third (33%) of respondents are from fairly small communities of 50,000 or less and of those, 79% are further than a 150km (93 mi) drive from an urban centre of 100,000. One quarter (23%) of all survey respondents are from very small communities of less than 10,000.

LANGUAGE

The questionnaire and all supportive material were made available in French and English. 10% (N=19) of respondents completed the survey in French with all but one those individuals living in Quebec. As expected, there were English respondents from Quebec (Canada's main Francophone region). However, it was interesting that there weren't more responses from Francophones engaged in TDMS activities outside of Quebec.

WHO ARE THE ORGANIZERS?

AGE AND EXPERIENCE

Of the organizers that provided their age, the youngest was 22 and the oldest was 85 with an average age (mean) of 55. Over half of the

organizers were above the age of 60 while less than a fifth were under 40. The largest 10-year age grouping of organizers was the 60-69 year olds who made up 37% of all organizers.

As a whole, respondents tended to have been organizing for a long time - 58% noting that they had been organizing for over 10 years. A small handful (5%) had been organizing for less than a year while the rest were roughly split between 1-4 and 5-10 years.

Combining findings from the two questions above, it seems that there is a large base of experienced organizers with many years of experience, many of whom are currently in their prime retirement age for engaged activity. However, of those respondents who completed the survey, there are relatively few under forty and relatively few who have taken up organizing within the last five years or so.

ORGANIZATIONAL STRUCTURE

Two-fifths of organizers work as part of a large committee/group while another 2/5 work in a small group of 2-3 people. One-fifth of organizers identified as organizing on their own.

One half of organizers are working in a group that is not officially incorporated while 2/5 are incorporated as non-profits, with a small portion of those having charitable status (primary advantage is that they are able to issue tax receipts to donors). A small percentage of organizers work for/as a for-profit business or in within another structure (e.g., partnership with a church).

ORGANIZER ROLE

When asked to describe their role within their TDMS organization, some organizers listed traditional board-type roles (e.g., president; treasurer), while others wrote about roles specific to their particular TDMS activity (e.g., jam session leader; squire of morris team) or described a more informal role structure. While it was difficult to determine how many respondents were taking on multiple large responsibilities, it was clear that some had one clearly-defined role while others had multiple roles or were doing 'everything'.

SECTION 3. ORGANIZERS AND ORGANIZATIONS: THEIR WHY, STRENGTHS, SUCCESSES, AND HEALTH

Section 3 presents information on participants' perceptions of their organization's strengths and successes as well as organizational health. It also presents participants' perceptions on the value of traditional dance, music, and song.

THE VALUE OF TRADITIONAL DANCE MUSIC AND SONG

DEVELOPING COMMUNITY FROM WITHIN AND STRENGTHENING LOCAL COMMUNITY BEYOND

Dozens of organizers wrote about the power TDMS has to create community through activities that bring people together and support the development of relationships through shared experience. In some instances, TDMS was seen as transcending differences including, but not limited to, religion, politics, ability, heritage, and social class. In particular, many organizers wrote about TDMS activities as opportunities for people to socialize and build connections across generations.

STRENGTHENING THE BROADER SOCIETY

Some organizers noted that Canadian society has been built by the coming together of many different cultures and that sharing, valuing, and participating in those traditions strengthens society. Relatedly, some organizers wrote that TDMS can break down barriers within society and increase multicultural understanding and appreciation. Others wrote about how their TDMS activity creates a sense of togetherness and caring that is vital for a vibrant and healthy society.

POSITIVE IMPACTS ON INDIVIDUALS

Organizers described many different positive impacts that they perceive TDMS has on individuals. These included:

- supporting positive mental health;
- supporting a sense of positive personal identity;
- creating connections to personal heritage and histories;
- developing relationships;
- adding to physical and cognitive health;
- building skills and developing talents;
- having fun and creating joy;
- overall transformative impact on individuals.

ORGANIZATIONAL STRENGTHS AND INITIATIVES

Organizers were asked to identify their organization's strengths, what initiatives they were proud of, and how they were looking at growing their community/activities.

ORGANIZATIONAL STRENGTHS

A number of common themes emerged as strengths for organizations/communities:

- community culture or the vibe/feel/atmosphere of the event;
- talent – specifically the quality of musicians and callers but in many instances, also how the organization supports talent;
- participant skill level – both inclusivity of participants from all skill levels/abilities and/or having participants with high quality/skill levels;
- additional strengths included organizers and volunteers, the love for the tradition, and more.

INITIATIVES TO BE PROUD OF

When asked to describe particular initiatives they were proud of, many organizers described their work with talent. Some of the initiatives focused on professional talent while others involved amateur talent or their own members as performers. Often, organizers were proud of opportunities they were providing for talent to participate and learn. Related initiatives were also mentioned such as arranging music and dance choreography, developing resources, etc. Some organizers wrote that they were proud of the special events they organize (e.g., camps; festivals; seasonal celebrations) while others described details relating to their ongoing events (e.g., integrating new people well).

NEW IDEAS FOR GROWTH

When asked about new ideas they had thought of for growing their activities/events/community but hadn't yet tried, over half the respondents described initiatives to attract new participants. Others wrote about initiatives to support current participants or more out-of-the-box ideas (e.g., tap into new funding sources; create a radio show).

ORGANIZATIONAL HEALTH

Organizers were asked to assess the health of their activities and organization by first describing the level of 'success' for up to three of their activities on a 3-point scale (i.e., thriving; stable; struggling) then rating how well their organization operates compared to expectations using a 0-100 point scale where 50 = meets expectations.

Most organizers described their events as either thriving or stable with fewer than 25% identifying any particular activity at struggling. It's interesting to note that this seems somewhat contradictory to the percentage of organizers identifying struggles in the following section of the report (e.g., over 2/3 of respondents have a major or medium concerns regarding the need to attract new participants).

In rating how well their organization meets expectations, one third of organizers rated their organization as less than 50, one third rated their organization as equaling 50 and one third rated their organization as being more than 50. On average, organizers rated operations at 52 on the "expectations" scale.

SECTION 4. CHALLENGES FACING ORGANIZERS

Section 4 focuses on the challenges and concerns that organizers currently have.

The top five reported challenges facing TDMS organizers in Canada are: (1) attendance; (2) finance; (3) organizers and volunteers; (4) promotion, and; (5) talent. Other challenges included but are not limited to, issues around the venue, differences in ability, an aging population, insurance, and cross-border issues. (A summary of findings are found here. More details on these and other challenges are discussed in appendices - see questions 18 and 23-27).

ATTENDANCE ISSUES

When presented with a list of 23 possible challenges/concerns, the most common major or medium concerns related to attendance. (The numbers below refer to the percentage of question respondents who found the topics either a major or medium concern when given a 5-point scale of not applicable; not at all a concern; minor concern; medium concern; major concern.)

1. attracting new people (69%)
2. needing more participants/attendees (64%)
3. retaining regular participation/attendance (50%)
4. not enough money (46%)
5. an aging population (45%)

Only 12% of respondents felt that attracting new people was not applicable or not at all a concern; and only 17% felt the same way about the need for more participants and attendees – organizers want and often need more people at their events.

When asked to write about three of their top challenges/concerns, over 2/3 of respondents wrote about issues relating to attendance, making this the most common challenge identified by organizers in qualitative responses as well. For example, organizers find it hard to:

- get new attendees;
- convert new people into regulars;
- retain a core group of regulars.

Additionally, when asked to explain why they had given up on any events/activities, the most common reason provided by organizers was because of low attendance (1/3 of question respondents).

Age was reported as sometimes playing a role in attendance. Certain organizers noted declining attendance of older participants and to a lesser extent a decrease in ability. Some organizers also reported difficulty engaging a younger (not necessarily 'young') population.

FINANCIAL CHALLENGES

After attendance issues, the most common struggles mentioned by organizers relate to financial challenges. In terms of major or medium concerns (on a 5-point scale), 46% of organizers do not have enough money, 35% are concerned about fundraising/grants, and 32% find venue/space rental cost too high.

When asked to write about three of their top challenges/concerns, half the organizers wrote about financial struggles. Many are experiencing lack of revenue with this often likely linking to not having enough participants. On the flip side, some organizers struggle with expenses –

particularly with venue, talent, and insurance costs. When asked why they stopped events, one quarter of respondents mentioned financial reasons such as venue, travel, or liquor licence costs.

A few organizers wrote that they were concerned about affordability for participants or that they wanted to tap into various external funding sources. Only a few organizers identified finance-related topics as strengths of their organization (e.g., fundraising efforts; affordability for participants).

ORGANIZERS AND VOLUNTEERS

Repeatedly, organizers identified their need for more volunteer help and/or other challenges relating to volunteers. In terms of major or medium concerns (on a 5-point scale), 43% of respondents need more organizers and 39% need more volunteers. Additionally, 24% report a lack of volunteer knowledge/expertise and 20% struggle with committee and/or board functioning.

When asked to write about three of their top challenges/concerns, over one quarter of respondents wrote about there being too much work and that they need more help. Some need help at the leadership/organizer level (e.g., aging committee members; spread too thinly to tackle challenges; need new ideas) while others need help with the 'day-to-day' tasks of event implementation. Additionally, a handful of organizations (all festivals, camps, or folk societies) want to hire staff but don't have the funds. A few organizers wrote about interpersonal issues among fellow organizers, and some organizers cited the lack of volunteer energy as a reason for stopping certain events or not taking on school initiatives.

In juxtaposition to the above, when asked to list their organizational strengths, 1/5 of respondents identified aspects of their organizing and/or volunteer group (e.g., well organized; regular meetings; organizers open to new ideas).

PROMOTION

A substantial number of TDMS organizers are struggling with promotion. 39% of respondents identified publicity (e.g., website; posters) as a major or medium concern (out of a 5-point scale). In addition, attendance concerns were very high and some of these relate to promotion (e.g., 69% concerned about attracting new people).

When organizers were asked to write about three of their top challenges/concerns, one-quarter of respondents wrote directly about issues relating to promotion (e.g., how to effectively do publicity; needing help to create/maintain publicity material). In addition, 2/3 of respondents wrote about issues relating to attendance which often relate to promotion (e.g., needing new participants; wanting young people). Some organizers feel that there is lack of awareness about TDMS in the broader society – this included a few organizers who pointed out that it is hard to raise awareness beyond those 'already in the know'.

When organizers were asked for ideas they have for growing their activities/events/community but that they haven't yet tried, over half the respondents listed initiatives for attracting new audiences indicating that they do have ideas. And yet, when asked to list their organizations'/community's strengths, only a handful of organizers mentioned promotion-related activities.

TALENT

Organizers experienced a wide range of challenges associated with talent. In terms of identifying major or medium concerns (out of a 5-point scale), 22% had a major/medium concern regarding talent travel, 15% regarding lack of access to talent, and 11% regarding talent ability level. (We did not ask about talent pay in this question).

When asked to write about three of their top challenges/concerns, over one quarter of respondents wrote about talent. It was here that organizers identified that they find it hard to have enough money to pay talent. This varied from not having money to pay local talent to not having enough for touring talent or finding it hard to pay US talent given the low CAD/USD exchange rate. Other organizers wrote about not having enough local skilled talent, aging talent, not knowing how to develop talent, and issues with experienced talent (e.g., a caller who is critical of the dancers).

And yet, when asked about organizational strengths and initiatives that they were proud of, many organizers wrote about the different ways in which they were supporting talent.

VENUE

Challenges with venues weren't as common as certain other issues. However, a number of organizers are struggling with finding appropriate space. Depending on the situation, lack of appropriate space can 'make or break' TDMS events or communities. 32% of organizers identified the high cost of venue/space rental as a major or medium concern (out of a 5-point scale) while 13% identified their space as not appropriate. Additionally, when asked to write about three of their top challenges/concerns, a handful of organizers mentioned space issues such as cost, the space being too small, not having storage, or that the space was under threat of closing. A dozen organizers linked cancellation of events to the lack of an appropriate venue space (e.g., cost; location; size; floor).

WHO IS ATTENDING AND HOW THEY INTERACT

Relatively few organizers reported experiencing challenges regarding their community culture and how participants treat each other. In fact, when asked to list organizational strengths, the most common theme that emerged was organizers valuing the atmosphere/feel/vibe of their event and how participants interact (e.g., welcoming of beginners; supportive; friendly). Still, some organizers are experiencing challenges. 14% of respondents identified major or medium concerns regarding how community members treat each other (e.g., welcoming vs. exclusive) and 9% have issues with individual people. Additionally, a small number of organizers wrote about social-interpersonal issues when asked to write about their top challenges.

The aging population of participants is a big challenge for organizers. 45% of respondents identified this as a major or medium concern and over one quarter of respondents wrote about their aging population when asked about their top challenges. In addition, others wrote about wanting to get a younger population involved and a few pointed out how it's challenging to attract younger participants when most of their population is older.

Somewhat related (although not fully), a relatively small group of organizers are struggling with participant ability level. 18% identified this as of major or medium concern and a few organizers wrote about the topic when asked about their top challenges. Sometimes the challenge related to participants/attendees aging while for others, it related to having a mix of experience levels including both beginners and regulars. However, other organizers wrote about variety in ability as a strength and some seemed to be experiencing success in integrating various levels of participants, including beginners.

INSURANCE AND OTHER ADMINISTRATIVE DETAILS

When asked directly, 19% of organizers have a major/medium concern regarding liability insurance while only 6% had similar concerns around managing money (e.g., keeping books), 2% regarding incorporation, and 1% regarding tax filing.

When asked to write about three of their top challenges/concerns (Q25), a handful of organizers mentioned that they have no insurance or find it too expensive. Another handful wrote about administrative challenges such as not having incorporation, uncertainty in how to develop organizational structures, and not knowing how to file taxes or do bookkeeping.

CROSS-BORDER ISSUES

Organizers weren't asked about cross-border issues in the 5-point rating question. A few comments came up when organizers were asked to write about three of their top challenges/concerns – these related to travel and the low CAD/USD exchange rate.

When asked directly about cross-border issues in a general sense, a quarter of all survey respondents reported issues with talent crossing the border - most of the comments focused on Canadians having trouble entering the US. (The rules are different for each country so it's generally much easier for US TDMS talent to come to Canada than vice versa). Some Canadian talent cannot or will no longer perform in the US as it's too difficult and/or expensive to get a permit.

The other common theme shared across a number of participants is the impact of the low CAD/USD exchange rate. Some Canadian organizers find it hard afford US talent while others find it hard to travel to the US for camps, training, and other events. Some organizers noted that they have had no cross-border issues.

OTHER CHALLENGES

Other challenges that emerged include but are not limited to:

- rural geographic isolation;
- various issues associated with working with children and/or schools;
- competing with the 'busyness of life' and other events.

See Q25, Q26, Q23, and Q18 within the appendix for a list of these additional challenges.

SECTION 5. SUPPORTS FOR ORGANIZERS

Section 5 presents information on what supports organizers currently have access to as well as the additional supports that they want and/or need.

THE SUPPORTS WANTED & NEEDED BY ORGANIZERS

The three supports wanted by the most organizers are (in no particular order): help with funding, help with sharing information and networking, and help with promotion and other ways of increasing attendance. Other needs and supports include, but are not limited to insurance, historical information, and access to physical resources. (A summary of findings are found here including what respondents said on all of the main themes emerging from Section 4 on challenges. More details on these and other challenges are discussed in the appendices.)

HELP WITH FUNDING

Many organizers want (or need) financial support. Out of a 6-point scale, the following percentages of organizers are either definitely or quite likely to use the following resources:

- 59% small and/or one-off grants for special projects;
- 54% ongoing grants for operational costs;
- 42% scholarships to pay for organizer training.

Out of 17 resource options provided in Q31, financial supports were the top two most wanted by organizers.

When asked to write about supports/services that would be helpful to organizers but that they do not already receive, the most common response focused on the need for financial assistance. While most organizers simply wrote about the need for more money, some specified that they are looking for certain sources of funding (e.g., government support; foundations; scholarships) or money for certain purposes, the most common being to pay talent.

Also, when asked what topics organizers wanted to learn about in order to strengthen their community/events, the second most common topic concerned funding (e.g., identifying more/better sources; how to attract sponsors; what grants are available and how to apply).

Given that financial challenges were a common concern for organizers (see Section 4), this adds weight to the importance of the supports organizers would likely benefit from.

HELP WITH SHARING INFORMATION AND NETWORKING

Organizers want a number of resources that require networking and sharing of information. The following is a list of resources, including the percentage of respondents who would either definitely or quite likely use the resource (out of a 6-point scale). Most of the resources would be used by at a third to half of the question respondents.

- 52% central webpage with links to online resources for organizers;
- 51% calendar of traditional dance/music/song events across Canada;
- 42% scholarships to pay for organizer training (repeated here as it relates to sharing/learning of information);
- 33% belonging to an organizers collective;
- 31% one-on-one advice from experienced organizers through email, phone, etc.;

- 31% inspirational stories and videos from other communities;
- 30% online discussion forum for sharing info among organizers;
- 29% organizer conferences/workshops;
- 27% materials (video, audio, notes) from past organizer conferences;
- 11% real-time online webinars.

When asked to write about supports/services that would be helpful to organizers but that they do not already receive, over one quarter of respondents wanted help with more coordination and networking within the TDMS community such as sharing best practices, helping groups communicate at a national or North American scale, etc. (third most common answer). Also, when asked about topics of interest, a few participants wrote that they want to learn about various networking possibilities.

HELP WITH PROMOTION

While there was no item in Q31 that related to promotion/publicity, the organizers demonstrated their need for help on this topic through other survey questions. For instance, when asked to write about supports/services that would be helpful to organizers but that they do not already receive, the second most common response related to publicity and promotion (two-fifths of question respondents). Most organizers didn't specify the type of help they wanted but some topics did come up (e.g., help with cross-promotion with similarly-minded organizers; learning about specific advertising tools; etc.). Also, when asked about topics of interest, over two-thirds of question respondents wrote that they wanted to learn about publicity-related topics. This response level is likely biased as we provided one example topic - that being social media. However, whether prompted or not from the example, organizers want to learn about various promotion and publicity tools.

The need for help with promotion isn't surprising considering that the most common major challenge for organizers was the need to increase attendance, which includes getting new, and retaining, participants.

HELP WITH INCREASING ATTENDANCE

The most common challenge facing organizers was around attendance (see Section 4). While there were no survey questions that asked directly about whether organizers wanted help increasing attendance, we see the need for support in this area through organizers asking for help with funding and promotion. Additionally, when asked about topics of interest to strengthen their community/events, some organizers wrote that they wanted help both with converting new people to regulars and retaining their regular participants.

HELP WITH TALENT

When asked about what supports they want but don't have, over one quarter of respondents wrote about topics relating to talent. Often this was for money to help pay for talent, but it also included help for training, accessing resources, and more. Also, when asked about topics of interest, a few organizers asked for various supports for callers. Given that challenges around talent was mentioned often by organizers (section 4), there seems to be a need for at least certain types of support.

HELP WITH INSURANCE AND ADMINISTRATIVE DETAILS

When listed with 22 other possible challenges, only 19% of respondents identified liability insurance as a major/medium concern. However, when organizers were asked about their interest in 17 possible types of supports, 44% of respondents identified themselves as definitely or quite likely to use insurance coverage if offered. (This was the fifth most common resource wanted out of a list of 17). Similarly, while only 2% had major/medium concerns around incorporation, 20% noted that they would definitely or quite likely use help with incorporation. Relatedly, half of all survey respondents organize their events either as an individual or group that is not officially incorporated.

When asked to write about supports/services that would be helpful to organizers but that they do not already receive, a handful of respondents wrote about insurance, all of those being dance organizers (i.e., international folk, squares, English country dance, contra, and country dance). One organizer wrote about talent insurance. Additionally, when asked about what topics they wanted to learn about, a small handful of organizers wrote about administrative-related topics.

HELP WITH VENUES

A small number of organizers wrote about wanting help regarding venues. For instance, when asked to write about supports/services that would be helpful but that they do not already receive, a small number of organizers wanted help either with the cost of their venue, finding appropriate space, or developing their own space. Additionally, when asked about topics they wanted to learn about, a small number of organizers wrote about how to find and approach suitable venues for events. This aligns with the results regarding challenges, where issues regarding venues were somewhat common.

HELP WITH CROSS-BORDER ISSUES

Organizers didn't directly address cross-border topics in their answers to the support-focused survey questions. However, these questions directly followed the specific question asking about cross-border issues in which organizers were able to directly talk about their challenges, with a few providing suggestions for solutions. The biggest challenges identified were around talent crossing the border and the low CAD/USD exchange rate.

HELP REGARDING ORGANIZERS AND VOLUNTEERS

While challenges relating to organizers and volunteers were a common theme emerging from Section 4, few survey participants identified the need for supports in this area. Only a few organizers wrote about the need for training on administrative-type subjects, the need for more volunteers/staff help, and learning how to recruit, organize, and acknowledge volunteers. (No close-ended question was asked in Q31 relating to organizers and volunteers.)

COMMUNITY CULTURE AND INTERACTIONS

While some organizers are experiencing challenges regarding how participants interact and about individual dancers, a limited number identified this as a need for support. There was no item in Q31 that related to this topic but when asked open-ended questions about what supports wanted or topics of interest, only a few participants mentioned wanting help on how to deal with difficult participants or community etiquette.

SUPPORT ON OTHER TOPICS

Other supports were of interest to organizers. In particular, 40% of respondents identified that they would definitely or quite likely use a collection of historical information and 37% would use physical resources (e.g., CDs with dance-length tracks; song books).

In addition to addressing the less-common challenges listed in Section 4, there was interest in other supports such as, but not limited to:

- government support (financial; promotion; rental discount);
- support regarding school/teaching related topics.

See Q25, Q26, Q23, and Q18 within the appendix for a list of these additional challenges as well as Q29-31 for additional supports of interest.

THE SUPPORT ORGANIZERS ALREADY RECEIVE

SUPPORT FROM UMBRELLA ORGANIZATIONS

39% of all survey respondents listed that they receive some kind of support from an external organization. In addition to CDSS, organizers listed a few international umbrella organizations as well as national, provincial, and local organizations. Most of these were tradition focused (e.g., morris-specific; modern Western square dance specific) and were only mentioned by one or two respondents. A small group of organizers were accessing government-type support, almost exclusively at the local or provincial level while a few others were receiving support from local non-profits, corporations, or the media.

Two-dozen organizers noted that they receive financial support - some being one-off grants while others receive ongoing funding. Another two-dozen reported help with promotion, almost always from local organizations. A dozen noted help with accessing space and a handful noted help in other forms.

CDSS SPECIFIC SUPPORT

We asked about CDSS membership. 81% of survey participants answered this question. Of those who responded, 72% do not have membership with CDSS while the other 28% were roughly split between individual membership, group membership, and both individual and group membership.

Half of the survey participants answered the question on 'what if any of CDSS's programs, services, and resources they use relating to their work as an organizer'. Over half of the question respondents indicated that they do not use CDSS for organizer-related services. Many simply stated 'none' or 'not at the moment' while a few pointed out that they did not previously know about CDSS. Additionally, a few organizers (all contra or English country dance) noted that they do not see CDSS's services being relevant to Canadians or west-coast organizers.

Approximately 1/3 of participants identified using CDSS programs, services, or resources as organizers. Some common supports they listed include:

- Store resources (e.g., CDs; print material);
- CDSS website;
- Camp and training at camp;
- Other in-person learning opportunities;
- CDSS News and related.

SECTION 6. SUMMARY

The Summary section focuses on a brief summary about the current TDMS landscape in Canada as well as current challenges and supports that are needed.

THE TDMS ORGANIZER LANDSCAPE IN CANADA

There is a very rich and diverse range of TDMS activities throughout Canada. Many of the organizers and their associated groups are involved in traditions core to CDSS's mandate while others are involved with traditions more specific to local regions of Canada or traditions from other parts of the world not historically serviced by CDSS. While we didn't complete statistical comparisons across traditions, our other analysis suggests that there are many commonalities terms of types of activities, challenges, and needs for support.

Organizers from all provinces and territories participated in the study with the most respondents coming from Ontario, British Columbia, Quebec, Nova Scotia, and Alberta. (Note – total province/territory population size influenced possible participant response size.) 90% of respondents completed the survey in English and 10% completed the survey in French. Participants were from varying sizes of communities including both rural and urban settings with most respondents being geographically isolated. While the survey engaged organizers from dance, music, and song, as well as performance, participatory, and teaching contexts, we heard most often from those involved in participatory dance.

CURRENT CHALLENGES AND SUPPORTS NEEDED

Through the survey, organizers identified challenges that negatively impact their activities as well as supports that would be helpful to them and their communities. By far the most common challenges facing organizers were around attendance and finances. Other challenges and related supports included, but are not limited to, organizers needing more volunteer help, issues around talent, venue, insurance, or cross-border issues, and the need for broader coordination and networking within the TDMS community.

- **Attendance, and related, promotion:** Organizers want (and need) more people at their events. This was by far their greatest need. Organizers are struggling with how to attract more new people, convert new people to regular participants, and retain regular participants. Organizers want support to deal with these issues (e.g., advice on how to promote their events).
- **Finances:** Many TDMS groups need more money. In some cases, this could likely be addressed by increasing participants. However, some organizers want help accessing alternative sources of funding for either ongoing operational costs and/or special projects. Related to this, some organizers are experiencing challenges with expenditures – the most common being the cost for venues and talent (local; travelling; and US talent).

- **More volunteer help:** Many organizers need more help. Some organizers don't have enough time or energy to get everything done and they need other volunteers to step up. Other organizers noted that they don't have particular skills and want help with those particular areas.
- **Talent:** Many organizers are proud of the great work they do to support talent. However, many are also struggling with how to pay talent. Some want help with covering the cost of talent while others want access to talent supports (e.g., training; resources, etc.).
- **Venue:** Some organizers are struggling with issues regarding their venue. Often this had to do with the rental cost but occasionally it had to do with the suitability of the space.
- **Insurance, incorporation, and charitable status:** While insurance wasn't identified as a common concern for participants, many noted that they would quite likely use insurance coverage if it were available. To a lesser extent, some organizers want help with incorporation or charitable status designation.
- **Cross-border issues:** Among various cross-border issues raised, many organizers noted that is extremely hard for Canadian TDMS talent to perform in the US.
- **Coordination and networking within the TDMS community:** While not a challenge, many organizers identified a range of supports that relate to the need for broader coordination and networking within the Canadian TDMS community. For instance, many organizers are interested in a central webpage with links to online organizer resources as well as a calendar of TDMS activities in Canada (to name a few).

Many other issues and supports were identified by participants as outlined in the report. For instance, many participants noted that they would use historical information about TDMS if it were available and many had or were wanting to do work in public schools with varying levels of success.

Note: There are many other findings not outlined in the summary (e.g., re CDSS's current services; strengths of the local organizations). If you haven't glanced at the Appendices, we encourage you to dig deeper as there is lots to learn from the individual question findings.

IN CLOSING...

Despite diversity across geographical regions and TDMS traditions, there is so much shared among various TDMS activities, as well as organizer strengths, challenges, and needs. We hope that by conducting this study, sharing the findings, and taking action (often in partnership with other organizations), that CDSS and the wider community can create more vibrant, thriving, and resilient TDMS communities throughout Canada.

APPENDICIES: FINDINGS FROM THE INDIVIDUAL SURVEY QUESTIONS

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INTRODUCTION TO THE APPENDICES

The appendices present the findings from each survey question. These findings are provided as a tool for CDSS decision-makers and the wider community to learn more about Canadian TDMS organizers including their motivations, activities, strengths, challenges, and needs. The goal of providing this amount of detailed information is that the findings can be used by many into the future to help best support TDMS organizers. The appendices also include a copy of the survey questions as they appeared online.

HOW TO USE THE APPENDICES

We recommend first referring to the main body of the report for the overall findings. Then, depending on your particular focus, look through the table of contents for the appendices to identify particular questions that are of interest to you.

HOW THE APPENDIX IS ORGANIZED

The appendices are divided into four separate sections as they relate to how the survey was presented to participants:

1. questions about the participants and their organizations;
2. questions about activities;
3. questions about organizations' strengths and challenges;
4. questions about supports, services, and connections.
5. the survey questions as they appeared online.

ABOUT PARTICIPANT QUOTES

Participant quotes are used to illustrate the findings from the qualitative questions. Quotes were carefully selected to highlight varying

perspectives (not necessarily opposing) and also to illustrate how participants from different traditions often shared similar view points. The quotes are indented and italicized for easy reading so that those who want to focus on the findings without quotes can easily read through while those who want the individual illustrative voices can easily find them.

In cases where participants provided written answers in French we have included both the original French response followed by an English translation.

Before participating, respondents were told that while the survey was not anonymous (they would be asked for their name and organization), the data released to the public would be aggregated and we would only share identifying quotes if we received permission first. We did approach approximately 50 participants as some quotes had the possibility of identifying organizers – all who were approached provided permission with the exception of one who we didn't hear back from and thus didn't use.

1: QUESTIONS ABOUT THE PARTICIPANTS AND THEIR ORGANIZATIONS

Q0: SURVEY LANGUAGE CHOICE

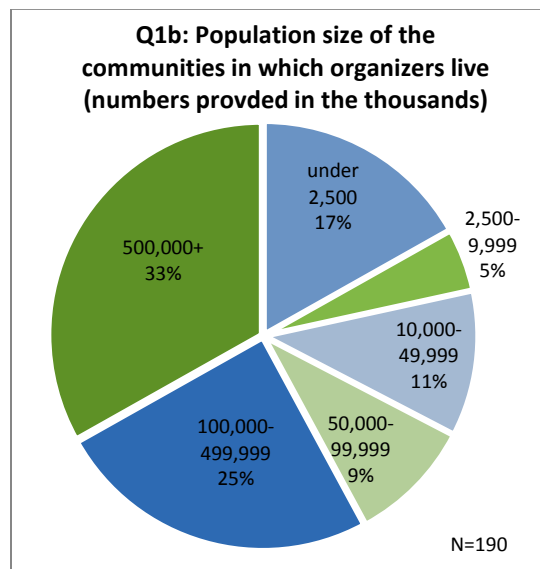
The questionnaire and all associated information (e.g., calls for participation; study explanation) were made available in both of Canada's official languages: English and French.

Of the 191 questionnaire respondents, 10% (N=19) completed the survey in French. While there are Francophone communities and traditions in other regions of Canada, all but one of the 19 French respondents identified as living in Quebec.

Q1B: SIZE OF COMMUNITY IN WHICH PARTICIPANTS LIVE

All participants (N=191) provided the city, town, or community in which they live. In order to determine the relative nature of the urban-rural setting, we coded each community for population size.

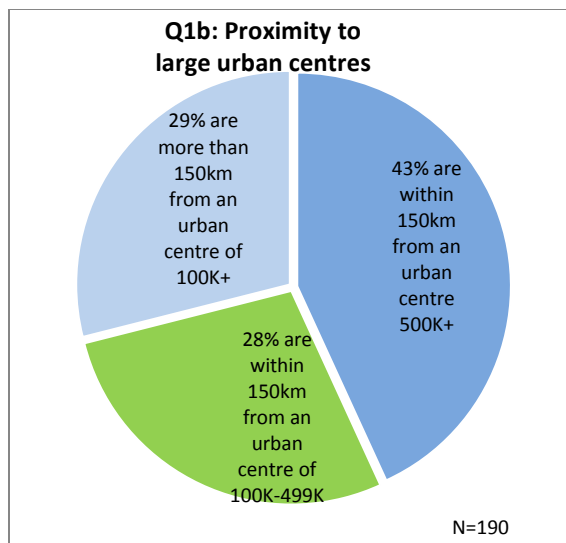
58% of respondents live in cities with a population of 100,000 or more. This includes 33% who live in major urban centres of 500,000 or more.



Some of the large urban centres are relatively isolated. For instance, while St. Johns, NF has a population of over 100,000 and Winnipeg, MB has a population over 500,000, both are quite far removed from other large urban populations for ease of talent and participant travel.

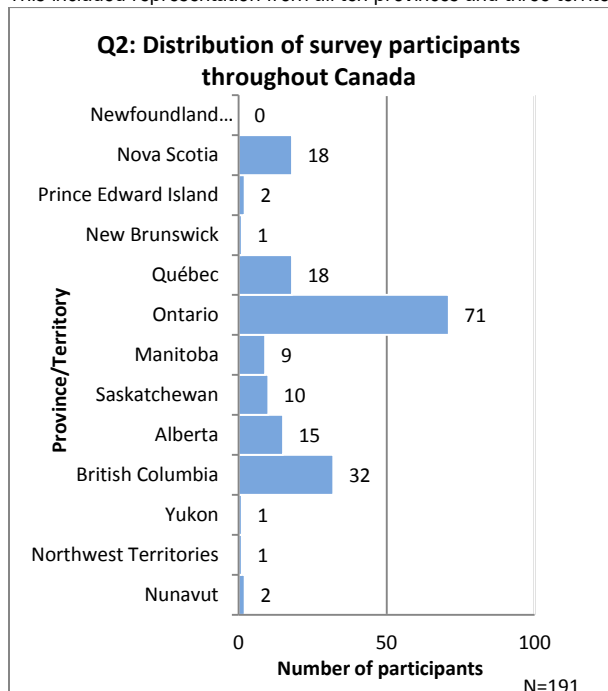
One third (33%) of respondents live in communities with populations of 50,000 or less. This includes 17% of participants who live in very small communities of under 2,500 residents. 79% those living in these rural or smaller town settings (under 50,000) do not live within 150km (93mi) of an urban centre with a population of 100,000 or more.

Less than half (43%) of participants live within a relatively easy drive (150km/93mi) of a major urban centre of 500,000 or more residents.



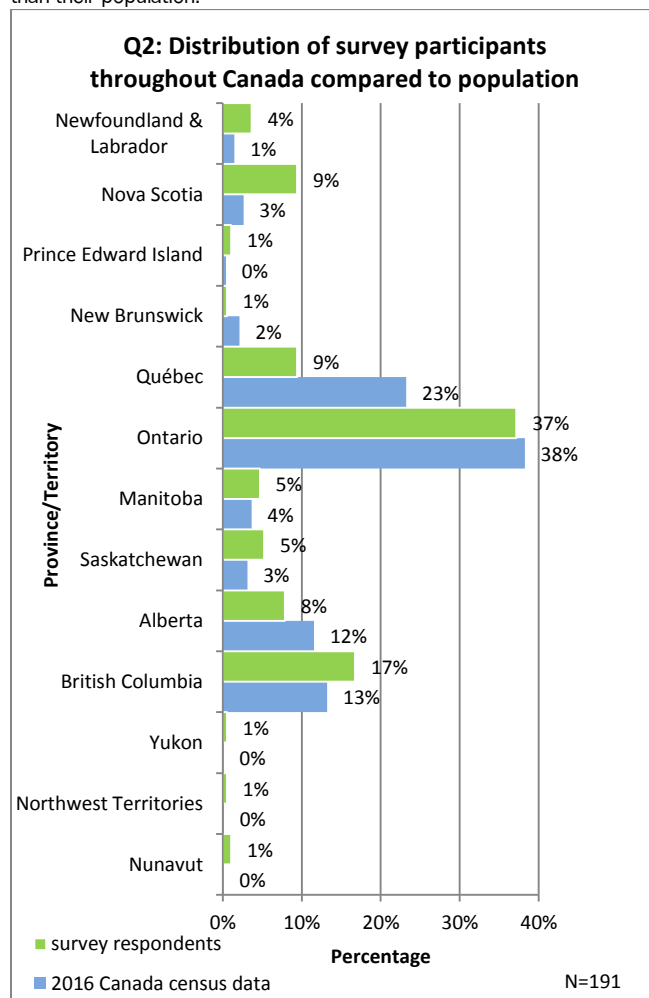
Q2: PROVINCE/TERRITORY IN WHICH PARTICIPANTS LIVE

All participants provided the province or territory in which they live. This included representation from all ten provinces and three territories.



Participation rate by province/territory was compared to the 2016 Canadian census data to determine whether response rate related to population. Ontario had the highest response rate (37%) on par with its

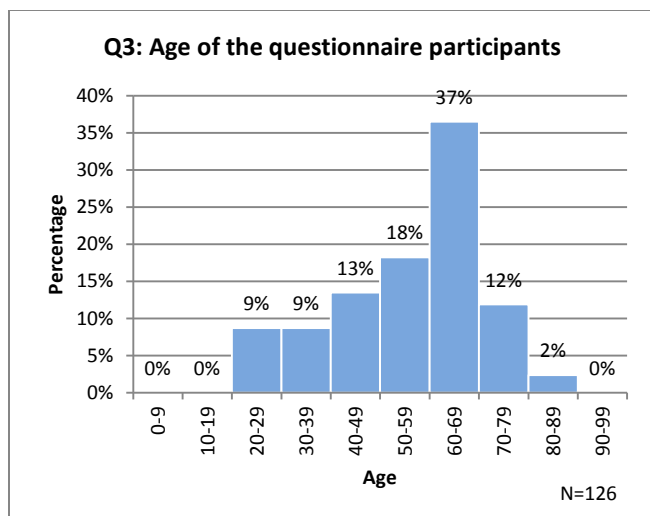
percentage of population size within Canada (38%). Alberta and Quebec had a lower participation rate compared to their population and most of the other provinces had slightly higher participation rate than their population with Nova Scotia and Newfoundland being 3-4 times higher than their population.



Without speculating much on the differences between response rate and population size between provinces, the difference could reflect the relative amount of traditional dance, music, or song happening within each province/territory as compared to their population but it could also reflect other factors at play. For instance, Quebec has a number of umbrella organizations that support traditional dance, music and/or song. Thus, there may have been slightly less interest in this survey within Quebec if local groups already feel supported in other ways.

Q3: PARTICIPANT AGE

66% (N=126) of survey participants provided their age. Of those respondents, the average age (mean) was 55 years old. The youngest respondent was 22 and the oldest was 85. 18% of organizers were under the age of 40 while 51% were over the age of 60.

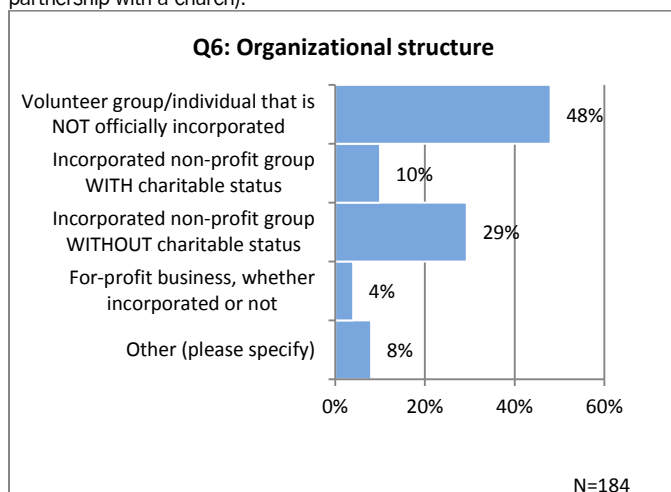


Q4: THE NUMBER OF DIFFERENT GROUPS/ORGANIZATIONS

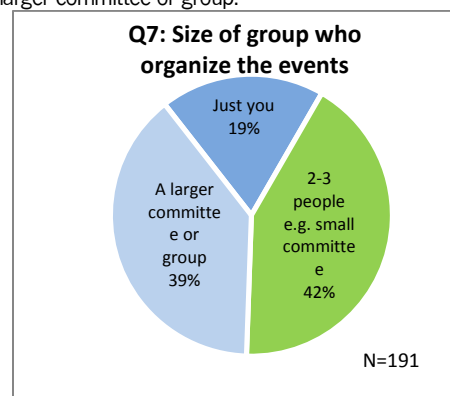
90% (N=171) of the survey participants provided their organization/group's name. From those responses, 153 unique organizations/groups were identified with 25 group names being provided by more than one participant (i.e., 2-6 members of the group filled out the survey). Ten survey participants listed more than one organization, reflecting that they are involved in more than one traditional dance, music, and/or song group.

Q6 AND 7: ORGANIZATIONAL STRUCTURE

Almost all questionnaire participants (N=184) answered the question "what best describes your group?" Half of the respondents (49%) organize either as an individual or group that is not officially incorporated. 39% have incorporated non-profit status some of which have charitable status (primary advantage of charitable status is that they are able to issue tax receipts to donors but there is more paperwork). 4% are a for-profit venture. A small percentage described their model as taking other forms (e.g., band that plays for dances; partnership with a church).



All 191 survey participants identified the size of the group that organizes their events. One-fifth of organizers work on their own while 2/5 work in a small committee of approximately 2-3 people; another 2/5 work as part of a larger committee or group.



Q8: ORGANIZER ROLES ASSUMED BY SURVEY RESPONDENTS

Survey participants were asked to describe their specific role within their organization (e.g., president; talent booker; treasurer; performer; do all; etc.). Almost all responded to this question (N=188).

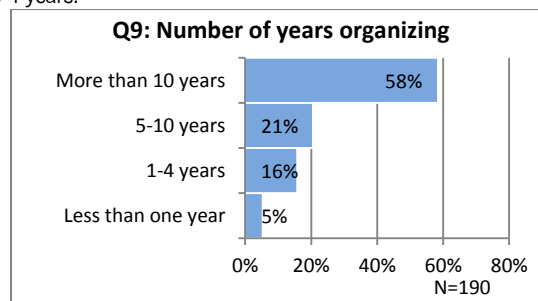
Some organizers hold more traditional board-type roles such as president, treasurer, coordinator, board member, or artistic director/talent booker. However, others wrote about roles more specific to their particular TDMS activity such as squire, song teacher, jam session leader, dance teacher/caller/musician. Other organizers seemed to have more informal roles (e.g., "We are too informal to have specific roles").

It was difficult to determine how many respondents had multiple large responsibilities as, for instance, the official title of president can result in many different tasks depending on the organization. However, some organizers clearly had one specific role while others had taken on multiple positions (e.g. "Instructor, promoter, equipment hauler") or were doing everything.

Q9: YEARS OF ORGANIZING EXPERIENCE

All but one questionnaire participant (N=190) identified how long they had personally been organizing traditional dance, music, and/or song.

Almost 3/5 of questionnaire respondents had been organizing for over 10 years while approximately 1/5 of respondents had been organizing for 0-4 years.



2: QUESTIONS ABOUT ACTIVITIES

Q10/11/16: TYPES OF ACTIVITIES BEING ORGANIZED

In order to glean information on the types of events being organized, we looked at survey respondents' answers to three different questions.

Q10 (N=190) asked participants to categorize their "primary activity" in terms of whether it focused on participatory, performance, and/or teaching-based activities and within each of those, whether they involved dance, music, and/or song. Participants could select as many of the nine categories as they wanted and could write comments regarding other activities they offer. Interpretations of the data from this question are challenging due to the interwoven nature of certain traditions. For instance, a morris dance organizer may have only selected performance dance but there would likely also have been performance music, dance teaching, and dance participation involved. Thus Q10 is informative in terms of looking at the minimum number of organizers engaged in each category but it is also helpful to look at the Q11 results.

Question 11 asked survey participants to briefly describe the tradition/type of activity for up to three of their most common activities. (The following examples were given: "contra or English social dance; Métis step-dancing; Maritime song circle; old-time jam session; community dance band; Quebecois square dance; morris performance; weekend fiddle camp; etc.") 189 participants listed one activity, 131 listed a second activity, and 92 listed a third activity. Later in Q16, participants were asked to list any other activities beyond the three already listed (N=113). These qualitative responses were coded to look further at the types of traditional dance, music, and song activities being organized in Canada.

TRADITIONS AS THEY RELATE TO CDSS'S MISSION

While the questionnaire did not ask a direct question about how participants' activities relate to CDSS's mission, it became evident that we could get a good grasp of that relationship through Q11 and Q16 along with other qualitative responses.

The Country Dance and Song Society's core mission is "an education and arts service nonprofit for dancers, musicians, singers, callers, and organizers, specializing in the dances, music, and songs from English and North American traditions." Below are a few clarifying points regarding the mission, CDSS's practices, and how they relate to the Canadian context:

- Indigenous traditions: While Indigenous traditions from Canada and the US are clearly North American-based, they haven't historically been part of CDSS's mandate.
- Canadian-evolved traditions: While CDSS specializes in North American traditions, CDSS has historically tended to focus primarily on those based in the US (e.g., New England square dance; Appalachian fiddle) rather than those that have evolved in Canada (e.g., Cape Breton square dance). In recent years, CDSS has included some Canadian-evolved traditions into their camp offerings.
- Serving traditions beyond the mandate: As part of this project, CDSS staff were interested in hearing from and

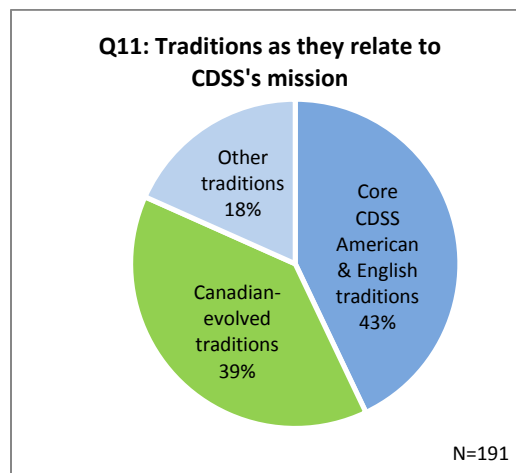
supporting, where appropriate and possible, traditions beyond the core mandate.

Three categories of traditions were identified in relation to CDSS' mission. Each organizer's activities were then coded for the categories.

The categories are:

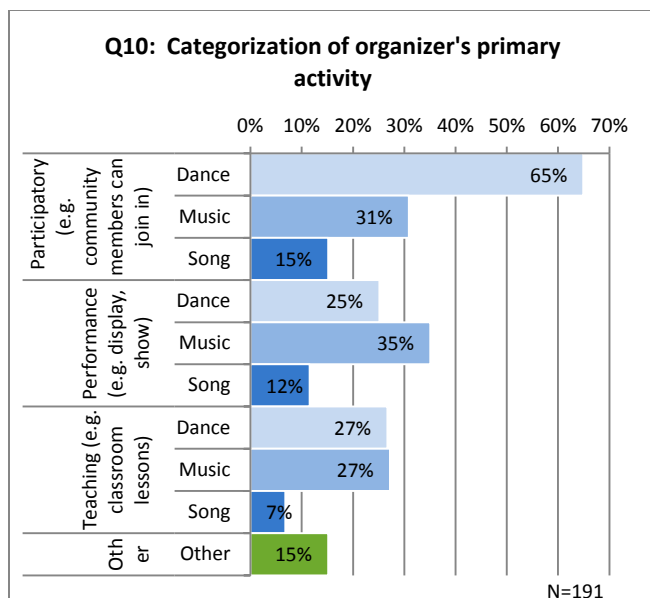
- Core CDSS American and English traditions including dance, music, and song from various parts of the US and England (e.g., New England square dancing; Appalachian fiddle; English song; contra dance; English Country dance; morris traditions)
- Canadian-evolved traditions including traditional dance, music, and song from all parts of the country (e.g., Newfoundland song; Quebecois square dance; Metis-style fiddling)
- Other traditional dance, music, and song forms (e.g., International folk dance; Scottish country dance)

2/5 of survey respondents organize events that are part of CDSS's historic core traditions while another 2/5 organize Canadian-evolved traditions that fit within the 'North American traditions' portion of CDSS's mission. 1/5 of respondents organize traditional dance, music and/or song outside of CDSS's mission. These include Irish music and dance, Scottish country dance, clogging, international folk dance, Israeli dance, modern Western dance, Scandinavian/Nordic music and dance, Cajun music and dance, bluegrass, Scottish bagpipe music, 'Celtic' music, and related folk/acoustic music. (This percentage would likely have been higher had we reached out and promoted the survey more widely within these traditions.)



PARTICIPATORY, PERFORMANCE, AND/OR TEACHING

Looking across the nine possible categories of "primary activity" (participants could select more than one option), participatory dance was the most common activity being organized (65% of respondents).



A few respondents noted other primary activities. These included mummer's plays, wassailing, Maritime Canadian folklore (beyond dance/music/song), building community, heritage arts and crafts, collecting local tunes, and lectures.

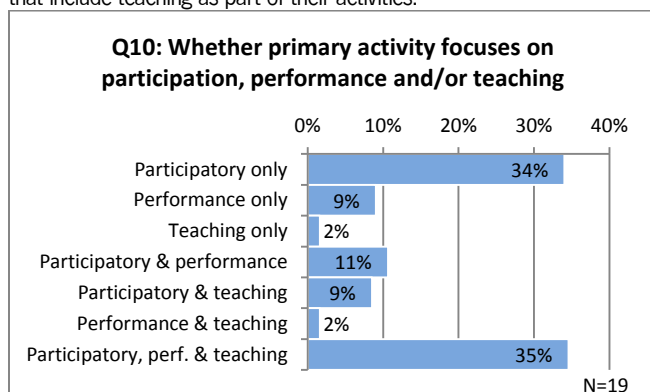
As another way of looking at whether organizers are involved in dance vs music vs song, we coded Q11/Q16 responses for these three categories. This allowed us to not only look at the self-identified 'primary activity' (Q10) but to look at up to three activities described in Q11 and any other activities described in Q16. For each participant, we identified which of the following categories applied to each of dance, music, and song:

- only activity (e.g., organize dances with no music/song);
- primary activity (e.g., organize dances with live music to support the dancing);
- an activity even with others (e.g., organize dances and music jam sessions);
- a secondary activity (e.g., organize occasional dances but main focus is on jam sessions);
- do not offer.

Similar to Q10 results, this analysis shows that dance is the most common activity (80%). While 40% of respondents were coded as being only involved in dance, we anticipate that more of those events likely would have involved live music as mentioned relating to Q10.

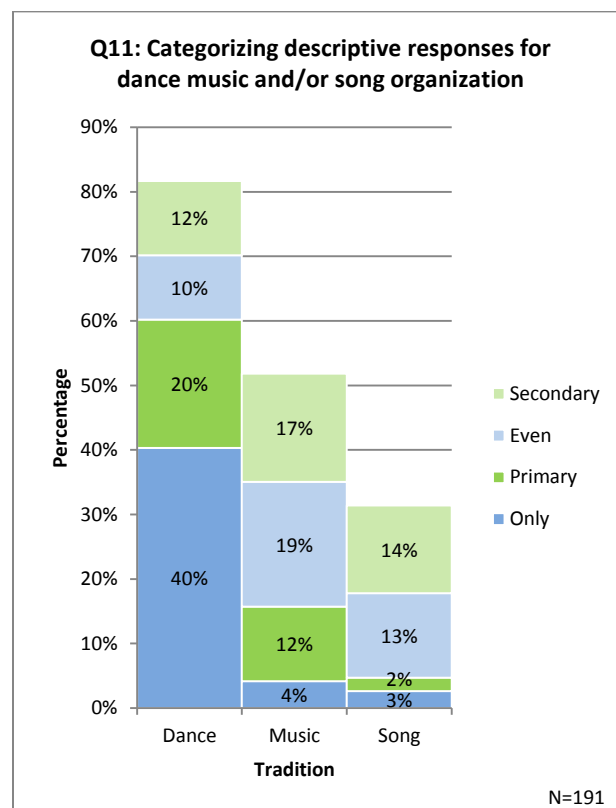
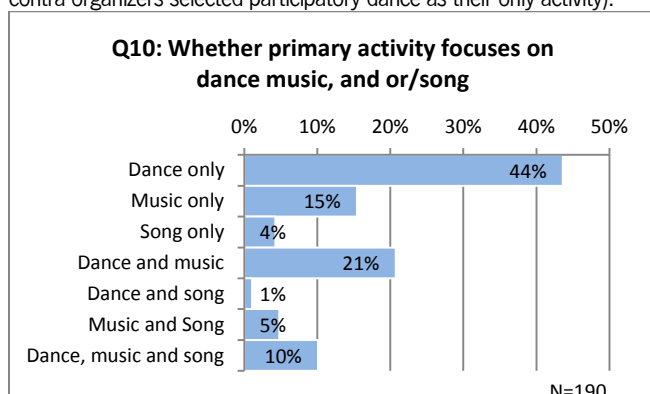
Song was rarely the 'only' or 'primary' activity but it was often matched or accompanied traditional music activities. Music often matched with either song or dance but was rarely organized on its own. We should note that our outreach efforts in soliciting survey respondents didn't focus on exhausting the list of traditional jam sessions across the country. Thus, there are very likely more folks organizing local music sessions than are represented here. That was simply an area we didn't focus on strongly.

When we took the same data and focused on 'participation, performance and teaching', 89% of respondents noted that their primary activity involves participation, 57% noted involvement in performance, and 48% noted involvement in teaching. Given that our example for teaching was very formal (e.g., classroom lessons), there are likely more organizers that include teaching as part of their activities.



DANCE, MUSIC AND/OR SONG

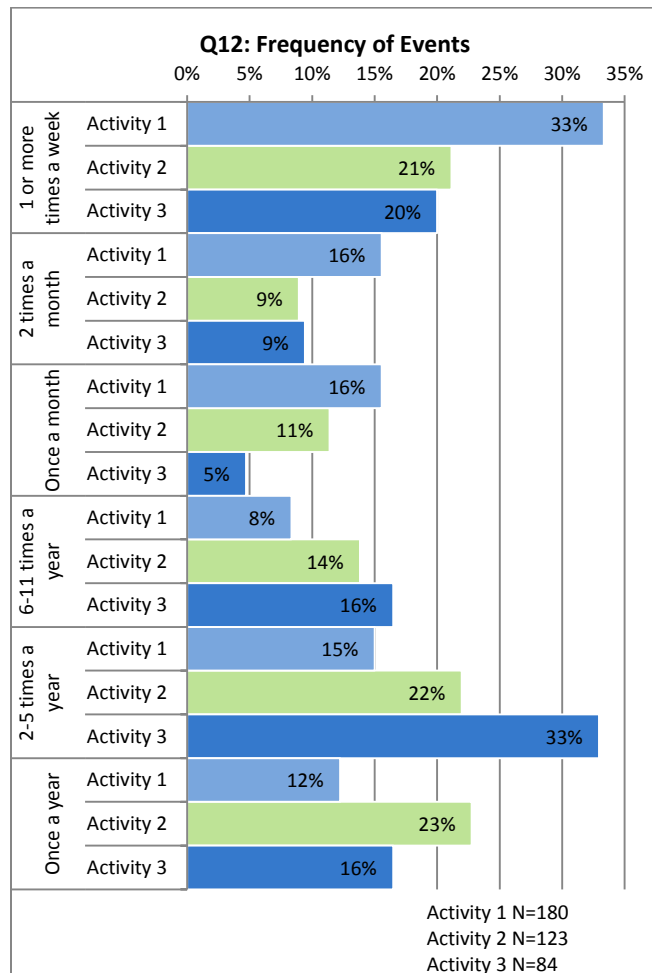
When we took the same data set and focused on 'dance, music, and song', dance was the most often identified 'primary activity' (76%). 51% respondents selected that their primary activity involves music and 20% selected song. In looking at respondents' selections, music is likely higher (e.g., contra dance has live music almost exclusively and yet some contra organizers selected participatory dance as their only activity).



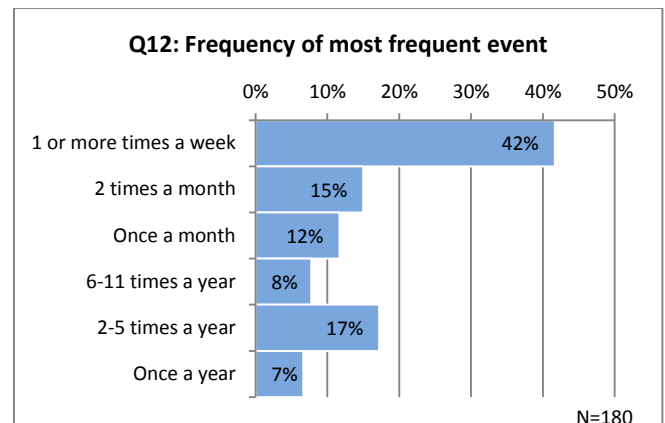
Q12: FREQUENCY OF ACTIVITIES

Participants were asked to identify up to three of their most common activities and list how often those events occur. 180 survey participants answered this question with 47% of those listing three different activities and another 21% listing two activities.

A third of the organizers listed their first activity as weekly events while 65% listed their activity as happening at least once a month. A quarter of organizers (27%) listed their first activity as happening 5X a year or less.



When data was examined to isolate each organizer's most frequent activity, it emerged that 42% of organizers have events happening one or more times a week, 69% having an event at least once a month. 23% of organizers have events 2-11 times a year and 7% only have events once a year.



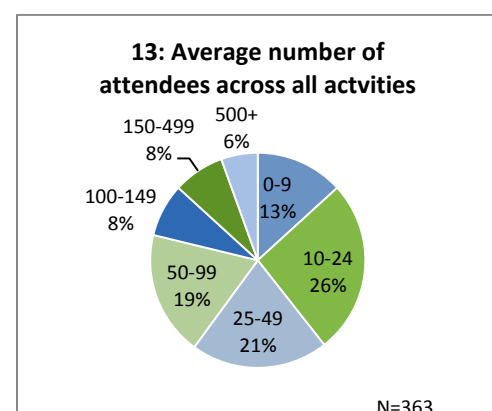
Q13: NUMBER OF EVENT ATTENDEES

Survey participants were asked to list up to three activities they/their group organizes and then describe various aspects of those activities. This included identifying how many participants attend in each activity. 173 survey participants listed average attendance numbers for at least one activity, 66% of those provided at least two activities, and 44% listed attendance for three activities.

Survey participants were given an open text box to enter their response in order to allow them to provide either a specific number or a range. (They were asked for the average number of attendees.) From there, we developed our own set of ranges and coded for best fit. Note that some subjective interpretation was required in coding. For example, if a participant stated that 6-25 participants attended, we coded for 10-24 participants rather than 0-9 participants. We roughly tried to balance our interpretations as we went along.

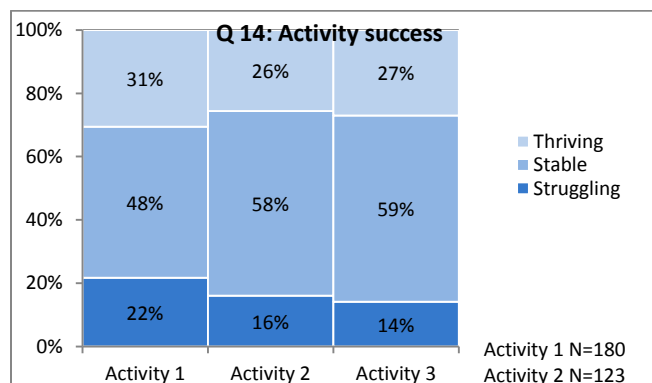
The findings were examined across each set of activities (i.e., activities 1, 2, and 3) as well as with all activities amalgamated into one data set. The results were quite similar in terms of the percentage of attendees across the data sets (i.e., activities 1, 2, and 3) and so only the amalgamated findings are presented below.

Generally, organizers are involved in activities that have a relatively small number of attendees. For instance, 3/5 of the events have, on average, less than 50 attendees, which includes 2/5 having less than 25 attendees. Only 1/5 of activities have, on average, more than 100 participants, with a third of those likely being festival-type events (i.e., over 500 people).



Q 14: ACTIVITY 'SUCCESS'

After participants briefly identified up to three activities that they organize, they were asked to describe the level of 'success' for each activity. No definition of success was provided. Participants generally identified their activities as either stable or thriving. For each activity, fewer than ¼ of organizers identified any particular activity as struggling.



Q17/18: INVOLVEMENT IN PUBLIC SCHOOLS

In addition to asking quite open questions about the types of activities that are organized, we wanted to ensure that we specifically learned about any TDMS work in public schools. Thus, we directly asked participants if they had done or were considering doing work in public schools, and if so, to describe those activities. 180 survey participants answered this question with 55% (N=100) selecting 'Yes' to involvement in schools. 102 survey respondents went on to comment on involvement in public schools.

WHO IS LEADING TDMS WORK IN SCHOOLS

Given that this survey targeted community organizers rather than classroom teachers, it's not surprising that virtually all of the survey participants described classroom interactions where external TDMS leaders were offering special teaching/learning opportunities within schools rather than TDMS being integrated by classroom teachers. However, two organizers noted that they were classroom teachers and had incorporated TDMS into their classroom teaching and three others mentioned that they taught TDMS at their child's school.

While there were no additional comments regarding teachers or principals directly promoting or incorporating TDMS, some organizers noted that they had received direct invites from schools to present their specific tradition.

TDMS in schools was supported in various ways. For instance:

- five organizers worked with umbrella organizations to source financial, operational, and/or other support. (e.g., Mariposa in the Schools; Perform NS);
- five organizers combined talent visiting schools with appearances at festivals or camps (e.g., before a dance festival);
- one organizer accessed support from a provincial funding agency (i.e., Newfoundland and Labrador Arts Council);
- one organizer received support from a foundation (i.e., Foundation for Enriching Education Perth Huron).

HOW ORGANIZERS ENGAGE WITH PUBLIC SCHOOLS

Organizers use a variety of approaches to teach students about their specific TDMS tradition. For instance, some put on one-off performances or demonstrations that seemed to offer students observing and/or listening opportunities.

"In past years my students have played at assemblies in the public schools to promote folk fiddling." (Fiddle group)

However, the vast majority of organizers wrote about providing opportunities for students to engage with the tradition on a deeper level. Many of these opportunities involved learning and doing dance although some involved music and song. These opportunities were either one-off sessions or spanned a short number of days (e.g., week-long residency):

"... The workshops are usually around 50 minutes long, and consist of participatory engagement with students and the musicians who are traditional Canadian fiddlers. Highly dynamic, students are up and moving throughout." (Saskatchewan fiddle)

"When asked, we teach age-appropriate folk dances to students. Have done programs in elementary schools. We have done a week long program for K-3 in a private school for the last 3 years. Previous to that, have taught grade 5 students in a public school every day for one week. Would love to be invited to do more." (International folk dance)

On rare occasion, organizers took on more elaborate endeavors to expose students to TDMS traditions. For instance,

"At the present time we have a fiddle group of twelve children in one of our schools and four of us meet with them once a week. The grades are from 4 to 8. We started this project in Sept. and so far, we are very pleased with the project." (Newfoundland fiddle)

"Saskatchewan Fiddlers Association - What is a fiddle? (Grades 1-3), history of the fiddle and old time dances that use fiddle music (Grades 4-6), square dances with live musicians (Grades 7-9), composing fiddle tunes (Grades 10-12), gave private piano and guitar accompaniment workshops (Grades 1-7)" (Saskatchewan fiddle)

"Affiliated with CDSS week 2 years ago, several musicians and a caller went to several schools and taught contra dancing. Also a musician (teacher as well) lead a spring session on playing for contra dancing, weekly for 6-8? weeks in a school - this was very well-received." (contra dance and music)

A few organizers wrote that their activities were tied to the school curriculum (e.g., history; first nations; physical education), a seasonal event (e.g., May Day; St. Patrick's day; world fiddle day), or other special events at the school (e.g., culture days; multicultural evening; carnival).

CHALLENGES

A few organizers provided insight into challenges they have faced when working within schools. These included:

- TDMS volunteers being too busy to implement the activities;
- lack of funding/budget for talent and prohibitive cost for schools;
- teacher support issues (e.g., adult/student ratio too low; lack of supervision from the classroom teacher);
- limited access to schools (i.e., "It is now next to impossible for an outsider to visit a public school classroom in Nova Scotia.").

Additionally, a number of organizers seemed to suggest that their activity happened in the past and it wasn't currently happening.

OTHER OPPORTUNITIES FOR TEACHING/LEARNING

While the question focused on working within public schools, a handful of participants wrote about working with home schooling children, Scouts and Girl Guides, a children's festival, private schools, public charter schools, university/colleges, or adult classes offered through the city/school boards.

3: QUESTIONS ABOUT STRENGTHS AND CHALLENGES

Q19: ORGANIZATIONAL STRENGTHS

87% (N=166) of participants answered the survey question that asked about organization/community strengths.

The responses are helpful both for identifying what organizers feel they do well and also what it takes for an organization to be successful, especially in relation to the challenges that organizers currently face.

The most common strengths mentioned were:

- the community culture and event vibe (2/5 of respondents);
- talent and support for talent (1/3 of respondents);
- a focus on participant ability/skill level (1/4 of respondents);
- organizers and volunteers (1/5 of respondents);
- a love of the tradition and keeping it alive (1/5 of respondents).

Other strengths were mentioned by one or two organizers. These are listed at the end of the section.

COMMUNITY CULTURE AND EVENT VIBE

Community culture, otherwise thought of as the atmosphere/vibe/feel, was the strength most often written about by organizers. (Two-fifths of question respondents wrote about ideas relating to community culture.)

Descriptive words frequently used include "welcoming", "fun", "friendly", and "inclusive". Other include "cozy", "accessible", "lively", "supportive", "good energy", "hospitality", "enthusiastic", and a "feeling of family and social connection". Many organizers specifically mentioned that they are good at welcoming beginners while others described their overall 'positive atmosphere'.

"Welcoming to anyone with an interest in songs." (traditional song circle)

"We're very good at having fun." (morris dance)

"... you are only as good as your most recent dancer who has walked in the door." (Irish ceili dance)

"We do a really good job emphasizing a supportive atmosphere and having a good time. We get a lot of positive feedback on the 'vibe' at our dances." (contra dance)

"Create community through the arts, and through food. Being inclusive. Celebrating the arts through sharing and having fun...it's not about getting it right." (mixed trad dance and music)

One organizer pointed out that they don't experience exclusivity issues such as "centre set syndrome" or "over booking" (contra).

Some organizers wrote about using various strategies useful in developing culture/atmosphere:

- focus on joy and connecting, creating a playful element, and doing so from a community base;
- focus on fun rather than perfection;
- offer a range of opportunities for the community to engage, participate and learn;
- offer special initiatives to encourage various populations (e.g., free youth dances with younger talent);

- listen to the community (e.g., serious about complaints; all committee meetings open);
- good food;
- the cozy feel of the space.

Additionally, some organizers wrote about specific initiatives focused on creating a welcoming and friendly atmosphere to beginners. For instance:

- engage beginners (e.g., regular dancers asking beginners to dance and supporting them; working a welcome table);
- encourage callers to be inclusive and welcoming, including beginner session before each dance;
- teach all dances every week;
- strong teachers/leaders/talent to support beginners.

Also related to community culture, a few dozen organizers wrote that one of their strengths was either their 'all ages community' or that they were welcoming to youth.

"We expose people of all ages who have never done Anglo-American dancing (squares, longways, scatter sets, etc.) to the joy of dancing to live music." (mixed traditional dance)

"We engage youth and provide the opportunity for people to keep the Celtic culture alive." (music and dance with Scottish roots)

One group noted that they are good at integrating participants with disabilities (English country dance).

TALENT AND SUPPORT FOR TALENT

Topics relating to talent were mentioned as a strength by approximately one third of question respondents. However, not all comments were about high quality talent.

Indeed, in some cases, organizers wrote about high quality musicians, singers, teaching, and/or calling, and how that impacted participant experience. A few organizers noted that they have strong local talent.

"We have top notch dance instructors with excellent live musicians." (Newfoundland traditional dance and song)

"Good dance caller, easy for people to learn from." (Irish traditional dance)

"We have lots of musical talent in our area. Our house band is very dedicated -- some individuals in the band have been playing for over 20 years. We live in a very cultural and musical area." (contra dance)

"Our community and surrounding areas are rich with Celtic culture." (Cape Breton dance and music)

However, many organizers wrote about how their organization supports talent. For instance, some took pride in creating a venue for young or semi-professional talent to perform while others focused on creating an inclusive space for musicians or providing training for talent.

"We give performers with little or no public performance experience an opportunity to perform in a professional level of production, in a non-commercial setting." (folk music club)

"We tried to promote our young people in the music, dance and song." (Cape Breton ceilidh/kitchen party)

"A great pick up band who bring along newer musicians who need an opportunity to play." (English country dance)

"...we've now nurtured two awesome young fun callers who can step in as our long time core caller steps back a bit." (contra dance)

A few organizers also noted that variety in talent was a strength.

"...we have other callers come from other towns and we ask them to call. We have different square dance calls and so I think it keeps the dancers from getting bored with the same old; same old." (Canadian/Ontario old time square dance)

A FOCUS ON PARTICIPANT ABILITY/SKILL LEVEL

Approximately one quarter of question respondents wrote about participant ability/skill level. On the whole, organizers were interested in making their activities inclusive to participants of various ability levels while building skills.

"As square dance caller, and organizer of our dance band, the attendees at our monthly dance are learning, and enjoying the dancing immensely." (British Columbia old time square dance)

"Providing growth in the tradition to those who are interested. Providing a variety of tunes for those who have a love of the tradition." (Quebecois trad jam session)

"Focus on enjoyment of dance, developing an ear for music and rhythm, staying mentally and physically active, participating in a community group and giving a common experience." (English country dance)

A handful of organizers took pride in the skill level of their participants. These were performance based groups.

"We have a high standard for dance, music and song. Several of the dancers are professionally trained in several dance disciplines; likewise, our musicians are classically trained. Our Chief Musician is also our choral conductor and researcher - our 17th C madrigals are particularly fine". (morris dance)

In a response somewhat related to this, a few organizers liked being able to offer a challenging level of activity to their participants.

"Provide an enjoyable and challenging evening of social dance." (English country dance)

ORGANIZERS AND VOLUNTEERS

Approximately one fifth of respondents identified organizers and/or volunteers as a strength of their organization. In many cases, the comments were as simple as 'a well-organized group' (English country dance) or 'a very involved in and competent group of volunteers' (Quebecois trad festival).

A few organizers identified strengths in how their committees work (e.g., regular meetings; role definition) while others wrote that their organizers were open to new ideas and connections. Others pointed out that it's important to have leaders with strong skills.

"Well organized with a proper executive and membership. Monthly meetings open to all members." (fiddle association)

"We are lucky to have a very supportive volunteer parent board, which helps to plan our classes and performances, take care of some admin work, and shape the vision of [name of group] for the future!" (children's trad fiddle group)

"We are nimble, young and creative. We are interested in building connections within our community and also with the wider dance community." (contra dance)

A few organizers identified one person as key to their organization.

"An ongoing relationship with a dancer/musician who spends much of the year in Sweden led to recruitment of many excellent dancers and musicians for our workshops." (Nordic dance)

"Strength: [name] is a great musician... and a patient and talented teacher (of music) who can teach melody and accompaniment for many different types of instruments at the same time... who can explain things well and simply, very encouraging, and he has the repertoire down cold. (trad jam session)

A LOVE OF THE TRADITION AND KEEPING IT ALIVE

Approximately one fifth of question respondents commented on either a love for their tradition and/or their efforts in keeping it alive as a strength. For instance:

"Deep history and interest in the dance. A real love of what we do." (Ontario old-time square dance)

"We have brought back the pleasures of campfire/kitchen music along with dance and taught it to an upcoming generation of young people. We feel as though these traditions would have been in danger of being lost in [our area] without our work." (old-time and bluegrass camp)

"We play for community and for tradition ...for all ages - it's accessible and inclusive for everyone." (local world fiddle day)

"We offer over 100 free workshops in fiddle, guitar, jigging, square dancing and also offer a Métis cultural camp ... This draws people in and helps to transfer the knowledge and thereby preserves it and allows it to be carried on to future generations." (Métis culture festival and camp)

Most of the organizers who listed this strength were from various Canadian dance, music, and/or song traditions rather historically core CDSS traditions such as contra, morris, or English country dance.

OTHER STRENGTHS

Small numbers of organizers mentioned other strengths such as:

- having a great venue (e.g., free; good size; beautiful; homey; great physical location; the only venue in town);
- informal partnerships (i.e., communicate, work with, or promote the activities of other organizations and talent);
- organize special events (e.g., trips; balls; youth events; gender free dancing; special workshops; annual seasonal events);
- a dedicated audience;
- a long history (i.e., the group has existed for a long time and may still include founding members);
- consistency of events.

Interestingly, publicity was mentioned by a very small number of organizers and those comments most focused on the importance of word of mouth. Only two organizers mentioned promotion as one of their strengths.

"...Des festivaliers qui sont les meilleurs promoteurs de notre événement. (très fort bouche à oreille)." [Festival-goers are the best promoters of our event. (Very strong word of mouth)]. (Quebecois traditional music festival)

One or two organizers mentioned the following strengths:

- affordability for participants;
- financial support from businesses/other organizations;
- addressing complaints/issues;
- keeping it small and simple;
- good food;
- good costumes;
- vision;
- that they are the only organization offering their type of activity in their area.

Q20: INITIATIVES TO BE PROUD OF

Organizers were asked to briefly describe any particular initiatives they were proud of. 72% (N=138) responded to this question.

The relative frequency of responses were not listed for this question as we view the value of this data as being in identifying as many different

initiatives as possible rather than finding common initiatives. That being said, common themes included initiatives relating to:

- talent;
- special events;
- regular events;
- choreography and arranging;
- resources.

Other initiatives were mentioned by one or two organizers. They are listed at the end of this section.

INITIATIVES INVOLVING TALENT

Organizers from many different traditions (e.g., trad music concerts; festivals; dance events) were proud of initiatives that focused on talent.

Some initiatives focused on 'professional' talent:

- hiring high quality performers/teachers (e.g., strong reputation for high quality talent; booking based upon quality not hype);
- exposing locals to talent they may not otherwise see;
- using live musicians for dancing instead of recordings;
- paying talent;
- offering the opportunity for up and coming talent (e.g., special young band/caller component to a dance weekend which includes playing exposure and mentoring);
- creating opportunities for choreographers.

Other organizers were proud of initiatives that involved their own members performing in different contexts:

- organizing tours, sometimes international, for particular dance traditions;
- performances in support of the local community (e.g., fundraising events; playing at nursing homes);
- leading a performance group to demonstrate their tradition;
- creating other public performance opportunities (e.g., partnering with a ferry company to perform on the boats).

Organizers were also proud of how they support amateur talent, giving those individuals a place to participate and learn. Examples include:

- developing musician skills through music camps, lessons, workshops with visiting talent, and jam sessions;
- developing caller skills through caller collectives, mentoring opportunities, regional caller gatherings, and community dances for calling exposure;
- mentoring budding dance musicians through a community band (clear vision, repertoire and focus on fun and the dancers) and an inclusive musician policies at dances;
- finding ways to support fellow singers find their voice and remember lyrics;
- teaching morris dance at a Suzuki charter school;
- creating opportunities for practitioners to reflect and discuss the traditions/movements.

"I am proud of our workshop weekend that we held at the beginning of October where we brought two professional musicians to [province] for a series of workshops and concerts. Considering our community is in its infancy, the workshops were a success." (Appalachian old-time jam session)

In a few instances, organizers reflected on the impact of their initiatives, some of which were quite profound.

"...Several of our students have been inspired to become proficient enough in their instruments and vocals that they have started their own bands." (Bluegrass and old-time camp)

"Volunteers who have led the dance players' sessions on a weekly basis have done an amazing job and sustained consistent participation with some interest in developing smaller bands from the larger group of players." (contra dance)

"[A former teacher] told me to not waste my time on one of the students because she would never play the violin. This girl was born with a short left arm and deformed left hand. Because I knew a wonderful fiddler with a similar deformity, I was sure she could learn to play. I asked her to take off the brace she was wearing, and we found a way that her hand could hold the bow. Then she began to play. We both attended [a] fiddle camp two years ago. Last year this girl won a gold medal for having the highest mark in [a royal conservatory level]." (fiddle group)

A few organizers wrote about initiatives involving young talent:

- sponsoring youth to attend music camps;
- offering fiddle lessons to youth as well as adults;
- creating opportunities for youth to perform on stage at festivals;
- establishing a strong youth program for their music tradition;
- creating opportunities for musicians of all ages to mix and play.

This quote was particularly inspiring:

"Very excited about this year's new 'Dance Band' for 8 - 14 year olds. We have 40 kids learning Canadian old-time dance tunes and playing in one of two dance bands. The goal this first year is to learn 50 well known polkas, waltzes, schottisches, fox trots, two steps and an array of novelty dances such as the Butterfly, Heel & Toe polka, 7 Step dance, etc. Each child is motivated to become able to lead a dance themselves...choosing the tunes, reading the dancers and making good choices for tune style, tempo etc." (fiddle society)

SPECIAL EVENTS

Some organizers were proud of special events whether they were recurring annual events or truly one-off events. Annual events included:

- music festival, special concert, or jamboree (open stage concert with special feature musician);
- dance weekend/ball/festival;
- traditional music or dance weekends/camps;
- fiddle contests;
- gatherings associated with an annual general meeting;
- seasonal celebrations (e.g., apple and maple wassailing, may day folk club, mummers plays).

This event sounded as though it would likely turn into an annual event:

"New folk dance retreat weekend tried for the first time this year was an amazing success. Several dancers from afar attended. Having 50 enthusiastic dancers in attendance showed the beginners who also attended that there exists a thriving folk dance community." (International folk dance)

One-off special events included:

- CDSS Centennial Tour stop (2015);
- special dance weekend for morris sides;
- producing a program for Canada 150 (Canada's sesquicentennial);
- one-off dances (e.g., barn dance on a farm; LGBT dance; fundraiser dance for members of the community; dances that mix traditions such as electro-trad or afro-Quebécois).

"Organise une troupe de danseur du produire un spectacle dans le cadre du 150^{eme} anniversaire du Canada." [Organizing a dance troupe to create a show as part of Canada's 150th anniversary.] (Quebécois square dance)

"I think we were very successful in organizing and implementing our CDSS week. It was ALOT of work, but it was very well received and brought our community profile up significantly." (contra dance)

"We ran the first contra dance [...] specifically for LGBT+ folks and had a successful dance with hardly any experienced dancers in the hall ..." (contra dance)

REGULAR EVENTS AS SOMETHING TO BE PROUD OF

Some organizers were proud of their regularly occurring events, providing many reasons for being so. For instance:

- it's really fun and/or has a great feel;
- they bring traditions to populations who would otherwise not experience the activity (e.g., dance to people with dementia; they are the only ones supporting the tradition in their area);
- they integrate new people well;
- they are open to everyone;
- they have live music;
- they exist despite adversity (venue issues; costs);
- their group has been around for a long time;
- their event is growing.

"We hear good things about the genuine character of our gatherings, and the unique opportunity to share good food and short musical performances at the break if the circumstances present themselves." (contra and mostly Ontario old-time square dance)

"I am proud of the success of our old-time dances, achieved without paid staff or paid advertising, but through word of mouth and social media. We sell out every time. We work cooperatively, in the best interests of spreading old-time music and dance. I am also very proud of our inclusive musician policy which has supported budding old-time musicians in [two provinces] and has spawned offshoot bands that play for paid private and public events." (mixed trad dance)

"We are proud of bringing back old time square dancing in our area. We are proud of going from 4 people who started learning pattern dancing in my basement to growing to approx. 50 people and moving from my basement to the [community centre]. We are proud of the fact that people come from approx. 60-70 kms [37-43mi] away every week. We are proud of the fact that once someone comes the first time they enjoy themselves and return on a regular basis. We are proud of the fact that we now have live music from local musicians instead of using a CD player when calling square dancing." (Ontario old-time square dancing)

CHOREOGRAPHY AND ARRANGING

A handful of organizers were proud of their group's work in arranging music or doing dance choreography. This included:

- all arrangements being 'home grown';
- partnering with a professional dance group to incorporate the tradition into professional performances;
- developing choreographies for special events;
- developing new dances in a traditional style;
- putting on shows featuring new and established choreographers.

RESOURCES

A handful of organizers were proud of resources they had created for the wider TDMS community. These included:

- a monthly event bulletin reaching hundreds of subscribers
- books, videos, and guides on various provincial dances
- supporting the publication of a book of locally-written dances;
- web-based tools of dances/songs/tunes.

OTHER INITIATIVES TO BE PROUD OF

One or two organizers listed each of these initiatives:

- exposing the local community to traditions;
- helping maintain the prominence of the culture;
- advancing cultural heritage law;
- fundraising initiatives;
- creating built infrastructure (e.g.; stage; signs);
- developing year-round venues/centres;
- using an eco-responsible approach;
- food (e.g., good food; organic food; feeding volunteers);

- strengthening the organizing team (e.g., developing from small committee to a board with new ideas; recovering from a founder leaving; launching a new committee);
- innovation in morris kits;
- being a mobilizer/catalyst for increasing attendance at events;
- organizing outreach events;
- effectively using social media and websites;
- organizing workshops and other opportunities that help grow the community (e.g., teaching new moves; etiquette; gender roles);
- activities around CDSS's centennial (not an official 'centennial stop');
- staying true to the tradition rather than selling out (partially as an artist).

Q21: NEW IDEAS FOR GROWING ACTIVITIES/EVENTS/COMMUNITY

Organizers were asked what new ideas they have thought of for growing their activities/events/community but hadn't yet tried. 61% (N=116) responded to the question with a handful pointing out that they are happy with what they are currently doing and/or aren't considering new ideas.

Generally, the relative frequency of responses were not listed for this question as we view the value of this data as being in identifying as many different ideas as possible rather than finding common ideas.

The ideas that organizers shared often centered on either (1) initiatives for reaching new audiences or (2) ideas to address the interests of current participants. However, other ideas are also listed below.

INITIATIVES FOR REACHING NEW AUDIENCES

Over half of the question respondents were interested in reaching new audiences. Some wrote generally about the need to recruit new participants while others listed specific ideas such as various print/internet-based initiatives:

- using traditional advertising tools (e.g., posters; business cards);
- using various online tools (e.g., blog; website; social media; meet-up);
- carefully chosen publicity design and illustration;
- creating a beginner handout.

Other organizers wanted to capitalize on their wider community:

- 'friend membership' and encouraging participants to get their friends to come out;
- cross-advertise and partner with similar traditions.

Other organizers wanted to create in-person experiences to recruit new participants:

- public events (e.g., free sessions in a park);
- appear at specific events (e.g., morris showcases at local social dances; doing square dancing events for church groups who are perceived as being more open to that kind of activity);
- create a mini-introductory course through the city/school board (e.g., previously successful for morris; try for contra not because needed for the dancing level but instead, to find an untapped market of people too nervous to try in a public setting);
- expand community dancing to new immigrants.

In addition to some organizers who were clearly motivated to create public events for the purpose of recruiting new participants, other organizers wrote about wanting to create public events without identifying a particular motivating factor. These organizers were mostly focused on public dance events (i.e., dances in parks, farmers markets, for church or community groups, rural cultural events such as fairs, and wedding dance outs).

One of the audiences that organizers wanted to reach was youth, with over one quarter of question respondents mentioning that they want to do work in schools and/or universities. This included:

- having a family dance at a school;
- promoting fiddle lessons for youth in schools;
- doing a provincial tour including in schools;
- promoting on university campuses;
- organizing a one-off or multiples dances on university campuses;
- developing a university level course on the tradition.

Challenges with schools focused on it being hard to fit the programming in either during the day (class time) or after school (kids needing to take the bus home).

Other options for engaging youth were also mentioned. These included:

- featuring youth at the break of regular dances;
- launching a traditional music school;
- creating mentorship programs;
- creating fee structures that encourage families and youth;
- connecting with dance schools for children;
- creating a youth fiddle club/group;
- organizing family dances to 'attract the 20-35 age groups';
- outreach to young performers.

IDEAS TO SUPPORT CURRENT PARTICIPANTS

In addition to reaching new audiences, organizers listed a number of ideas that would meet the needs of their current participants. Some of these ideas were for large or annual-type events:

- various 1-3 day special events (e.g., bringing in talent; creating a new morris ale; creating a festival honouring a particular musician);
- week-long camps (e.g., step dance);
- organizing a national convention (i.e., clogging);
- organizing a 30-day challenge;
- organizing mini-tours to various communities in the province;
- organizing seasonal musical events (e.g., pub carolling);
- taking a local festival international and strengthening ties across national borders.

Other organizers wanted to launch new regularly-occurring events such as jam sessions, house concerts, social dance series, socials with food and classes. One organizer wanted to help create events in communities where there are no local organizers.

Still other organizers had new ideas to incorporate into their current events:

- adding performance opportunities and/or low-risk jam session socials to existing youth teaching programs with the goal of promoting excitement in playing;
- creating ride sharing among participants or, in the case of a festival, shuttles;
- creating musician/caller workshops as well as opportunities to perform with the goal of improving the skill of local talent;

- offering various ways to feature youth talent (e.g., getting a spot at a festival);
- trying special events like gender free dances or themed nights;
- paying the talent more;
- other tweaks to current events (e.g., open the calling to new callers; add beginner lesson; shift dances to the afternoon to accommodate older dancers; extend a dance weekend to include focused teaching).

OTHER NEW INITIATIVES

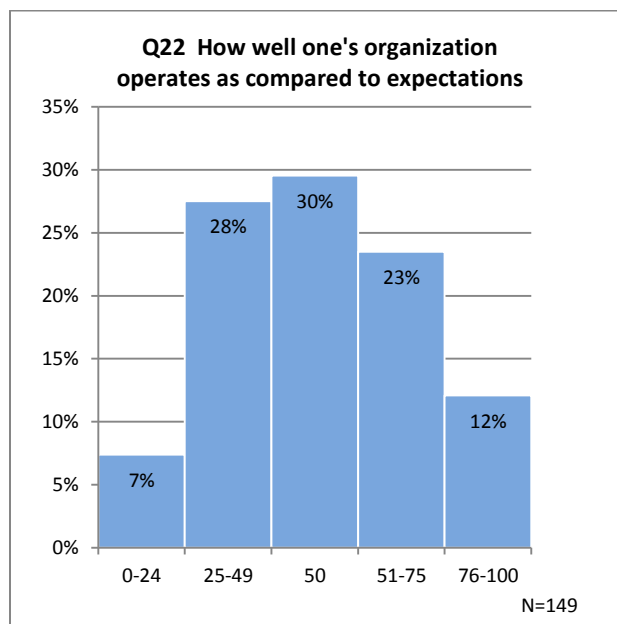
One or two organizers each mentioned the following ideas as initiatives they would like to try:

- tap into various funding sources (i.e., federal; provincial; municipal);
- create an etiquette poster;
- develop a committee to organize, promote and sponsor the events;
- hire an employee to coordinate and manage the events;
- create a radio or television show (e.g., on satellite; featuring Canadian fiddle; featuring Quebecois traditional music);
- create a Canadian fiddle hall of honour;
- release more field recordings of traditional music;
- bring in talent (e.g., prairie group want to bring in Quebecois talent);
- expand the same activities beyond the local community to the bigger city.

Q22: EXPECTATIONS AND ORGANIZATIONAL FUNCTIONING

78% (N=149) of respondents answered the question on how well their organization operates as compared to their expectations. No further directions were given beyond the question and participants were given a bar that they could drag from side to side with numbers 1-100 (no reference to percentage).

As can be seen below, approximately 1/3 of respondents chose to leave the slider at the centre of the bar, approximately 1/3 slid the bar below 50 and 1/3 side the bar above.



Q23: WHY EVENTS STOP HAPPENING

The survey asked organizers if they had given up on any events/activities and if so, why. 58% (N=110) responded, with 19 of those writing that they hadn't yet stopped any events.

Below is a description of the types of events that organizers stopped organizing. In addition, various themes emerged as to why organizers stopped particular events. Common themes included:

- low attendance (1/3 of respondents);
- lack of volunteer energy (1/4 of respondents);
- finances (1/4 of respondents);
- venue (a dozen respondents).

Other reasons were mentioned by one or two organizers. These are listed at the end of the section.

THE TYPE OF EVENTS THAT HAVE STOPPED

Close to 40 organizers had stopped organizing regular social-type events. This included many weekly or monthly dances as well as some concerts and jam sessions. In addition, 15 organizers had stopped teaching-related activities (e.g., teen musician development; classes; work in schools). The activities spanned across many traditions including, but not limited to various Canadian square dance traditions, contra, and Métis step dance.

With regards to one-off events, approximately ten organizers had stopped public performances (e.g., dancing at cultural events or seniors residents) and another ten had stopped organizing festivals, camps, or weekends. Again, these organizers spanned many traditions and varied between dance, music, and song.

A small handful of organizers wrote about stopping particular initiatives (e.g., certain recruitment strategies; sponsorship programs).

WHY STOP? ... LOW ATTENDANCE

The most common reason for stopping particular initiatives was because of low attendance. Organizers noted there was lack of interest or that attendance numbers were generally low:

"Insufficient public response." (Cajun dance)

"Gave up running a weekly dance night because of poor regular attendance." (English country dance)

"Dance stage at festival. Poor turnout and too expensive to run." (mixed trad festival)

"Apathy of the people in our community." (mixed trad/folk events)

"Weekly dance classes (people weren't showing up yet they asked for them). They were free." (Métis dance)

"Having a Family Dance on a monthly basis - lack of youth coming out to either play in a group setting or to learn to dance old time dancing - waltzes, polkas, foxtrots. Also lack of younger people to come on board or volunteer." (Alberta dance and fiddle traditions)

Although most organizers did not state reasons for low attendance, a few organizers noted that there were competing events in their area.

"We stopped having multiple concerts in [city name] and, instead, added more concert venues outside the city. We felt we were splitting our [city name] audience by having more than one concert here." (trad music concerts)

"Years ago, I ran monthly dances ... They were really well attended for the first 3 or 4 years, but then it seemed that there were more dances being

offered on Saturday nights than there were enough dancers for, and the attendance declined at our dances." (Cape Breton dance not on the island)

Other reasons for low attendance included that participants were aging or were too busy.

"...not enough specialized players, or, people that do play/are interested are too busy." (Irish jam session)

"We have scaled back our activities due to falling attendance (in turn due to 'aging out')." (morris dance)

A handful of organizers noted that they had stopped doing as many challenging activities given their aging population and/or wanting to include a wide range of individuals.

"Advanced dances are rewarding and challenging for experienced dancers and were often done at weekly dancing in years past. However, doing too many of these seems to intimidate newcomers. Experienced dancers are thinning out as they get older, and it is important to attract new dancers. I have switched the focus to new easier dances, and also teach almost every dance that is done every week. This seems to encourage new dancers." (International folk dance)

"At one point our old group was accomplished enough to charge a small fee for performing. We are no longer that good! ... although we are working on it. We have decided that we want to focus more on having fun than pushing to get a high performance quality, although we can always get better. We have a couple of members with somewhat limited mobility -- joint issues, weight issues, etc. -- which means we will never be able to jump as high as some other groups. But we love them!" (morris dance)

WHY STOP? ... LACK OF VOLUNTEER ENERGY

One quarter of organizers noted that their event had stopped because of the lack of volunteer/organizer energy. Activities varied widely in both tradition and type of activity (i.e., dance, music or song). In some cases, organizers pointed out that they couldn't find more volunteers while in other cases they simply stated that the work was too much for them, they didn't have the time, or it was not worth the effort.

"I don't organize ceilis anymore because it became too difficult for various reasons. Not enough people were willing to help out voluntarily." (Irish Ceilis)

"Festivals are too much work". (trad song society)

"Pour l'instant les danses sont remises en question faute de personnes disponibles pour les organiser." [The dances are currently in question because of the lack of people to organize them.] (Quebecois traditional dance)

WHY STOP? ... FINANCES

One quarter of question respondents mentioned financial reasons for stopping their event. Some reasons included the cost of the venue, talent, liquor licences, or participant travel costs. It seems that while there was interest in making events happen, financial constraints sometimes made the events infeasible.

"Lack of community support in the last few years, so it became a money loser." (Scottish music gathering)

"...I've stopped trying to put on my own family dances. Venues are too expensive compared to what families can afford to pay. These events were not financially viable. I believe that there is a desire in the community to have more family dancing, but right now I can't figure out how to make it work." (family dance)

"...no venue with good sound and atmosphere for 150 -250 people ...which seems to be the magic number for generating the right revenues ...There's no money in it, of course, so it's virtually impossible to grow a dancing tradition. Which is very sad. There are no dance floors. Liquor licensing laws have made licensed events cost prohibitive, too. And that takes away another demographic from our pool. And in a small town, that becomes significant." (Ontario old-time square dance)

WHY STOP? ... VENUE

Somewhat related to the reason above, a dozen organizers linked the cancellation of their event to the lack of an appropriate venue. In some cases this was because of cost while in other cases it was because of not finding an appropriate space (e.g., location; size; floor).

"We had tentative plans for two dances this fall which we cancelled due to difficulties getting a venue in our budget range." (contra dance)

WHY STOP? ... OTHER REASONS

One or two organizers each provided other reasons for stopping their events. These included:

- Personality issues among organizers and/or participants.
- Key organizers moving.
- Poor choice of talent.
- Lack of municipal support.
- Not being organized enough.
- Travel distance.

To a lesser extent, it is helpful to look at what was not at all of concern or applicable to organizers. For instance, close to 90% of organizers had no issues with either incorporation or tax filing and close to 80% had no issues with managing money.

Q24: CHALLENGES/CONCERNS FACING ORGANIZERS

Survey participants were asked about the degree to which their organization currently faces 23 separate challenges/concerns. For each challenge, participants could choose from one of five options:

- major concern
- medium concern
- minor concern
- not at all a concern
- not applicable

Note that one limitation to this question is that there are likely other possible common challenges and concerns that are not listed (e.g., the challenge of converting brand new people to regular participants).

The two tables on the following page provide helpful lenses – one focusing on the topics that are of major or medium concern while the other focuses on what is not of concern.

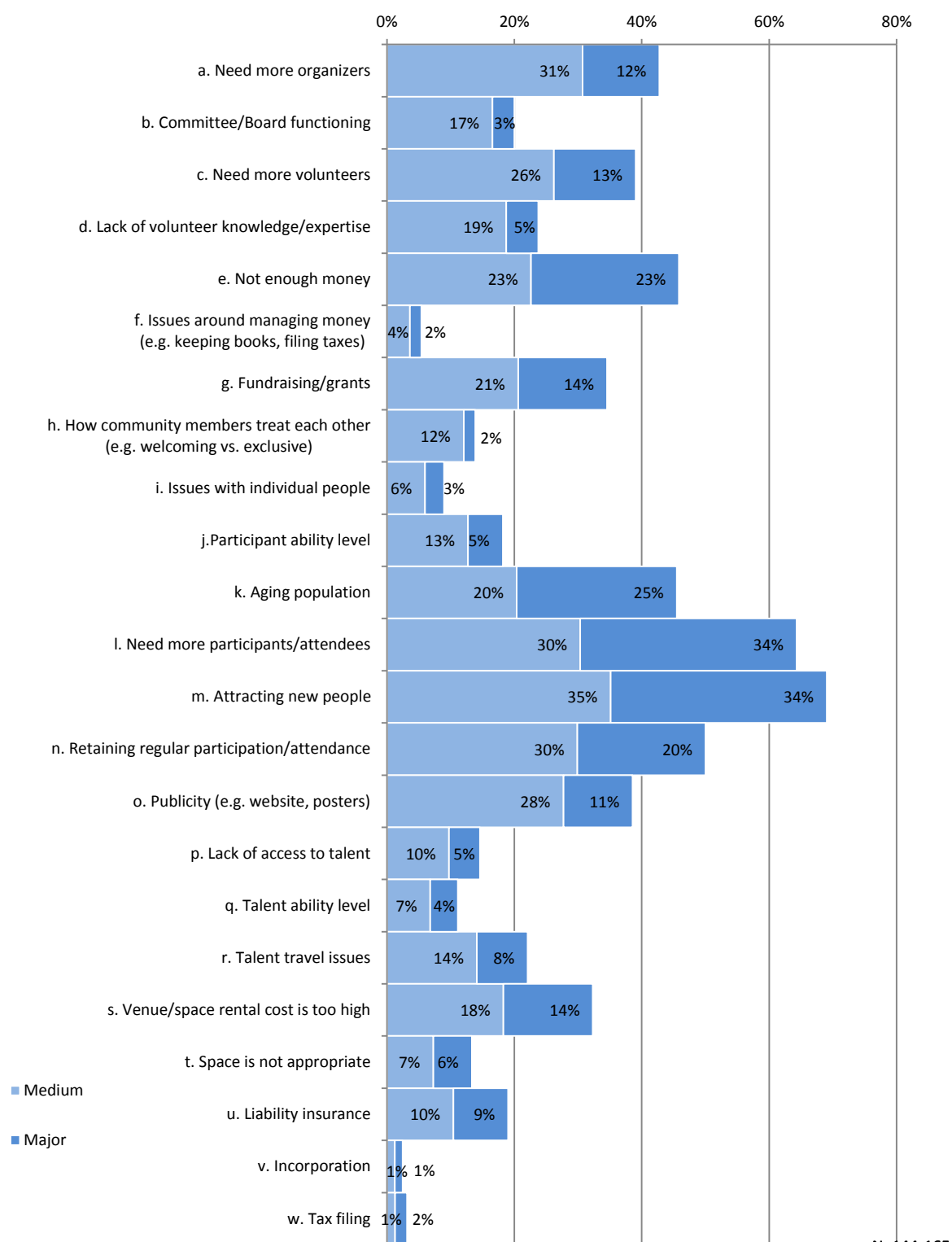
Four of the five common major and medium concerns of organizers relate directly to issues around attendance with the other being very closely related:

1. attracting new people (69%);
2. needing more participants/attendees (64%);
3. retaining regular participation/attendance (50%);
4. not enough money (46%);
5. an aging population (45%).

Other common major/medium concerns identified by more than a third of participants included issues around money (i.e., not having enough money 46%; fundraising/grants 35%), needing more help (i.e., needing more organizers 43%; needing more volunteers 39%) and publicity (39%).

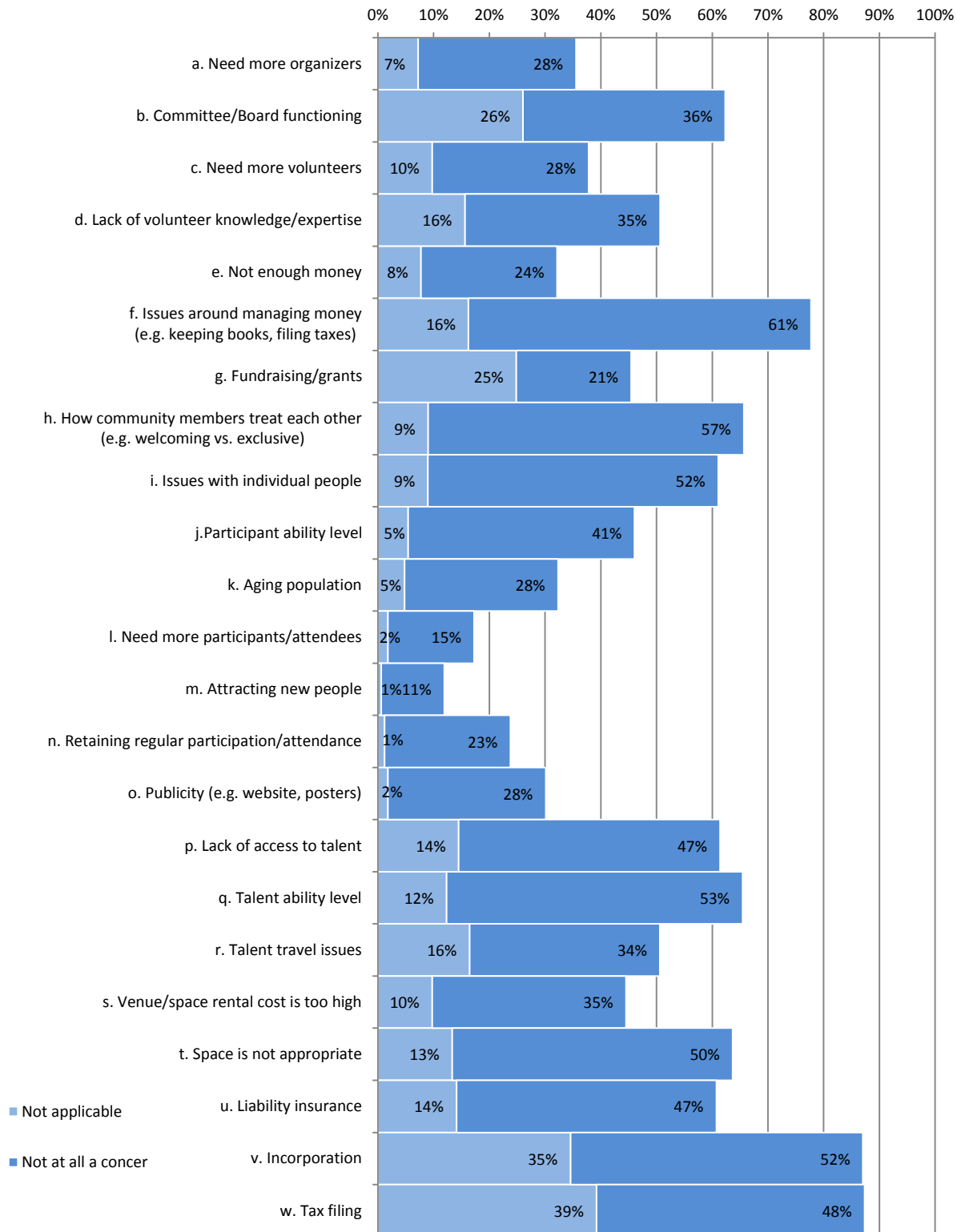
Other topics such as the cost of the venue, talent issues, or liability insurance were of major/medium concern to smaller percentages of organizers but are still worthy of examination given that, if they are of major/medium concern, they could be threatening the viability of the organization to survive and thrive.

Q24: Topics of major or medium concern to organizers



N=144-165

Q24: Topics not at all of concern or not applicable



N=144-165

Q25: THE 'BIGGEST' CHALLENGES CURRENTLY FACING ORGANIZERS

Following the closed-ended question where participants were asked to identify how challenging/concerning 23 topics were for them, they were then provided three blank boxes and were asked to provide details about three of their biggest challenges/concerns. 80% of survey respondents provided at least one challenge or concern (N=153), the majority providing three.

A finite set of common themes emerged, creating a clear picture of the pressing issues faced by organizers across the country. The most common challenges shared among organizers were:

1. attendance issues (over 2/3 of respondents);
2. financial struggles (approximately 1/2 of respondents);
3. too much work and the resulting need for more organizer help (over 1/4 of respondents);
4. challenges associated with talent (1/4 of respondents);
5. publicity and/or the lack of awareness within the broader society (roughly 1/4 of respondents mentioned this directly although it also relates to attendance above).

Other challenges that were mentioned less frequently included:

- issues around venues/space;
- issues relating to geography (e.g., isolation, travel costs);
- issues relating to participant ability (e.g., aging population no longer able to dance/play);
- administrative challenges (e.g., bookkeeping);
- challenges working with children and/or schools;
- US/Canada border issues;
- competition with other events;
- weather;
- social-interpersonal issues;
- insurance.

Other challenges/concerns that were mentioned by one or two organizers are listed at the end of the section.

Note: A few challenges are mentioned in more than one section given that they overlap (e.g., issues around talent pay are included both under financial issues and talent).

ATTENDANCE ISSUES

The most common challenge organizers currently face is low attendance and/or the need to increase attendance. A full two-thirds of question respondents wrote directly about attendance issues with others addressing the issue indirectly through commenting about financial struggles or needing to increase publicity. Below are various challenges associated with attendance.

THE NEED FOR NEW PARTICIPANTS AND KEEPING NEW PEOPLE

Over one third of question respondents identified the need to find new participants.

"Attracting new people." (International folk dance)

"Getting new members." (English country dance)

"Avoir de nouveaux membres." [Finding new members.] (Quebecois music and dance)

Additionally, a dozen or so organizers noted that it is hard to get first-time participants to become regulars.

"Retention: every dance, people tell me how much fun they're having and how they can't wait to come back, but many of them don't. I don't know how to convert that enthusiasm to regular attendance." (contra dance)

"Keeping novice dancers who come for one or two times, then give up, would build the group steadily." (International folk dance)

ENGAGING A YOUNGER POPULATION

Approximately two dozen organizers wrote that they want to have a younger demographic and that it is hard to attract those individuals.

"encouraging younger population to participate." (fiddle group)

"rejoindre une clientèle plus jeune." [Having younger people join.] (Quebecois square dance)

A few organizers mentioned possible reasons for not being successful in attracting a younger audience:

- how to make it relevant;
- the stigma attached to the tradition;
- hard to engage younger participants when the current population is older.

It is interesting to note that while a few of the organizers clearly wanted young participants (e.g., children, teenagers, and early twenty-somethings), many who wrote about wanting 'younger' populations could have been referring to middle-aged demographics.

THE IMPACT OF AN AGING POPULATION

Over one quarter of question respondents wrote about their aging demographics. A few organizers focused on associated issues with ability (e.g., unable to do the actual dances). However, most expressed concern that they are experiencing declining attendance as older members stop coming without bringing in new participants.

"The number of active musicians has shrunk by half over the past five years due to age-related attrition. Restoring this talent pool is top of mind." (fiddle association)

"Mortality." (traditional and folk music community group)

Additionally, as mentioned above, some organizers find it hard to attract younger participants when most of their population is older.

"As an aging side, it is hard to attract new young dancers." (morris dance)

"Aging population makes young dancers feel out of place." (contra dance)

A few organizers noted that it is hard living in a geographical location with an aging population (i.e., there are fewer young people to attract; transportation is an issue).

RETAINING A REGULAR CORE GROUP

Separate from an aging population, approximately two dozen organizers wrote that it was hard to maintain a regular core group of participants.

"Retaining regular participation/attendance: we need more dancers to not lose money. We always attract new dancers, but it's harder to get them to come dancing consistently." (contra dance)

THE IMPACT OF LOW ATTENDANCE

A handful of organizers noted that declining attendance may impact their ability to continue offering events. In most cases, these comments were associated with not having enough money.

"Not enough dancers to sustain the community and have sufficient funds." (English country dance)

A few dance-specific organizers pointed out that it is challenging to attain the specific number of dancers required for their tradition. A few others

also pointed out that higher attendance is helpful in creating a better atmosphere/vibe/feel to their events.

"Need more participants - many dances hard to do without at least 8 people. More enjoyable and interesting with more people." (Nordic dance)
"Small numbers. Need a viable group dynamic." (mixed trad music and dance)

FINANCIAL STRUGGLES

Financial struggles are a big challenge for approximately half of question respondents.

REVENUE CHALLENGES

As seen above, not having enough participants is a common issue in part because it directly impacts revenue.

"Low attendance, barely break even." (folk arts society)

However, approximately 20 organizers wrote about challenges regarding other sources of revenue. For instance, a few organizers didn't know how to find grants or were having problems accessing them without incorporation. A high number of these organizers were from Quebec suggesting that there may previously have been grant money available in that province that has since decreased.

"Subvention toujours à la baisse." [Subsidies are constantly being cut.] (Quebecois trad arts organization)

A few organizers felt that participant fees were already too high or they were concerned about increasing fees to cover costs. A few others mentioned alternative sources of income such as membership fees, donations, and scholarships.

EXPENSE CHALLENGES

Approximately 20 organizers, most of whom are involved in social dance traditions, wrote that their venue costs too much.

"Increased fees for rental of venues and/or the closing of some halls due to lack of money." (Ontario old-time square dance)

"Access to rental space: our dance is relatively small, but too large to fit in any of the pay-what-you-can spaces available in [city name] right now." (contra dance)

Paying for talent is also challenging. Sometimes it's because the talent costs too much (local or away) while other times, it's complicated by travel costs and/or the low CAD/USD exchange rate. Alternatively, a few organizers noted that given other revenue/expenses, they don't have enough money to pay the talent period.

"Costs of hiring top musicians." (Cape Breton square dance)
"Costs of operation - instructor fees and travel." (fiddle camp)
"Venue space cost really affects our ability to pay our artists/callers/musicians a fair wage." (contra dance)

A handful of organizers also expressed concern regarding the cost of insurance.

"Hall rental and insurance costs. We are prepared to not make any money that night, but we certainly can't afford to go out of pocket for it." (contra and mostly Ontario old-time square dance)

THE IMPACT OF FINANCIAL CONSTRAINTS

Financial constraints act as a barrier to organizers. In a few instances, organizers wrote that they are considering raising participant fees. However, in other instances, organizers are choosing to run fewer events or not spend money on basic things like advertising.

"We are always running close to the line financially, as with most non-profits. This limits the number of things we can do to market our events, and sometimes precludes us from doing events." (trad music school)

ORGANIZERS NEED MORE VOLUNTEER HELP

Another common challenge mentioned by over one quarter of question respondents, is that organizers need more volunteer help.

Two dozen organizers stated that they need more help at the organizer/leadership level. Some organizers noted that they are aging and need younger individuals to help while others wrote that it's hard to find willing and capable volunteers to take on various leadership roles.

"Having younger adults become members of the Board - without this many of the Board members are serving for several years in the same positions." (fiddle association)
"Ensuring that we have the right skills at the board level and can sustain that as people age/need a break." (contra dance)
"Upper lever - lots of volunteers; need more high-level thinkers/coordinators." (folk society and festival)

A few organizers identified the impact of not having enough leaders. Burnout was mentioned but also the inability to get things done (e.g., tackle challenges; try new things; implement publicity/social media).

"Need more organizers: It's basically only 3 people, so we don't have enough to try new things and tackle challenges." (contra dance)
"Need new organizers with new ideas." (Cape Breton square dance)

In addition to needing help at the leadership level, a small group of organizers wrote about the need for more volunteers to help with event implementation.

"Need more volunteers: having more volunteers to help manage tasks on the day of the dance would help the organizers keep their energy for other things." (contra dance)
"Our volunteer base at times is barely adequate to manage the dances." (Appalachian old-time square dance)

A handful of organizers (all festival, camp, folk societies) wanted to have paid staff to help them with the work load. However, most wrote that they don't have the money to cover the cost.

CHALLENGES ASSOCIATED WITH TALENT

Over one quarter of question respondents wrote about issues regarding talent, making this a common shared challenge among Canadian organizers.

As mentioned above in finances, some organizers find that it's hard to have enough money to pay talent. (Most but not all of these organizers are involved in participatory/social dance). Comments often referred to touring talent and could be compounded by travel costs and the low CAD/USD exchange rate.

"Hiring higher profile contra dance bands for our annual weekend - tend to be American and travel and the weak CAD have a big impact." (contra dance)
"Talent travel... ensuring 'star' quality of talent to motivate students." (trad dance and music organizer in the far north)

A common challenge raised by dance organizers was around talent quality. Organizers didn't have enough local skilled talent, didn't how to develop talent, and had issues with experienced talent.

"...There is only one caller (me) so how do we develop another caller, or apprentice one?" (mixed trad dance)
"Talent - Finding people who can perform at an appropriate level." (mixed trad dance)
"The callers have not always been well prepared.....start off with too difficult of a dance. This has made new comers leave early and never come back. Frustrates all the dancers." (contra dance)

"...[s/he] is a good caller, [s/he] tends to criticize the dancers causing participants not to return...it's hard to retain regular dancers because of our local caller." (contra dance)

Additionally, a handful of organizers wrote that their talent is aging.
"Our dance instructor is elderly and we heavily depend on her. We do not have a replacement person for her." (Nordic dance)

PUBLICITY CHALLENGES AND THE LACK OF AWARENESS IN THE BROADER SOCIETY

Approximately one quarter of question respondents wrote about challenges relating directly to publicity while two-thirds wrote about challenges associated with publicity (i.e., need for higher attendance; new participants).

Three dozen organizers wrote about challenges they face in implementing publicity strategies:

- needing help to learn how to effectively do publicity;
- needing help to create and/or maintain publicity material (e.g., website and social media);
- lacking funds limits the amount of money available to do publicity.

A dozen or so organizers found it challenging that there was a lack of awareness in the broader society and/or the potential for traditions to be misrepresented in the general public's mind. It seemed hard for organizers to raise the awareness beyond those 'already in the know'.

"Cultural ignorance - lack of education means little or no media coverage and radio airplay." (Saskatchewan fiddle)

"Stigma attached to traditional music/preconceived notion of what it is." (Ontario fiddle)

"Il est souvent difficile pour le patrimoine vivant d'obtenir de la visibilité dans les médias, donc de se faire connaître en dehors du cercle d'initiés." [It's often hard for our living heritage to gain media attention and thus, it's hard to reach outside our circle of insiders.] (Quebecois trad music and dance)

OTHER CHALLENGES

Approximately ten other themes emerged as challenges shared among Canadian organizers.

VENUE

A small number of organizers wrote about challenges regarding their venue. Cost was the most common concern although there were other challenges such as the space being too small, having no storage, or that their space was under threat of closing.

GEOGRAPHIC ISOLATION

A small number of organizers expressed challenges they face with being geographically isolated. In some instances, organizers were in the far north or far east where travel can be an issue. However, for others, being located in a rural setting was generally challenging (e.g., low population density meant less available participants; potential participants not wanting to drive out of the city for lessons; most bands being located 2+ hours away).

"Need more participants.....rural area has large distances to travel." (English country dance)

COMPETING WITH 'THE BUSYNESS OF LIFE' AND OTHER EVENTS

A small number of organizers found that they were competing with other events as well as the busyness of participants' lives. For instance, organizers referred to other life responsibilities/interests pulling participants away from their activity. In other instances, organizers found

that events in other traditions were creating competition for an audience. (These organizers were mostly located in cities.)

"Attracting new people is difficult, but mostly because there is lots of competition in [city name]." (Appalachian old-time jam session)

PARTICIPANT ABILITY

A small number of organizers expressed concern about participant ability, almost of them related to dance. In about half of these instances, organizers noted that given their aging population, it was hard to select appropriate dances or that dancers couldn't do certain figures. In other instances, organizers were struggling with how to meet the needs of different levels of dancers, including the regulars and beginners. And in yet other contexts, organizers wanted to help all dancers increase their skills.

ADMINISTRATIVE CHALLENGES

A small number of organizers wrote about administrative challenges such as not having incorporation, uncertainty in how to develop organizational structures, and not knowing how to file taxes or do bookkeeping.

WORKING WITH CHILDREN AND/OR SCHOOLS

A small number of organizers wrote about challenges associated with working with children and/or schools. This included the fact that schools generally aren't aware of the traditions and how to incorporate them as well as schools not having the budget for such activities. One organizer who works with children outside of schools pointed out that parents seem to want to change their children's activities after three terms and also that children don't seem interested in developing their ability.

US/CANADIAN BORDER ISSUES

A few organizers mentioned issues regarding US/Canadian border, all around travel and the difference in the US/Canada dollar.

WEATHER

A handful of organizers wrote about weather being a challenge - travel in the winter and outdoor protection in the summer.

SOCIAL-INTERPERSONAL ISSUES

A small number of organizers wrote about social-interpersonal issues. For instance, some participants were seen as impacting the experience of others (e.g., someone choosing difficult music at a jam session; occasional dancers being off-putting to others). A few others talked about interpersonal issues between members of the community and/or organizers. One organizer noted that their community is not-inclusive.

INSURANCE

A handful of organizers identified insurance as one of their three biggest challenges. These organizers either had no insurance or found it too expensive.

OTHER COMMENTS

A small number of organizers raised other issues such as, but not limited to:

- poor sound quality/equipment;
- festivals with no programming traditional dance, music, or song;
- possible copyright fees;
- in morris, what to do about 'blackening up';
- scheduling;
- visioning - how to move forward;
- being excluded from events because of lack of understanding (Métis dance within a First Nations context).

Q26: OTHER 'BIG' CHALLENGES FACING ORGANIZERS

After survey participants were asked to list three of their biggest challenges (Q25; N=153), they were provided the opportunity to comment on any other challenges they currently face. 39 participants listed at least one additional challenge with all of the concerns having been previously mentioned in Q25 responses and similar results being found.

ATTENDANCE ISSUES AND PUBLICITY

A handful of organizers, most of whom were from participatory dance contexts, wrote about needing more participants/attendees. This included some organizers who wanted to find younger participants while others wanted help with publicity to increase attendance.

FINANCIAL STRUGGLES

A handful of organizers expressed concern around financial issues. Challenges included the cost of venue rental as well as talent (e.g., not being able to pay the talent enough; not being able to afford American talent). One participant noted that it's hard to find funding without charitable status while another noted the general lack of funding for adult activities (e.g., money for school activities but not so much for workshops and camps for adults).

TALENT

A handful of organizers expressed concern related to talent, most of which focused on the inability to pay talent enough. In addition, individual organizers noted that it's hard to find young instructors and it's hard to find appropriate recordings for dance (speed and lift).

LACK OF AWARENESS IN THE BROADER SOCIETY

A handful of organizers pointed out that there's little awareness of traditional dance, music or song in the broader society. Related, individual organizers encouraged folk festivals to book more traditional music and for governments to make traditional folk culture mandatory in schools.

OTHER CHALLENGES

One to four organizers each wrote about the following challenges:

- ability of participants (e.g., aging dancers unable to do certain moves; too many with novice skills);
- geographic isolation (e.g., week-long camps being too far away; members being too far from each other to get together regularly);
- challenges around volunteer work (e.g., not enough volunteer energy or expertise; not developing new leaders to help);
- venue issues (i.e., cost; not having a suitable space);
- competition with similar events in the local area;
- personality conflict within a group;
- not enough municipal help;
- wanting to be better connected with other groups;
- not having local traditions from one's geographical area.

Q27: CANADA - UNITED STATES CROSS-BORDER ISSUES

Organizers were asked if they or their organization had experienced issues engaging with the US on matters of traditional dance, music or song either individually or as an organization. Almost 60% of survey participants responded to this question (N=110).

Some organizers noted that they haven't experienced any US-Canada cross-border issues. However, many others identified several issues, the most common being that it's extremely hard for Canadian talent to perform in the US. A small number of organizers pointed out challenges for US talent performing in Canada while others commented on the USD-CAD exchange rate. A few other challenges were mentioned by very small numbers of organizers. These are listed at the end of the section.

NO CROSS-BORDER ISSUES

One third of question respondents wrote that they hadn't experienced any issues. Some of these organizers engage with the US in various ways (e.g., contra weekend hiring US talent; Morris team crossing into the US; English country dance group having positive relationships with their US counterparts). However, the majority of these respondents stated that they don't engage with the US at all (e.g., no travel; hiring; etc.).

"Not applicable; our activities (are confined to our local area). Some individuals travel to other places in Canada to play or to compete." (fiddle association)

"We do not employ musicians or callers from outside Ontario, so it is not an issue for us." (Ontario old-time square dance)

Yet, many more organizers who answered this question had experienced a variety of issues.

TALENT CROSSING THE BORDER

Almost 50 of the survey respondents had experienced issues with talent crossing the border. That is half of the respondents to the question and a quarter of all survey participants.

Many wrote about the challenges facing Canadian talent who want to perform in the US ranging from morris teams, bagpipe bands, callers and musicians for various participatory dance traditions, to singer/musician concert performers. Multiple individuals said that they no longer perform in the US which included one person who pointed out that it's hard as there aren't enough gigs in Canada related to their tradition so they need the US market. Some of the issues included harassment or lack of understanding at the border but more so, the excessive paperwork and high cost of permits, something not needed for most US TDMS performers coming to Canada. The following quote captures most of the issues raised by many.

"This is a MAJOR personal concern of mine, though not of the organization, as bringing US musicians into Canada is mostly not a problem for us. For Canadians trying to work in the US, however, the hurdles are enormous. The USCIS system is overly bureaucratic, requiring that a lot of time and effort be put in to preparing an application. The process requires an enormous amount of lead time, as all signed contracts and a detailed itinerary have to be obtained and attached to the application, which to be reasonably safe, should be submitted several months ahead of the first gig. To add insult to injury, the system is notoriously unreliable, with visas occasionally arriving too late or not at all. Many tours have been cancelled because of this. No intervention in the process for a missing or delayed visa is allowed unless you can persuade a Congressperson to become involved. And the final straw: the exorbitant \$325 US fee per application is now going up 42% to \$460. Add to this the \$100 CA that the union requires to process a P-2 visa, and a typical application will now cost over \$700 Canadian! If you are a solo artist, travelling down for 2 or 3 gigs over a long weekend, this can be a deal

breaker. I personally have decided not to play in the US again, until something is done about this, and I think more and more Canadians are doing the same. For me, it's part principle (it's just downright unfair) and part, "why would I even think about driving 1500-2000 km [932-1242 mi] over a long weekend to play 2 or 3 concerts and perhaps after expenses, end up with less money than the US government makes from me?" In the past, some Canadians have entered the US "under the radar" to perform or teach in small traditional music or dance contexts. In the age of Google, this is risky. CDSS needs to bring whatever influence it has to bear in supporting the BEATS initiative or any other initiative to reform these regulations. (See <http://www.cfmusicians.org/news/new-bill-brings-hope-to-canadian-musicians-for-improved-access-to-u-s-market/>)." (trad song and music)

Few organizers noted challenges with US talent coming to Canada likely relating to the fact that US traditional talent can perform in many locations without a permit. However, some additional challenges were noted:

- the perceived hassle at the border;
- the challenge of selling merchandise in Canada;
- the Canadian tax waiver process/talent having to fill out tax forms even though they don't earn enough;
- even if playing for free, it's hard for US musicians to play at jam sessions given that sessions often occur in bars where alcohol is served;
- it's next to impossible to get European travelling artists to come across the US border as part of a tour;
- talent being turned back at the border for a very old DUI;
- potential other issues for larger events (e.g., one festival said they have issues so don't hire US talent).

A few organizers said it would be helpful if there was a simple "how to" for organizers trying to bring in talent from the US.

COSTS AND THE EXCHANGE RATE

Approximately one dozen organizers identified the CAD/USD exchange rate as an issue. This was an issue both for organizations wanting to hire US talent but also for individuals wanting to travel to the US for camps, training, and other events. A few organizers also pointed out the additional cost for Canadians in purchasing items/membership from CDSS.

"When our dollar is low, it's very difficult to get down to the States for dance weekends or training courses." (contra dance)

"(Individual) cost to go to American events is a challenge because of current exchange rates; ditto shipping materials from CDSS. (English country dance)

"The high US exchange rate makes it difficult for us to bring in high-quality guest square dance callers from the US." (modern Western square and round dance)

OTHER CROSS-BORDER ISSUES

Organizers also raised the following issues:

- a handful mentioned the fact that CDSS does not provide insurance coverage for organizations, callers and musicians in Canada;
- a few mentioned either late mailings or the cost of shipping from CDSS;
- a few organizers wrote that it's hard for them/their organization to see the relevance of CDSS in Canada and that many Canadian organizers don't know about CDSS;
- a few Quebecois organizers noted that their culture 'sells well' in the US and that they want to build that audience to come to Quebec.

4: QUESTIONS ABOUT SUPPORTS, SERVICES, AND CONNECTIONS

Q28: SUPPORTS CURRENTLY BEING USED BY ORGANIZERS

Organizers were asked what supports (if any) they receive from umbrella organizations. This included the request to list the name of the organization providing the support, the type of support (e.g., financial; cross-promotion; training) as well as what the support is used for. 51% of survey participants responded to this question (N=110). Of those respondents, 25% noted that they receive no support, resulting in 39% of all survey respondents providing information on some sort of support they receive. (Note: Q32 asked participants about CDSS-specific supports, many of which did not arise here. Thus, this question should be examined in relation to Q32 findings.)

SOURCES OF SUPPORT

Organizers receive support from many different sources, the most common being umbrella or other local traditional dance music and song organizations. Government (mostly municipal and provincial) and other non-profit organization support were also common while very few organizers are accessing support from for-profit corporations.

Genre of support	# of organizers receiving support	Specifics regarding who is providing the support
Traditional Dance, Music and Song organizations (i.e., those providing the support)		
CDSS	12+	NOTE – For this question, 12 participants listed CDSS as providing support. However, many more listed supports they receive from CDSS in Q32.
Other International	3	Pourparler, Royal Scottish Country Dance Society, Callerlab, Contralab, and Roundalab.
National	4	Canadian Old Tyme Square Dance Callers' Association, Canadian Square and Round Dance Society, and the Canadian Morris Alliance.
Provincial	12	Réseau Québec Folklore (AQLF), Conseil Québécois du patrimoine vivant, Centre Mnémo, Ontario Folk Dance Association, BC Fiddlers Association, Dance Nova Scotia (some trad), Square and Round Dance Federation of Nova Scotia, Maritime Callers and Cuers Association, and the Association of Square and Round Dance Teachers.
Local	14	Various local trad dance, folk music, and related community organizations/groups.
Government and related organizations		
National	1	Heritage Canada, Canada Council for the Arts, and Canadian Arts Presenting Association.
Provincial	9	Provincial general funds, ministry of culture, provincial arts boards, community (initiative) funds, liquor and gaming and/or lottery funds, independent artist organizations, and tourist associations.
Municipal/local	10	Municipal general funds, municipal arts councils and community centres, and local community foundations.
Other sources of support		
Various local non-profit and related organizations	12	Local churches, legion, library, rec community and/or community centre, theatre, university, development association, dance club, arts centre, historical society, or related.
Corporations	2	Both were local sponsors.
Press	1	

*Note: One participant provided all of the modern-Western related links.

TYPES OF SUPPORT BEING RECEIVED

Organizers were asked to list the type of support they receive. The response to this question have likely been somewhat biased in that three examples were given (i.e., financial, cross-promotion, training) in order to encourage participants to think beyond the more traditional-type of support (i.e., financial). Organizers wrote about a wide range of support:

FINANCIAL

Two dozen organizers noted having received financial support. This included both one-off supports (e.g., scholarships; grants; buying equipment) as well as what sounded like more ongoing financial support for running events. The primary source of financial support was CDSS followed by provincial, municipal, and local organization funding. There were virtually no organizations receiving funding from a national-level government or organization.

PROMOTION

Two dozen organizers noted having received promotional help. This was almost always provided from local organizations (e.g., churches, development association). Governments seemed to play little role in promotion with the exception of a few municipalities.

VENUE/SPACE

Over a dozen organizers noted they received help in accessing space. This help was provided by churches, municipalities, as well as a folk club, university, theatre, and cooperative community centre. While it's not clear in all cases, at least some of these groups were receiving the space for free or at a reduced cost.

OTHER TYPES OF SUPPORT

A handful of organizers received support in other ways. These included:

- training (e.g., for callers);
- motivation (e.g., inspiration; feeling of connectedness);
- insurance (e.g., from municipality; church; or Canadian modern-western square association);
- sharing talent (e.g., among communities; on a tour).

Individual organizers mentioned getting other help such as a loan of sound equipment, organizational/technical advice, volunteers, and receiving opportunities to perform.

HOW SUPPORT WAS USED

Support was used in a wide variety of ways from participatory events to performances to learning opportunities. Occasionally organizers mentioned other uses such as scholarships, purchasing or creating resources, touring, purchasing equipment, and creating newsletters.

Q29: WHAT SUPPORTS ORGANIZERS WANT BUT CURRENTLY DON'T HAVE

Organizers were provided three text boxes to list supports/services that would be helpful to them/their organization but that they do not already receive. 47% of the 191 survey responses (N=89) listed at least one need for supports/services. 25% of the 89 respondents who answered this question provided three separate supports.

(IMPORTANT: Given that the majority of respondents listed multiple 'big challenges' that they are facing for Q25 and that the response rate on this question is not nearly as high, it seems quite prudent to not only look at this question for what support organizers need but to also look at developing supports to answer the common big challenges that have been identified.)

A finite set of supports emerged as being a priority for organizers. Organizers want:

- direct and indirect financial help (3/5 of respondents);
- help with publicity (2/5 of respondents);
- help with more coordination and networking within the TDMS community (over 1/4 of respondents);
- help with talent and related topics (over 1/4 of respondents).

Other less common needs included help with insurance, government advocacy and venues. Still other supports were mentioned by one or two organizers. These are listed at the end of the section.

DIRECT AND INDIRECT FINANCIAL HELP

The most common support/service that organizers want is financial help. Three-fifths of question respondents list various forms of financial support as their main need, with one-third listing financial supports more than once (organizers could like up to three supports).

The majority of organizers commented on the need for more money without specifying the source of funding. However, some mentioned grants or subsidies. A handful mentioned government support (relates to grants/subsidy) and a handful also mentioned sponsorship (corporate). One or two mentioned other sources such as foundations, donations, and scholarships. In most of these cases, organizers simply noted that they need more money. However, a handful of organizers wrote that they want help in finding and accessing the funds.

"Assistance with grant applications (information about new opportunities)." (Newfoundland trad music)

"Encadrement pour développer des relations avec des commanditaires." [Coaching to develop relationships with sponsors.] (Quebecois dance and music)

"Information about funding and grant agencies." (contra dance)

Only half of the comments about needing more money listed how the organizers would use the money. In the majority of cases, it was for hiring talent. Comments ranged equally between paying for local talent (e.g., minimum guarantee, not for free), paying for away talent, paying for travel costs for specific initiatives (tours of schools), and bringing in mentors to teach (e.g., callers training).

"Financial support for a fiddle tour in all schools similar to the old [province name] school demonstrations." (Saskatchewan fiddle traditions)

"Financial support for local musicians." (English country dance)

A handful of organizers wanted help to cover the cost of their hall (e.g., municipal subsidy/discount), while a few others wanted seed funding for new projects, paying for staff, assistance with insurance, or for other special initiatives (e.g., to create new music/dance based on traditional styles).

HELP WITH PROMOTION

The second most common support/service that organizers wanted (two-fifths of question respondents) was help with topics relating to publicity and promotion. This isn't overly surprising considering that the largest challenge for organizers was around needing to increase attendance.

While most organizers didn't specify details regarding the type of help they wanted, a few ideas emerged as repeated themes. For instance, a handful of organizers wrote about wanting help with cross-promotion with similarly-minded organizations.

"Connecting with other similar communities to broaden our exposure to potential dancers." (morris dance)

"We believe that we have a lot to offer the traditional dance community here which is primarily Square Dance focused (nightly dances). We'd like to be able to cross-pollinate, but are finding it a hard community to liaise with." (contra dance)

Additionally, a small number of organizers wanted help learning about other specific types of publicity/advertising tools such as social media, website maintenance, how to develop an online presence more generally, and how to create ads and press releases.

A few organizers each wrote about wanting:

- government (local, provincial, national) support in promotion as well as tips on how to promote to government and schools;
- money for advertising;
- event listings, mostly in a local/regional context although one request for a national listing;
- help in learning how to engage youth;
- help in finding new members (e.g., ideas for local promotion) and/or how to engage community.

HELP WITH MORE COORDINATION AND NETWORKING WITHIN THE TDMS COMMUNITY

Over one quarter of question respondents identified a number of supports and services that relate to the need for networking, sharing of information, and coordination at an umbrella level. (Some of these ideas relate to promotion and, thus, are repeated from the previous section.)

A handful of organizers wanted support with cross-promotion. Additionally, another handful wanted help with partnering with similar groups, often on a more local level.

"We need to establish more partnerships within our community and beyond." (contra dance)

"Partner with organizations with like-minded goals." (folk fiddle)

However, other organizers were interested in developing connections beyond the local context, sometimes referring to the need for a coordinator role. For instance:

- three different morris groups want help organizing communication on a national or North American scale (e.g., newsletters; cross-Canada communication; N-American morris dance website);
- an international folk dance organizer wants help organizing national tours of dance teachers and musicians;

- a contra organizer wants help sharing best practices on ideas like advertising while another wants help connecting and networking other young organizers;
- a traditional song organizer/performer suggested a conference focused on artists of trad music, citing that trad music competes with a lot of other folk music at the current folk conferences;
- a Cape Breton square dance organizer wants outside ideas as they are a small community;
- organizers from trad song, morris, contra and English country dance traditions want event and/or talent listings.

The following quote seems to capture the interest of some of these organizers.

*"Having an umbrella organization that connects us to other similar groups."
(mixed arts organization that includes traditional music)*

HELP WITH TALENT AND RELATED TOPICS

Over one quarter of question respondents wrote about topics relating to talent. Most of these organizers wanted more money for talent (e.g., paying local talent currently playing for free; affording away talent; paying travel for fiddle competitors). A handful of organizers wanted help in organizing and/or funding training sessions for participants or local talent.

"Grants/assistance for bringing teachers, mentors." (world fiddle day local event)

Otherwise, individual organizers wanted help organizing national tours for talent, finding opportunities to perform, and having access to dance and/or music resources.

OTHER SUPPORTS/SERVICES OF INTEREST

INSURANCE

A small number of organizers stated that they want help with insurance, all of these being dance organizers (i.e., international folk, squares, English country dance, contra, and country dance). A few pointed out that insurance can be expensive. Only one organizer wrote specifically about talent insurance (country dance).

GOVERNMENT SUPPORT

A small number of organizers stated that they want help from government. A few organizers wanted direct financial support from the various levels of government (i.e., municipal; provincial; national) while others wanted recognition or other forms of support (e.g., publicity; discounted rental fees).

VENUE

A small number of organizers wanted help with venue/space issues. Most were looking for assistance in covering/lowering the cost of rental space. However, individual organizers also wanted help finding appropriate venues or help developing their own space.

OTHER COMMENTS

One to a few organizers raised other interests such as, but not limited to:

- staff/volunteer help;
- training on admin-type subjects (e.g., computers; board and coordinator roles such leadership and hiring performers);
- sharing resources among organizations (e.g., accounting; communications);
- etiquette resources;
- history/contextual resources;
- encouraging schools to incorporate traditions in their programs;
- a good source of morris bells.

Q30: TOPICS OF INTEREST TO LEARN ABOUT

The survey asked organizers to list up to three topics that they wanted to learn about to help strengthen their community/events. 39% of the 191 survey responses listed at least one topic (N=74). Response rate to this question may have been lower as it was somewhat similar to the previous question and was near the end of the survey. Only 14% of the respondents who answered this question provided three topics.

PUBLICITY

Over two-thirds of question respondents wrote that they want to learn about publicity-related topics, with the majority of those specifically mentioning social media. The survey question was biased as we listed social media as an example (the only one), likely prompting some of these responses. Still, whether prompted or not, it is a topic of interest to many organizers from a whole range of traditions and regions of the country.

"I want to learn about how to use social media to most effectively reach out to new participants." (Irish caidre)

"Using social media more effectively would be very helpful." (mixed traditional dance)

Other organizers want to learn how to more effectively advertise/publicize generally. This included a handful of organizers who specifically mentioned that they want "best practices", "better strategies", "best tools", and "effective methods" for publicity.

"Best tools to publicize and recruit." (morris dance)

"Effective methods of advertising to attract new dancers." (International folk dance)

Still, other ideas were mentioned by a few organizers including:

- website 'how tos';
- how to attract younger participants;
- how to develop CAN/US audiences in the Quebecois context;
- how to attract local audiences for a Celtic school that attracts national audiences;
- how to gain radio/television exposure.

FUNDING

The second most common topic of interest was funding mentioned by approximately a dozen organizers. Organizers wanted to learn about funding generally (i.e., identify more/better sources), how to attract sponsors/corporate donors, what grants are available and how to apply, and how to run donation campaigns.

"I'd like to learn more about what grants are available for traditional dances and the process of applying for them." (contra dance)

"How to find more and better funding?!" (morris dance)

"Grants for cultural promotion/preservation." (world fiddle day local event)

"Attracting sponsorships." (fiddle competition)

HOW TO CONVERT NEW AND RETAIN REGULAR PARTICIPANTS

A dozen organizers wrote that they want help in converting new people to regulars and to retain regular participants (e.g., how to keep their interest). These organizers were from morris teams, teaching (step dance/fiddle), and various social dance contexts.

"How to get brand new people/first time dancers to come back and fall in love with contra. Essentially - how to convert." (contra dance)

"How to make the dance and the community so great that dancers can't wait for the next dance." (contra dance)

"I would also like to develop "buy-in" of team-spirit for the long-term members to avert apathy and staleness." (morris dance)

OTHER TOPICS OF INTEREST

One to five organizers each mentioned the following topics:

- admin-related topics (i.e., how to incorporate; how to organize a participant database; skills in leading/participating in meetings; other leadership skills);
- support for callers (e.g., how to teach a beginner lesson; the nuances of calling for community dances);
- how to find and approach suitable venues for events;
- how to recruit, organize and acknowledge volunteers;
- school/teaching related topics (e.g., support for classroom teachers to teach the traditions in school; how to have programs as part of regular curriculum; a resource for non-classroom teachers to use in schools; how to keep students (children) motivated);
- networking possibilities (e.g., a list of events for performers to use; a list of similar organizers and what they are doing; networking with other groups generally; brainstorming sessions to support isolated groups);
- information and artifacts to 'strengthen the story of prairie dances';
- ideas on how to mix experienced and young participants;
- ideas on how to deal with difficult dancers;
- historical information on how popular various traditions were in the past as compared to now;
- better communication with indigenous communities for a trad folk festival;
- how to launch an exchange program with Scandinavian countries for a Scandi dance and music group.

Q31: INTEREST IN VARIOUS RESOURCES AND SUPPORTS

Survey participants were provided a list of 17 different resources/supports and were asked to rate how likely they or their organization would be to use those resources if they were specifically geared towards supporting their interests/types of activities. The rating scale was as follows:

- definitely yes;
- quite likely;
- somewhat likely;
- unlikely;
- definitely not;
- not applicable.

Two limitations were identified for this question. One is that there could be additional resources/supports which aren't listed but would be of interest to many organizers. The other limitation is that the results of this question do not include any of the 16 respondents who completed this question in French. This is because our translation of the categories for this one question weren't correct and thus made the respondents' selections invalid.

The figure on the following page focuses on survey respondents who expressed that they would definitely or quite likely use various resources.

The figure specifically excludes other categories (e.g., somewhat likely) in order to isolate which resources and supports would be most likely to be used.

Many resources were of great interest to participants. Those that were of interest to the most respondents included two relating to financial support:

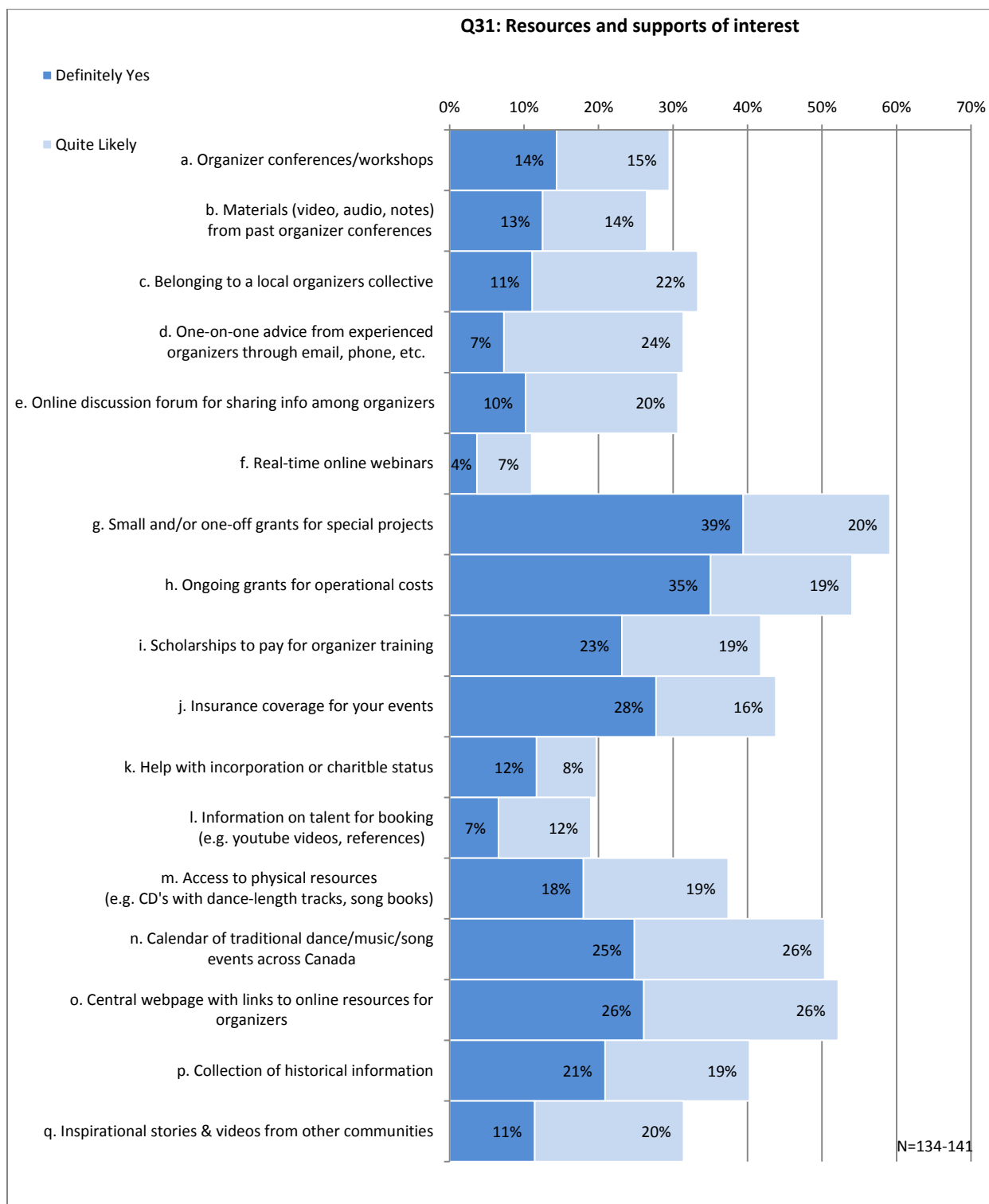
- 59% would definitely or likely use small and/or one-off grants for special project;
- 54% would definitely or likely use ongoing grants for operational support.

The other two resources of interest to the most participants were online resources:

- 52% would definitely or likely use a central website with links to online resources for organizers;
- 49% would definitely or likely use a calendar of traditional dance/music/song events across Canada.

Still, there were many other resources that were of great interest to at least 1/4 of participants, suggesting that there would be a worthwhile reason to offer these resources. These include, but are not limited to, belonging to a local organizers collective (33%), access to physical resources (e.g., CDs with dance length tracks; song books) (37%), a collection of historical information (40%), and insurance coverage for events (44%).

Topics that were least popular in terms of being of definite or likely use include help with incorporation and charitable status (20%), information on talent for booking (19%), and real-time online webinars (11%).



Q32: CANADIAN ORGANIZER'S USE OF CDSS

Organizers were asked what, if any of CDSS's programs, services, and resources they use relating to their work as an organizer. As part of the question, participants were encouraged to provide feedback on the services. 47% of survey participants provided a response (N=90).

Over half of the question respondents indicated that they do not use CDSS for organizer-related services. Many simply stated 'none' or 'not at the moment' while a handful pointed out that they did not previously know about CDSS.

"Pas encore utilisé mais devrait se faire." [Not yet but should be.] (Quebecois music and square dance)

"None. I was not aware of this organization." (Cape Breton step dance)

In addition, a few organizers (all contra or English country dance) noted that they do not see CDSS's services being relevant to Canadian or west-coast organizers.

"...CDSS is a great idea that has presented little or no practical applicability to our situation. We're hours by plane from the nearest large centers. I have been setting up dance series on the prairies here with the possibility of helping one in [province name]. I don't know that the CDSS has the interest or the resources to help us out here." (contra dance)

Approximately 60 survey participants identified using CDSS programs, services, or resources as an organizer. Some common supports they use include:

1. store resources (e.g., CDs; print material);
2. website;
3. camp and training at camp;
4. other in-person learning opportunities;
5. CDSS News and related.

A few organizers mentioned other resources. These resources are listed at the end of the section.

THE STORE

Approximately ten organizers wrote that they use the CDSS store. The vast majority of these respondents were English country dance organizers.

"3/4 of the materials I use to teach (dance instruction and tunes) are CDSS publications and I consider CDSS my #1 source for information." (English country dance)

THE WEBSITE

Approximately ten organizers wrote that they use the CDSS website.

"Online archives." (English country dance)

"A bit of the website although I find the information buried and hard to find." (contra dance)

CAMP AND TRAINING AT CAMP

A handful of respondents wrote that they had attended camp. A few mentioned camp in a general sense (i.e., not related to training) – these three respondents reflected on how camp shaped them personally. Additionally, a few respondents wrote about attending focused-training at camp such as the English Dance Leaders workshop week, the English Dance Teacher week, and English or contra musician courses.

"Attending summer family camp I am rejuvenated and get great ideas which I apply throughout the winter with my class." (English country dance)

OTHER IN-PERSON LEARNING OPPORTUNITIES

A handful of organizers wrote about attending non-camp learning opportunities. Almost all comments focused on the Puttin' On the Dance conference.

"[The POTD] conference inspired some ideas to get community support for the dances, including getting a small start-up grant and local young talent at break". ((mixed trad dance)

CDSS NEWS

A handful of respondents noted that they read the CDSS News.

"I read the magazine and there is always an article of interest". (mixed trad dance)

OTHER FORMS OF CDSS SUPPORT

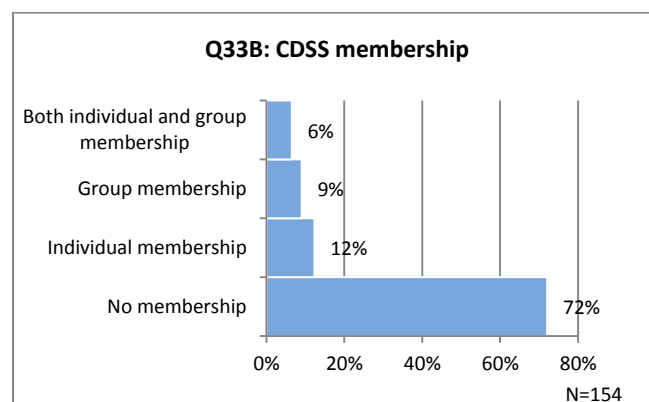
One to three organizers each mentioned the following topics: (Very few provided detailed comments.)

- grants;
- scholarships;
- the centennial tour;
- related list-serves;
- dance listing;
- staff support;
- callers insurance (past use when lived in the US).

Q33: CDSS MEMBERSHIP

Survey participants were asked whether they and/or their organization were members of the Country Dance and Song Society. 81% (N=154) answered this question leaving 19% for whom we do not know. We could assume that these organizers are not members but they may simply have ended the survey earlier or decided not to answer this question for whatever reason.

Of those who responded, 72% did not hold a CDSS membership while the other 28% were roughly split between individual members, group members, and both individual and group members.



Q34: THE POWER OF TRADITIONAL DANCE MUSIC AND SONG

Survey participants were asked the following question: "CDSS believes in the power of traditional dance, music and song to build community and transform lives – has that been your experience? How does traditional dance, music and song contribute to Canadian society?" 70% of survey participants (N=137) responded to this question, impressive as it was the second-last question in a comprehensive survey.

In presenting the question findings, we focused heavily on illustrative quotes rather than the relative frequency counts for the various themes. We did this because the particular quotes were not only helpful in highlighting the themes but have the additional benefit of providing inspiration for organizers who continue to do this work within their local contexts. These comments really get at why TDMS organizers continue to do the work they do.

Organizers identified many ways in which TDMS creates a positive impact. These included:

- developing community within the group;
- strengthening local community;
- strengthening the broader society;
- impacting individuals;
- having an innate positive value as a tradition unto itself.

A few other positive outcomes from TDMS were mentioned by organizers. These are also listed at the end of the section.

DEVELOPING COMMUNITY WITHIN THE GROUP

Dozens of organizers wrote about how TDMS activities create community, bring people together through shared experience, and help build relationships.

"Traditional music, song and dance contribute to a friendly atmosphere among participants and create a family of people who may be unrelated but share a common goal." (Alberta fiddle)

"I've seen people come together through music and dance again and again. Building community is my biggest goal..." (mixed trad music and dance)

TDMS' unique ability to bring people together was challenged by one participant who pointed out that many activities can play a similar role within society.

"...I don't feel like there's anything sacred about traditional music and dance that makes it better in this regard than a lot of other things. Anything that people can do together for fun is good for those people and the people who know them. I think this is equally true for ballroom dancing, kite flying, model railroading, rugby.... It's all about doing things together - face to face." (trad music)

However, a few organizers pointed out unique aspects of certain TDMS traditions that are particularly effective in building community. For instance, TDMS traditions often require people to come together in order for the tradition to be passed on and sometimes the structure of the tradition itself creates connection.

"Traditional music needs to be shared and passed on and so it brings people together." (Appalachian jam session)

"...There is something magical about moving together to music. It creates bonds between members..." (English country dance)

Organizers pointed out that TDMS activities often transcend differences including but not limited to religion, politics, ability, cultural heritage, and social class.

"It gives an opportunity for communities to come together and bond through dance, music and song. It allows many different individuals, with many different talent levels, from many different walks of life to bond over something that they hold in common - a love for tradition." (Ontario fiddle and step dance)

"I think it is a great hobby for people that really transcends factors such as age and social class...It has provided me with a chance to connect to new people who I wouldn't have met in my regular social or professional circles." (Appalachian jam session)

"Activité participative par excellence, où tous peuvent participer sans discrimination. Renforce l'esprit de groupe, permet de découvrir et connaître de nouvelles personnes, de développer des talents." [It's an activity where all can participate without discrimination. It strengthens the community feeling and allows you to meet new people and develop your talents.] (Quebecois dance and music)

"People can participate in dancing and feel accepted and close to their fellow dancers without having to negotiate politics or religion." (International folk dance)

For many, TDMS activities were also seen as key opportunities for individuals from different generations to socialize and develop connections.

"Great social activity for all ages; truly cross-generational..." (Newfoundland trad song and music)

"When an eighty year old tells me she hasn't had this much fun since childhood and a twenty-something snowboarder tells me it was more fun than fresh powder, at the same dance, I know I am changing lives. By bringing generations together, connecting people to their bodies, their community and their sense of play, through traditional music and dance, I've made the world a better place for a few hours in time." (Canadian prairie old-time square dance)

Some organizers stated that TDMS is one of the most successful ways to develop social connections and community.

"[C'est] difficile de créer davantage de lien social qu'en organisant une veillée de danse." [It's hard to create more social ties than by organizing an evening of dance.] (Quebecois dance)

"Our dances are the strongest form of community building I have seen, and I have been involved in the cultural event world for decades. Having people dance to live traditional music is intra-generational, and creates connections on so many (Saskatchewan fiddle and old-time square dance)

STRENGTHENING THE LOCAL COMMUNITY

A few organizers expressed concern about a general shift in local life experience away from having a sense of community, and related an interest in TDMS activities.

"Yes, my family's life has been enriched by exposure to all of these; we think about our community in a broad sense. I believe that there is less influence by traditional forms these days. I'm a teacher and see that the popular culture is much more pervasive and influential these days. There is not the same sense of community and communication either locally or beyond; it is all more fractured." (English country dance)

"Sixty years ago, dance and music played a big role in community life. Other than church, it was the glue that pulled and held the social community together. Now with TV and the internet, people connect with the world without leaving their home." (English country dance)

However, others wrote about the importance of organizing TDMS activities given the lack of other opportunities for community connection and local culture.

"Creating community in times where more and more community activities are eroding is very important to us." (Appalachian square dance)

"I think as we move more and more to social media, we're isolating ourselves from communities. Our dances provide an opportunity for individuals of all ages to come together and have fun, to touch, laugh, talk, make eye contact and enjoy music at the same time. The experience is physically and mentally stimulating. It can build new relationships, help to maintain current

relationships, build new skills and help to foster a better self-esteem. You can't go wrong !!!!!" (contra dance)

Yes -- it offers live, local, culture, something that is rarer and rarer all the time. (contra dance)

Related, a few organizers pointed out that their TDMS activity strengthens the broader community in which they live.

"...I feel like we are especially contributing to [name of city], which has a reputation of being an aloof city." (old-time square dance)

"Canadians who attend [name of dance weekend] appreciate having a contra dance weekend within their borders. It helps to increase awareness of contra dancing in Canada and represents the tradition internationally. This also strengthens local dance series by building the community." (contra dance weekend)

STRENGTHENING THE BROADER SOCIETY

Organizers wrote about the relevance of TDMS to society and to the power it has to impact society. For instance, some organizers noted that Canadian society has been built by the coming together of many different cultures and that sharing, valuing, and participating those traditions strengthens society.

"Canadian society is built around the history and traditions of many cultures, and the subsequent music and dance of these cultures. It is up to Canadians to share and grow these traditions." (trad fiddle and dance)

"...Canadian society has been formed over the centuries by many influences. When we share our traditional dance, music and song we learn about each other's culture and history which enriches us all. The more we share the more we can embrace each other's culture, beliefs and values..." (Irish ceili)

Others wrote more generally about how their TDMS activity creates a sense of togetherness and caring that is vital for a vibrant and healthy society.

"... Without this shared experience of Joy in music and dance we would not have a society - it becomes the glue that brings these people together every week and from this they express care and concern for one another. The delight in traditional dance, music and song is an expression of our Canadian Culture so I see this activity as vital to building common ground which is essential to any society that wants recognize our humanity and embrace external differences." (English country dance and other folk dance)

"...Anything that brings people together inclusively and with joy is good for society." (English country dance)

"It improves the people by showing them a different, welcoming, affectionate community. These people then contribute to the society in a better way." (contra dance)

Some also saw TDMS as a way to break down barriers within society and increase multicultural understanding and appreciation.

"I remember a whole host of songs, mostly Quebecois, but some English ones, too, from my childhood. To know those songs, to be able to sing them, is a really powerful way to bridge the divide caused by language politics." (contra dance)

"Enhances multiculturalism." (morris dance)

"It creates a forum for sharing culture through dance and the stories that become attached to dancing." (International folk dance)

"It fosters awareness of the many traditions within our multi-cultural community. It is fascinating to me how some of the traditional square and contra dance figures have spread through (or have developed spontaneously within) several seemingly separate cultures within Canada and the US." (contra dance)

Other individual comments stood out as interesting perspectives on how TDMS relates to Canadian society. For instance, the following organizer noted how TDMS is particularly important given the country's geographical as well as historical context.

"Traditions and culture are quite important aspects of life in Canada - particularly given the size of the country and range of different traditions throughout." (Newfoundland trad music)

Additionally, the following organizer pointed out that, from their perspective, Canadian society seems strongly connected to cultural heritage.

"My community is steeped in the Irish, English, Scottish and Quebecois communities, all in music dance and song. I couldn't imagine going several days without one or the other happening in profusion. We aren't necessarily typical of Canadian society, but Canadian society is definitely more closely entwined with the traditions than any other I have experienced." (Quebecois jam session)

IMPACT ON INDIVIDUALS

Organizers perceived TDMS activities as having a positive impact on individuals in many different ways. These included:

- supporting positive mental health;
- supporting a sense of positive personal identity;
- creating connections to personal heritage and histories;
- developing relationships;
- adding to physical and cognitive health;
- building skills and developing talents
- having fun and creating joy;
- overall transformative impact on individuals.

SUPPORTING POSITIVE MENTAL HEALTH

Some organizers wrote about how their TDMS activity had a positive impact on the mental health in a general sense while others wrote about how TDMS activities and communities help people through challenging parts of their lives.

"We ... see the physical, cognitive, mental and social benefits of dancing for our members" (morris dance)

"Je crois fermement au pouvoir de la danse, de la musique et de la chanson traditionnelle pour aider les gens à participer, à bouger, à oublier ses problèmes grâce à la joie de vivre que dégage cette activité." [I firmly believe in the power of dance, music and traditional song to help people participate, move, and forget about their problems through the joy of life that comes out of this activity.] (Quebecois trad dance)

"I believe that it is an oasis of sanity in this crazy world. When I feel despair about the way things are going, I am comforted by the fact that music, dance and song are there to give us a solid ground to stand on." (various traditional dance)

"...It is a great stress reliever and allows many to get through other traumatic instances in their life - loss of a loved one, loss of a job." (Alberta fiddle)

Additionally, one organizer pointed out TDMS activities get participants outside of the screen-focused world.

"...gets them out of the TV / On-Line world!" (English country dance)

SUPPORTING A SENSE OF POSITIVE PERSONAL IDENTITY

Organizers wrote about how TDMS activities contribute to an individual's sense of personal identity.

"Contributes to a sense of identity." (NFLD trad music)

"Elle contribue à sauvegarder notre identité." [It helps to safeguard our identity.] (Quebecois music and dance festival)

Associated with a sense of personal identity, organizers described how TDMS activities provide the opportunity for individuals to explore and discover 'their place in the world', 'what it means to be human', 'their strengths', 'their creativity', and that TDMS 'empowers individuals', helps them 'feel accepted' and 'builds confidence'.

"I feel that they help children - and others - to find their place in the world as well as their personal strength and sense of belonging by providing some historical and cultural context...." (Saskatchewan fiddle and dance)

"Traditional music and dance has brought us together in a beautiful way in celebrating what it means to be human, and relate to music and what it does to inspire us to move and connect." (contra and old-time square dance)

"... it provides an outlet for individuals to explore their creativity and their heritage." (Ontario fiddle and step dance)

"I am a passionate believer in the value of singing for community development and in the value of singing and hearing traditional folk songs. They carry our history and empower us to feel successful add sonnets because they are made to be sung by ordinary people." (trad song concerts)

The following comment was one of the more direct descriptions of TDMS's impact on personal identity – traditional dance transforming lives through building self-esteem and a sense of belonging for disadvantaged teenagers.

J'ai enseigné la danse à des élèves du secondaire en milieu défavorisé. Le pouvoir de la danse est fabuleux, les élèves avaient une bien meilleure estime d'eux-mêmes, une meilleure posture dans leur quotidien et leurs notes augmentaient dans toutes les matières. Certains de leurs enseignants venaient me voir pour me dire qu'ils étaient méconnaissables (en positif). De plus, la danse donne un très beau sentiment d'appartenance et aide à travailler en équipe. Tous ces éléments contribuent à une meilleure vie en société. [I taught dance to high school students in disadvantaged areas. The power of the dance is fabulous, the pupils had a much better self-esteem, a better posture in their daily life and their grades increased in all subjects. Some of their teachers came to tell me they were unrecognizable (positive). Moreover, the dance gives a very nice feeling of belonging and helps them to work in a team. All of these elements contribute to a better life in society.] (Quebecois trad dance troupe)

TDMS AS A WAY TO CONNECT TO PERSONAL HERITAGE AND HISTORIES

Organizers from a wide range of heritages wrote about the value of TDMS in connecting individuals to their personal histories and culture heritage.

"It's a large part of our life and we feel it's important to maintain these ties to our ancestry. It provides people with a sense of history, community and keeps one physically active." (Nordic dance)

Aboriginal organizers wrote about how their TDMS traditions help them connect to their culture, pass on their knowledge, and create a sense of pride.

"In the Northwest Territories, traditional drumming and dance is an integral part of all our first nations' cultures." (trad house concerts and ceilidhs)

"yes...we proudly represent our country and share stories of our experiences" (Ojibway dance and storytelling)

"... it's helped me to transfer traditional Indigenous knowledge in a fun and active way. It also helps me and my children/dancers/community to stay connected to my culture away from my homelands." (Métis jiggling)

A few organizers pointed out that TDMS traditions help newer immigrants create a sense of well-being, community and to integrate into their new home place.

"... The music and dance community is like a family, and particularly at a time when immigrants who have left family behind form a larger and larger segment of North American society, this kind of community and its support is vital to the social well-being of more and more people." (trad folk music concerts and contra dance)

"The two largest festivals in [city name] are [Greek festival] and [Lebanese festival]. Some of the most popular segments of those events are performances of traditional song and participatory traditional dance. I think both contribute to how well the Greek and Lebanese communities have integrated in [city name]; they are part of [city name] culture, but maintain their own distinct practices as well." (contra dance)

Additionally, organizers involved in long-standing Canadian traditions with European roots also wrote about their connection to their histories through TDMS.

"...I have much stronger connections with my Newfoundland and Celtic tradition since I have been a part of this community." (folk club)

"Ce sont nos racines. une expérience rassembleuse des communautés." [These are our roots. A unifying experience of communities.] (Quebecois trad music festival)

"It is such an important part of our cultural framework - it provides an outlet for individuals to explore their creativity and their heritage." (Ontario fiddle and step dance)

"... It is a celebration of who we are, where we've come from, and it can be passed down to the next generation in a participatory way that they will remember." (bluegrass and old time music)

DEVELOPING RELATIONSHIPS

As already outlined above, many organizers identified that their TDMS activity provides opportunities for building community. Related, this has a direct positive impact on individuals as the activity is a venue through which to develop and maintain relationships.

"Provides a place for people to gather, socialize, exercise, stay connected, make friends, join a caring community." (English country dance)

The following organizer found that their TDMS activities helped them get settled when they moved to a new city.

"... Basically the dance community here helped us root ourselves as folk musicians within the [city] and helped us from going stir crazy when we were here, without friend or family support...." (contra dance)

Another organizer pointed out that no matter what the traditional dance form, she was always among a wonderful community of individuals.

"Dance has transformed my life. I do [English country dance], contra, Irish set dance and International folk dance. Will start modern square dancing next year. Has put me into a wonderful community of fellow dancers, no matter the type of dance...." (various forms of dance)

And, a few organizers including the following, pointed out the power of TDMS in creating a place for not building friendships, but also romantic relationships and long-term partnerships.

"The #1 affirmation I feel as a long-time organizer is the number of marriages, relationships, children that have been created because of these dances. Nothing is more fundamental or worthwhile." (contra dance)

PHYSICAL AND COGNITIVE HEALTH

Many traditional dance organizers noted that their particular tradition promotes physical and cognitive well bring. (No music or song organizers made this connection.)

"Our club provides an opportunity for all community members to engage in an activity which stimulates the mind and provides exercise in a fun and social setting." (English country dance)

"Dance is a life skill that is lacking in school programs. Having affordable access for ALL ages is important not only for the physical benefits but also for a social connection." (clogging)

"Encouraging low-impact exercise - particularly among seniors" (modern Western squares and round dance)

"Ces activités traditionnelles peuvent aider à améliorer la qualité de vie par la mémoire des danses, musiques et chansons aussi par la forme physique en les pratiquants." [These traditional activities can help improve one's quality of life through remembering dances, music, and song as well as through physical fitness.] (Quebecois trad music, song, and dance)

Additionally, one organizer wrote that participating in traditional dance likely lessens the demands on the public health system.

"... It probably lessens demands on the public health services because of the physical and social wellbeing created by the weekly activity." (English country dance)

BUILDING SKILLS AND DEVELOPING TALENTS

A few participants wrote that TDMS are a positive way to develop skills and talents.

"The experience is physically and mentally stimulating. It can ...build new skills and help to foster a better self-esteem." (contra dance)

HAVING FUN AND CREATING JOY

Organizers wrote that TDMS activities are loved by participants and that they bring fun and joy into people's lives.

"People love to dance." (bluegrass and old-time music and dance)

"Our music and song and dance is uplifting, happy, brings people together and affects people lives positively." (Cape Breton square dance)

OVERALL TRANSFORMATIVE IMPACT ON INDIVIDUALS

Some organizers wrote about the overall transformative impact of their respective TDMS tradition. Below are a few illustrative comments:

"...Dance has been central throughout my life and I couldn't imagine life without it..." (English country dance)

"...It's incredibly true to say it has changed all our lives." (nautical song group)

"As a dancer, caller, choreographer, and organizer, our [English country dance] group is my primary source for social, physical, musical, and creative euphoria." (English country dance)

THE VALUE OF TDMS TRADITIONS UNTO THEMSELVES

In addition to the impact of TDMS on individuals, communities, and society, some organizers wrote about the innate value of maintaining, practicing, sharing and/or celebrating TDMS.

"...preserving important traditions and heritage." (community and contra dance)

"...It helps keep our ancestral voices vibrant and current and honours our history and antecedents." (morris dance)

However, there was a warning from one young organizer who pointed out that younger generations need to take responsibility for carrying on those traditions that they value.

"Many of us grew up in that community and thought it would naturally persist - so many 2nd generation folks didn't engage too deeply with participation or taking on leadership roles...hopefully with the right effort and energy we can keep things alive." (morris dance)

OTHER IMPACTS OF TRADITIONAL DANCE MUSIC AND SONG

A few additional benefits were mentioned by one or two organizers. These included positive economic impacts for regions with strong TDMS histories as well as personal benefits of travel experience for TDMS performers.

Q35: FINAL COMMENTS ON THE SURVEY AND CDSS

34% (N=64) of survey participants provided a response to the last open-ended question on the survey which asked for final comments regarding their organizations, the survey, or related topics.

Almost half of the comments expressed appreciation for organizing the survey and/or asking for their input.

"Thank you for undertaking [the survey] - it is a huge task and much appreciated!" (morris dance)

"Thank you for your kind interest in Canada." (fiddle competition)

"Thank you for this opportunity to share with you. While organizing the Ceilis takes time and effort it brings our group a lot of joy when we see our participants enjoy themselves and come back for more." (Irish dance)

A dozen organizers had constructive/critical feedback about the survey. For instance, a few respondents pointed out particular issues with one or two questions, while a few others noted that it took them longer than expected to complete the survey. Additionally, a few organizers pointed out that certain questions weren't applicable to them given their particular context.

"I'm glad I spent the time doing this but it took a bit longer (at least an hour) since I don't think of these things every day - time was needed to consider good questions but thanks for asking!" (English country dance)

"We would probably considered fairly insular in our scope and outreach, so a lot of categories in this survey pertain to matters beyond our immediate vision". (folk/trad music community group)

A handful of organizers stated that they want to learn about the results of the survey and to remain connected regarding future developments.

"Thank you for providing this survey. I'm glad to be able to take part and I would love to be more involved in the future... I'm excited to look at the website and hopefully meet other traditional dance/music instructors!" (fiddle/step dance instructor)

"Keep in touch." (fiddle society)

"I hope this survey will result in a relationship that will be valuable to both parties." (Cape Breton square dance)

A few organizers were cynical about the outcomes, pointing out that there hasn't been enough support in Canada in the past, or that they hope this project doesn't result in them having to pay for something.

A handful of organizers specifically commented on CDSS's efforts with this project.

"I am excited that CDSS will have a more solid footing in Canada." (English country dance)

"I think it is a great idea to do this survey, and I will look forward to hearing the results. As with most things, we are stronger together and I can imagine benefits to being part of a larger umbrella organization. Thanks for doing this!" (morris dance)

A handful of organizers noted that either they themselves or many other organizers don't know about CDSS and the services CDSS offers.

"J'aimerais connaître les avantages d'être membre de votre organisation." [I would like to know more about the advantages of being a member of your organization.] (Quebecois dance troupe)

"I've never heard of the group until now, but I'm hoping that I will be able to check it out!" (bagpipe/Scottish culture)

"But could you give us idea about what services you offer in Canada?" (Quebecois trad jam session)

5. ONLINE QUESTIONNAIRE

Below is the text from the online survey.

PAGE 1: SURVEY OF CANADIAN ORGANIZERS IN TRADITIONAL DANCE, MUSIC AND SONG

Welcome!

Pour la version Française cliquez ici.

Are you passionate about some form of traditional dance, music, and/or song and help organize or lead events in that tradition (e.g. house concerts, public dances, trad music/song circles, lessons, etc.)?

If yes, please keep reading as we want to hear from you!

The Country Dance and Song Society is reaching out to local organizers in Canada because we believe YOU are vital to creating thriving and resilient communities throughout the country.

We want to know: What you are organizing? What challenges do you face? What immediate needs do you have? What are your ideas for growing your community/activities? What support/connections would help you in the work you do? Based on what we learn from you and other organizers, CDSS will work with partners to add to the services and supports we already provide, many of which are free or at very little cost. Additionally, a report of the findings will be shared with anyone who is interested.

If you want to know more about the survey (e.g. why participate, what traditions are included, etc.) [click here](#).

The survey will take between **15-20 minutes** to complete.

It is open until **Thursday, November 17, 2016**.

Please note: This is **NOT** an anonymous survey – by participating you agree to giving CDSS staff access to your name and organization. This is so that we can follow up when, for instance, we hear of a particularly great idea that we want to see if that participant is willing to have shared. However, data released to the public will be aggregated and we will not share specific information or quotes linked to your name or organization unless we ask first.

Most of the questions in the survey are not mandatory but we'd appreciate your comments on all that apply to you. It is your input that will shape the work that we and others do. Finally, if you are willing, please share the survey with other local traditional dance, music, and/or song organizers in your area. As you know, connections within our traditions are often by word-of-mouth.

We look forward to hearing from you by November 17th!

Emily Addison & Sarah Pilzer
The CDSS 2016 Canadian Initiative

PAGE 2: BASICS ABOUT YOU AND YOUR ORGANIZATION

1. Contact Information

Name: _____

City/town/Community: _____

Email address: _____

2. Province or Territory: [COMBO BOX DROP DOWN]

- | | | |
|---------------------------|-------------------------|------------------------|
| • Alberta | • Northwest Territories | • Prince Edward Island |
| • British Columbia | • Nova Scotia | • Quebec |
| • Manitoba | • Nunavut | • Saskatchewan |
| • New Brunswick | • Ontario | • Yukon |
| • Newfoundland & Labrador | | |

3. Age (optional) _____

4. Name of Group/Organization (if applicable)_____

5. Website of Group/Organization (if applicable)_____

6. Which best describes your group? [COMBO BOX DROP DOWN]

- A volunteer group/individual that is NOT officially incorporated
- Incorporated non-profit group WITHOUT charitable status
- Incorporated non-profit group WITH charitable status
- For-profit business, whether incorporated or not
- Other (please specify)_____

7. Are your events organized by [CHECK BOXES]

- Just you
- 2-3 people (e.g. small committee)
- A larger committee or group
- Other (please specify)_____

8. What is your specific role within your organization?

e.g., president, talent booker, treasurer, performer, do all, etc. _____

9. How long have you (personally, rather than your group) been organizing traditional dance, music, and/or song? [RADIO BUTTONS]

- Less than one year
- 1-4 years
- 5-10 years
- More than 10 years

10: Choose what you consider your organization's primarily activity. Is it? [GRID OF CHECK BOXES]

- | | |
|---|-----------------|
| • Participatory (e.g., where community members can join in) | • Dance-focused |
| • Performance (e.g., display, show) | • Music-focused |
| • Teaching (e.g., classroom lessons) | • Song-focused |

Other (please specify):_____

PAGE 3: DESCRIPTION OF YOUR GROUP'S ACTIVITIES

The next few questions ask you to describe the types of activities/events your group organizes. Your answers will help us put your other comments into context.

For questions 11-15 please choose up to three of your most common activities to describe. You may list additional activities, if desired, in question 16.

11. Please describe the tradition/type of each activity.

e.g. contra or English social dance, metis step-dancing, maritime song circle, old-time jam session, community dance band, Quebecois square dance, morris performance, weekend fiddle camp, etc.

Activity 1 _____

Activity 2 _____

Activity 3 _____

12. How often does each event occur? [FOR EACH OF ACTIVITY 1, 2, and 3 – COMBO BOX DROP DOWN]

- 1 or more times a week
- 2 times a month
- Once a month
- 6-11 times a year
- 2-5 times a year
- Once a year

Other (please specify):_____

•

13. On average, approximately how many attendees participate in each activity?

Activity 1 _____

Activity 2 _____

Activity 3 _____

14. How would you describe each activity in terms of success? [FOR EACH OF ACTIVITY 1, 2, and 3 – COMBO BOX DROP DOWN]

- Thriving
- Stable
- Struggling

15. Any other information you'd like to share of these activities?

Activity 1 _____

Activity 2 _____

Activity 3 _____

16. Please very briefly list any other types of activities/events you group is involved in beyond those previously described.

17. Has your organization done or are you considering doing any work in public schools regarding traditional dance, music or song? [RADIO BUTTONS]

- Yes
- No

18. If yes, please describe the schools activities. _____

PAGE 4: YOUR ORGANIZATION'S SUCCESSES AND CHALLENGES

19. What are your organization and/or community's strengths? _____

i.e. What do you do well? Please include any key factors that helped you develop these strengths.

20. Are there any initiatives of which you are particularly proud? _____

Please briefly describe.

21. What new ideas have you thought of for growing your activities/events/community but haven't yet tried? _____

22. How well does your organization operate as compared to your expectations? [SLIDING SCALE BAR with 'Falls Short' on far left, 'Meets' in centre, and 'Exceeds' on far right]

24. To what degree is your organization currently facing each of these challenges/concerns? [GRID of RADIO BUTTONS, where can select only one for each concern. The scale is: Major concern, medium concern, minor concern, not a concern, not applicable]

- Need more organizers
- Committee/Board functioning
- Need more volunteers
- Lack of volunteer knowledge/expertise
- Not enough money
- Issues around managing money (e.g. keeping books, filing taxes)
- Fundraising/grants
- How community members treat each other (e.g. welcoming vs. exclusive)
- Issues with individual people
- Participant ability level
- Aging population
- Need more participants/attendees
- Attracting new people
- Retaining regular participation/attendance
- Publicity (e.g. website, posters)
- Lack of access to talent
- Talent ability level
- Talent travel issues
- Venue/space rental cost is too high
- Space is not appropriate
- Liability insurance
- Incorporation
- Tax filing

25. Select three of your biggest challenges/concerns, list them here with a few details about each.

e.g. why is this an issue, how is it impacting you

Challenge 1 _____

Challenge 2 _____

Challenge 3 _____

26. Any other challenges you wish to comment on? _____

27. We want to ask particularly about Canada-US cross-border issues. If you (as an individual) or your organization is experiencing issues engaging with the US on matters of traditional dance music and song, please list those issues here. _____

PAGE 5: SUPPORTS, SERVICES AND CONNECTIONS

28. What support (if any) do you receive from umbrella organizations?

Name of Organization(s) _____

Type of support (e.g. financial, cross-promotion, training, etc.) _____

Types of activities that are supported (e.g. social dances, performances, song circles, etc.) _____

29. What additional supports/services would be helpful to you/your organization that you do not already receive?

Support 1 _____

Support 2 _____

Support 3 _____

30. What topics (if any) would you want to learn about that will help strengthen your community/events?

e.g. I want to learn about how to use social media to most effectively reach out to new participants

Topic 1 _____

Topic 2 _____

Topic 3 _____

31. How likely are you to you or your organizations to use the following resources & supports if they were specifically geared towards supporting your interests/types of activities? [GRID of RADIO BUTTONS, where can select only one for each resource. The scale is: Definitely Yes; Quite Likely; Somewhat Likely; Unlikely; Definitely Not]

- Organizer conferences/workshops
- Materials (video, audio, notes) from past organizer conferences
- Belonging to a local organizers collective
- One-on-one advice from experienced organizers through email, phone, etc.
- Online discussion forum for sharing info among organizers
- Real-time online webinars
- Small and/or one-off grants for special projects
- Ongoing grants for operational costs
- Scholarships to pay for organizer training
- Insurance coverage for your events
- Help with incorporation or charitable status
- Information on talent for booking (e.g. youtube videos, references)
- Access to physical resources (e.g. CD's with dance-length tracks, song books)
- Calendar of traditional dance/music/song events across Canada
- Central webpage with links to online resources for organizers
- Collection of historical information
- Inspirational stories & videos from other communities

32. What (if any) of CDSS' programs, services, and resources do you use relating to your work as an organizer? _____

Please provide any feedback you wish about these services.

33. Are you and/or is your organization a member of CDSS? [CHECK BOXES]

- Neither me nor my organization are members
- Yes, I'm a member
- Yes, my organization is a member

34. CDSS believes in the power of traditional dance, music and song to build community and transform lives – has that been your experience? How does traditional dance, music and song contribute to Canadian society? _____

35. Any other final comments about organizing, this survey, or related topics? _____