





DTRC has a unique and invaluable place in the national dance community; there is no other organization that addresses the specific transition-based needs of professional dancers. This means that dancers from all corners of the country, practicing all genres of dance, and at varying career stages, look to us for support. To truly understand and address their diverse needs, we must engage in outreach and consultation efforts on an ongoing basis. This on-the-ground presence is particularly vital within the rapidly changing dance milieu we have witnessed in recent years.

In 2009/10, we redoubled our outreach and consultation efforts, holding focus groups and individual meetings with geographically and stylistically diverse dancers all across Canada. Each engagement provided an opportunity to discuss important transition issues, broadening our understanding of the multiplicity of transitions dancers face throughout their careers.

As part of our ongoing consultation process, the DTRC supports formal research in specific sectors of the dance milieu. In 2009/10 this included an assessment of the needs of Canada's senior artists and a preliminary study into the current challenges faced by mid-career dancers.

To support our communication and outreach efforts, we also began work on a new interactive, resource-rich website and a state-of-the-art database. The website will allow us to provide timely information and

resources to dancers in Canada and across the globe, and our database will ensure we have a detailed understanding of our stakeholders.

We have continued to expand and refine our programming in recent years to reflect the changes in the dance milieu and remain responsive to the dancers we serve. We saw a strong interest in the newly established Career Exploration Grant in 2009/10, and we continued to work with Canadian universities to develop a flexible undergraduate program specifically for professional dancers. Both these initiatives are designed to enable currently performing dancers to "test the waters" of a career or field of study, so they will be prepared for future transitions.

The DTRC is cognisant of its fiscal responsibility to its members, donors and public funders. Over 75% of our budget is directed to programs and services and much of that funding comes to us through our fundraising efforts. Although 2009/10 presented challenging economic times, we successfully raised over \$200,000 from our private sector supporters.

As always, we were most proud of the successes of our dancers in 2009/10. Their achievements on and off the stage continue to inspire us everyday and make our work a joy. We are extremely grateful to our Board, staff, Advisory Council, Artistic Resource Committee and volunteers for their stalwart work on our behalf; and to the Department of Canadian Heritage, federal and provincial funders, foundations, corporations, affiliated dance companies and our many loyal individual donors for their vital support.

*Amanda Hancox*

Amanda Hancox, Executive Director

Garry Neil, Board Chair

# Helping Dancers Every Step of the Way

The DTRC's mandate is to help dancers make necessary transitions into, within, and from professional performing careers. We work with dancers on an individual basis, providing compassionate support and practical services so they can reach their potential throughout their dance careers and after retirement from performance.





## Understanding our Community

In the past few years, the dance milieu has undergone considerable change and growth. To understand these changes and their impact on the professional dancers we serve, we expanded our research, communication and outreach efforts in our 2009/10 year.

In the fall of 2009, our Executive Director, Amanda Hancox, travelled to dance communities across the country to meet with dancers, community leaders, regional arts councils and government officials. These meetings were an excellent opportunity to learn about individual experiences and the particular challenges and opportunities faced by diverse geographic communities.

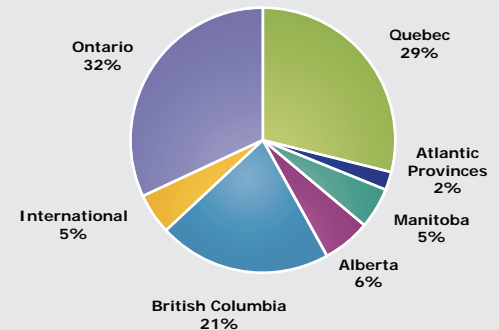
We also held a number of roundtable talks with dancers from diverse genres, including musical theatre, ballet, Middle Eastern, Southeast Asian, urban and contemporary dance, and engaged in more specific focus groups with emerging and mid-career artists and with professional hip hop dancers.

The DTRC continued to be the lead organization in the collaborative, multi-disciplinary Senior Artists' Research Project

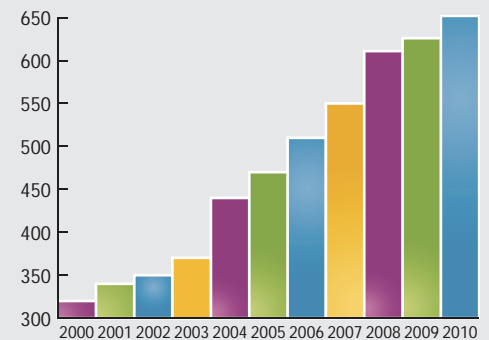
(SARP). In 2009/10, Hill Strategies Research completed its two-part research into the needs of artists over 65. The first part of the study involved research into services for senior artists in other countries; and the second part involved an in-depth national survey of Canadian senior artists along with town hall discussions across the country. The results of this research will be used to develop resources, programs and services for this country's older artists.

Mid-career dancers were also identified as a group with specific and pressing needs. In 2009/10, the DTRC supported 'Stuck in the Middle', an exploration into the specific circumstances and work life of mid-career independent dance artists. While the focus of the study was on Toronto-based contemporary artists, there is evidence to suggest that the situation is similar across the country. This research will help us in the development of our transition programs.

### MEMBERSHIP BY REGION



### MEMBERSHIP GROWTH 2000-2010



### MEMBERSHIP

At the end of August 2010, there were 652 members across the country, an increase of nearly 100% in the past 10 years. With members from Victoria to Whitehorse to St. John's, practicing everything from ballet to aerial dance to contemporary Aboriginal dance, DTRC membership has grown to reflect the richness of Canada's professional dance community.

As we continue to spread our message to professional dancers across the country, and educate young, pre-professional and emerging dance artists about a career in dance, we look forward to a continued growth in membership.

Above (left to right): Ishwarya Chaitanya, photo by Rukmini Vijayakumar; Natasha Massicotte in Ballet Flamenco Arte de Espana's *Azafran Or Rouge*, photo by Hervé Leblay.

## Guiding Young Dancers into Professional Careers



Through *on the MOVE/danse TRANSIT*, *DT-Bis!* and *on the MOVE-First Steps*, the DTRC educates young dancers about the realities of a professional dance career, helping them build vital transferable skills and connecting them with their networks of communication and support.

In 2009/10, more than 450 graduating dance students and

emerging dance artists attended the *on the MOVE/danse TRANSIT* career planning and networking conference in eight cities across Canada: Vancouver, Calgary, Winnipeg, Toronto, Montreal, Halifax and, for the first time, Surrey and Edmonton. This represents a tremendous five-year growth, both in terms of participating cities and participating dancers.

As a follow-up to Montreal's *danse TRANSIT* conference, the DTRC continued to offer *DT-Bis!* workshops to the vibrant dance communities in Montreal and Quebec City. This year's *DT-Bis!* series covered important topics such as how to establish a collective or dance company, and entrepreneurship in dance.

The second annual *on the MOVE-First Steps* was held in Halifax in June. *First Steps* educates high school-aged dance students and their parents about career possibilities in dance and about the support organizations that promote the health, vitality and viability of dance in Canada.

Generous project support from the Canada Council, the Ontario Arts Council and BMO Financial Group, along with the contributions of many other national and regional sponsors, makes *on the MOVE/danse TRANSIT*, *DT-Bis!* and *on the MOVE-First Steps* possible, and allows us to offer these vital learning opportunities to dancers free of charge.

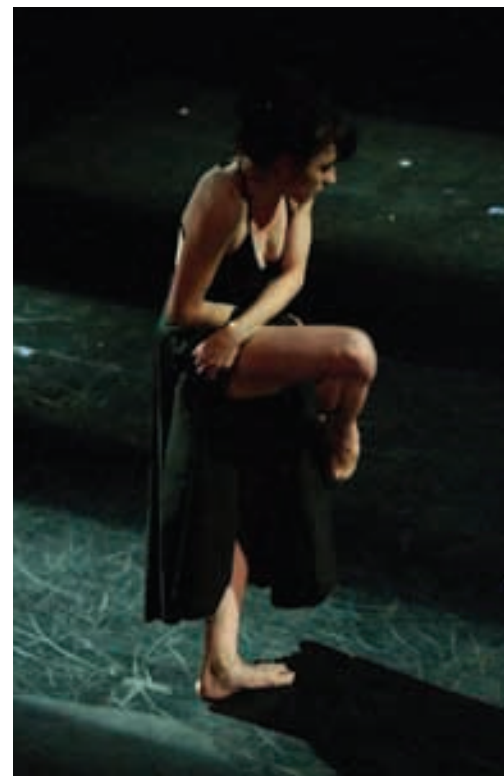
## Giving Mid-Career Dancers Tools to Succeed

Moving to new cities, changing companies, starting a family, or establishing a dance collective† these are just a few of the transitions professional dancers may make during their careers. Our combined program of counselling, skills training, and financial support helps dancers successfully prepare for, and manage, these mid-career transitions, while preparing in advance for a second career.

### COUNSELLING

In 2009/10, the DTRC provided over 600 hours of career, personal, academic, financial and legal counselling services, totalling \$42,399.

Above: Young dancers attend *on the MOVE*, photo by Andréa de Keijzer. Right: Lucy Rupert in *The Abecedarian*, photo by Walter Lai.



## DTRC Counselling Helps Dancer Balance Motherhood with a Dance Career

*The DTRC helped me immensely in the very short planning period before my pregnancy and offered continued support through the pregnancy with career counselling.*

*I was able to envision my life as a pregnant dancer and beyond as a dancer/mommie, to see the skills and innate qualities that would ease this transition and enable me to dance and create as much as I craved in the new phase of my life.*

*The counsellor I saw really showed me all the resources I already had with a holistic uncompartimentalized approach; I was able to leap into the new roles metaphorically and literally (performing in various ways until three weeks before my baby was born, and starting a new creative process just 2 months after)!*

† Lucy Rupert,  
Independent contemporary dancer

### SKILLS GRANTS

This year, the DTRC distributed nearly \$29,000 in skills grant funding to help dancers develop skills transferable to any career. Popular uses of the grant include second languages, pre-requisite courses for college or university admission, business and computer studies, driver education, and first aid/CPR.

### CAREER EXPLORATION GRANTS

Only one year after its inception, the Career Exploration Grant attracted a lot of interest from DTRC members. Nearly \$11,300 was given to help dancers explore second career options through a preliminary course or apprenticeship in any field of interest. This represents a 68% increase over the amount distributed in 2008/09, the first year of the grant.

### PROFESSIONAL DEVELOPMENT WORKSHOPS

In 2009/10, the DTRC offered workshops in stress management, grant writing, money management,

taxes, business models for artists, nutrition, and legal and transitional issues surrounding an international dance career.

### B.A. STUDY OPPORTUNITIES FOR PERFORMING DANCERS

To help dancers study and earn university credits while still dancing, the DTRC, in partnership with Ryerson University and the National Ballet of Canada, continued to work on establishing the first degree credit program for working professional dancers in Canada. In September 2010, a pilot project will begin, on-site at the National Ballet of Canada in Toronto. If the pilot course goes well, Ryerson will offer courses by this means on a regular and formal basis. It is hoped that the Ryerson experience will be a model for other Canadian universities. Discussions have already begun between the DTRC and British Columbia's Simon Fraser University.

## Helping Dancers Move into New Careers

In Canada, the average age at which a dancer leaves performance is 35, but circumstances can force dancers to move into second careers even earlier than that. Leaving the dance world can be jarring for dancers who have dedicated their entire lives to the pursuit of excellence in their chosen field.

DTRC retraining grants help dancers manage the financial burden associated with retraining, while

counselling helps dancers cope with a shift in identity and community. Through these programs, dancers have the knowledge, confidence and support they need to pursue second careers that are rewarding and use their transferable skills in a meaningful way.

Right: Jennifer Fournier, former principal dancer with the National Ballet of Canada, is now studying international relations at the University of Toronto with financial support and academic counselling provided by the DTRC.



### RETRAINING GRANTS

This year, the DTRC provided over \$310,000 in retraining and subsistence grants to dancers pursuing parallel or second careers. In total, 111 grants were awarded.

### INVESTING IN EXCELLENCE

In a world where creative capital is a highly valued commodity,

investing in a dancer's future makes sense. Since 1985, thousands of dancers have made inspired and productive new beginnings with the DTRC's support. Through their commitment, dedication and artistry, they have excelled both as dancers and now as doctors, journalists, teachers, engineers, business executives, film producers and more.



## Dancer Uses Her Knowledge of the Human Body to Help Others

*I knew that the road to becoming a dancer was going to be extremely challenging and highly competitive, but I didn't expect that the journey to becoming a physiotherapist would take equal strength and determination. I still loved dancing and had doubts about leaving the dance profession. I did two years of part-time courses to get my pre-requisites for a Masters of Physiotherapy degree before I could even apply for the program or apply for financial assistance. What helped me most during this time was reading about people in even more difficult situations who persevered and succeeded.*

*The DTRC supported my retraining with an FTS-I Grant the first year of my program and a Peter F. Bronfman Award the second year of my program. The award was a vote of confidence and helped me as much psychologically as financially.*

*Currently, I'm working 26 hours a week, raising my two-year-old son and doing dance class a couple of times a week. Recently I started choreographing a contemporary piece for a friend's school. I'm enjoying the balance I've now established in my life. I have a career that allows the possibility for limitless learning, flexible hours, and job security, I have a wonderful family, and I still get to enjoy dance through my recreational classes.*

*Looking back, the transition was tough, but the payback is beyond measure.*

† Rhonda Cooper, Physiotherapist



## Outreach Through Technology

As the organizational "face" to millions of people worldwide, the DTRC's website has tremendous potential to raise public profile, build relationships, deliver services more efficiently, and improve fundraising capacity and support. In 2009/10, the DTRC undertook a massive redesign of its web presence and online communications strategies.

The DTRC also began upgrading its database system in 2009/10. As the record source for membership, grants and counselling, the database is a vital tool for the organization. The redesign will enable us to increase the type and sophistication of data collected, better analyze this data, prepare reports, predict trends, and run the organization smoothly across the country.

# Development & Fundraising

## OVERVIEW

Funders within the public and private sector recognize the value of investing in the DTRC. Their support directly helps dancers successfully manage transition, and channel their incredible determination, creativity and desire for excellence into a vast variety of second careers.

In 2009/10, the DTRC's core public funding continued to come from the Department of Canadian Heritage through the Canada Arts Training Fund (CATF). CATF's significant support provides the DTRC with stability and stimulus for further growth. The DTRC also continued to engage strong partnerships from other areas of the public sector, particularly the Ontario Arts Council (operating funding), the Canada Council for the Arts (*on the MOVE/danse TRANSIT*), and the Ontario Trillium Foundation (Senior Artists' Research Project). Within the private sector, individual donors, foundations, and corporations continued to champion our cause and show their support.

We are sincerely grateful for all the support we receive and look forward to forging new partnerships with organizations and individuals who believe in our organization and the importance of our work.

## BUY A BRICK-PHASE II

In 2009/10, the DTRC launched Phase II of its *Buy a Brick, Build a Future* campaign. The campaign honours dancers, donors, and individuals who have made a significant contribution to dance in Canada and celebrates their continued commitment to the art form. Every gift made to *Buy a Brick, Build a Future* directly supports the educational, counselling, and retraining needs of dancers in transition.



Stephana Arnold in Jean Grand-Maitre's *Carmen*, photo by David Cooper.



In 2009/10, 51 new bricks were added to the stunning Wall of Honour in the DTRC's national office, and 34 new donors made a contribution to the Centre through this campaign.

To celebrate the honourees and thank all those involved in *Buy a Brick, Build a Future*, the DTRC held a special reception on International Dance Day, April 29th. The event was hosted by renowned dancer and DTRC Board member Rex Harrington. Guests were treated to the golden tones of musical theatre performer Mandy Rushton, and the fiery Flamenco steps of Susan Walker, both DTRC members. In a heartfelt speech, DTRC alumnus Timothy Spain shared his passion for dance and his reasons for giving back to the DTRC by contributing to the campaign. Phase III of *Buy a Brick, Build a Future* is set to launch in the Spring of 2011.



### BOARD DEVELOPMENT

DTRC Board members are leaders in their respective fields and bring great wisdom, experience and passion to their work at the Centre. This year, the DTRC leveraged this extensive pool of knowledge by holding a Board-led strategic planning session across all levels of the organization. The full-day think tank was facilitated by Leslie Parrot, a communications and organizational development expert, who generously donated her time to this endeavour.

### MEET DTRC'S NEWEST BOARD MEMEBER

This year, the DTRC welcomed marketing, communications and government relations specialist Carole Beaulieu to the Board. Carole is the Associate Vice-President, University Relations for OCAD University. Carole led the Marketing and Development department of Canada's National Ballet School for eight years and was a key strategist in the successful development of their new award-winning facilities located on Jarvis Street in Toronto. She was the Chief of Staff to the Ministers of Culture and Community and Social Services in Ontario, and also worked with Manulife Financial to rebrand their national philanthropy programs. We are thrilled to have her expertise on our Board of Directors.

### DANCE COMMUNITY SUPPORT

We are always proud of the support we receive from the dance community. Although they face their own financial challenges, these individuals and organizations continue to make donations of time, talents and funds to the DTRC. This year, to present a few examples, Winnipeg's Contemporary Dancers donated a portion of the proceeds from their *On the Road* performances in Toronto; Vancouver's Shine Dance Festival named the DTRC its "Charity of Choice"; and Ainslie Cyopik, a former professional dancer turned dancewear entrepreneur, gave generously to the *on the MOVE/danse TRANSIT* program.



*As one who has been a professional dancer and has gone through the transition to a new career, I know first hand the value of the Dancer Transition Resource Centre. And I believe that if you are a person who loves dance and values education, you could not find a better way to support dance and dancers than to donate to this program.*

— Erin Richardson,  
Veterinary Technician

## Partnerships



To maintain the health and vitality of Canada's artistic community, collaboration is vital. Sharing ideas, knowledge and resources fosters a larger vision for the community as a whole and helps dance organizations fulfill their individual mandates.

While major projects such as *on the MOVE/ danse TRANSIT* and the Senior Artists' Research Project (SARP) involve partnerships with multiple organizations, the DTRC also partners with organizations on a one-to-one basis to meet the needs of the dance community. In 2009/10, our partners included Actra Fraternal Benefit Society, Actsafe, Artists' Legal Outreach, L'observatoire de la culture, the National Ballet of Canada and Ryerson University as well as many provincial dance service organizations.

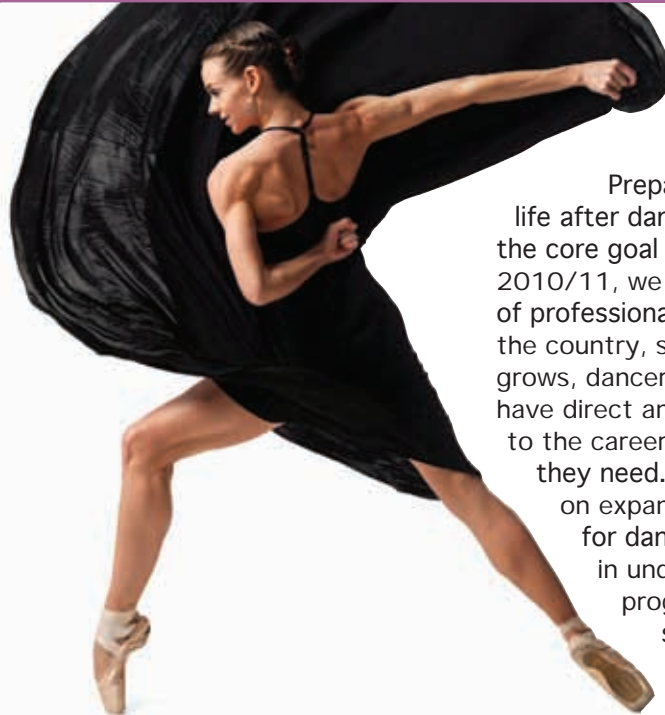


# Vision for the Future



In 2009/10, the DTRC also met with international colleagues in New York City through the International Organization for the Transition of Professional Dancers (IOTPD), of which the DTRC is an Executive Member. The meetings focused on trends in the dance milieu, best practices and specific strategies to support transition initiatives around the globe. The DTRC also collaborated with the French and Swiss transition centres on the French translation of *Beyond Performance*, a major transition advocacy publication written by the USA's Mindy Levine.

Above (left to right): Toronto Dance Theatre artists in *Dis/(sol)ve)r*, photo by David Hou; Jo-Ann Sundermeier of the Royal Winnipeg Ballet, photo by David Cooper.



In 2011, the DTRC will celebrate its 25th anniversary – a major milestone in the life of any organization. We are proud to have been a driving force in the dance milieu over the years, changing the culture's understanding and approach to transition from a matter of crisis to one of preparation, opportunity and growth.

Since our inception, we have seen many changes in the dance milieu. As a dancer-driven organization, we look to our members, the broader dance community and our resource professionals for feedback to help us develop relevant programs and services. We are proactive but not prescriptive in our approach. Our *on the MOVE/danse TRANSIT* programming functions as a catalyst, preparing young dancers for life as professional artists in today's dance world, while encouraging them to be entrepreneurial and take charge of their own future. In the coming year, we will continue to expand the reach of this program beyond

the larger dance centres to smaller communities across Canada.

Preparing dancers for life after dance continues to be the core goal of our services. In 2010/11, we will expand our roster of professional counsellors across the country, so as our membership grows, dancers will continue to have direct and convenient access to the career counselling support they need. We will also work on expanding opportunities for dancers to take part in undergraduate degree programs while they are still performing. Not only will this build their academic confidence, but it will also give them a

head start towards a second career. Additionally, to help our members gain workplace experience and develop hands-on transferable skills, we will investigate internships and job shadowing programs.

By embracing the tools technology has to offer, our new website will create an online community where dancers can learn, share their experiences and find resources and job opportunities to help them through their many career-related transitions.

Our 25th anniversary creates an excellent chance for us to increase awareness of dancer transition by celebrating the successes of our alumni, and sharing our plans for the future. We stand on a strong foundation, and with the help of our loyal supporters, both private and public, DTRC-affiliated dance companies, our dedicated Board, staff, and advisors, we are well positioned to serve this vibrant Canadian dance community for the next 25 years.

# Financial Summary

## SUMMARIZED STATEMENT OF FINANCIAL POSITION AS AT AUGUST 31, 2010

	2010	2009
<b>ASSETS</b>		
Current assets		
Cash	\$ 246,469	\$ 705,348
Other assets	310,849	39,977
	<u>557,318</u>	<u>745,325</u>
Property and equipment	22,310	28,909
Long-term investments	697,133	675,888
	<u>\$ 1,276,761</u>	<u>\$ 1,450,122</u>
<b>LIABILITIES</b>		
Current liabilities		
Accounts payable and accrued liabilities	\$ 64,555	\$ 58,458
Dancer grants payable	316,896	364,198
Current portion of leasehold inducement	2,941	2,941
Deferred revenue	62,000	198,164
	<u>446,392</u>	<u>623,761</u>
Leasehold inducement	8,823	11,764
	<u>455,215</u>	<u>635,525</u>
<b>NET ASSETS</b>	<u>821,546</u>	<u>814,597</u>
	<u>\$ 1,276,761</u>	<u>\$ 1,450,122</u>

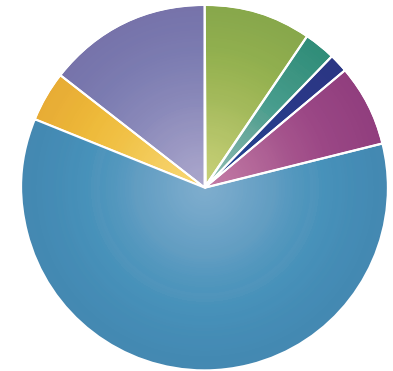
## SUMMARIZED STATEMENT OF OPERATIONS FOR THE YEAR ENDED AUGUST 31, 2010

	2010	2009
<b>REVENUE</b>		
Grants	\$ 693,960	\$ 662,000
Donations and fundraising	184,925	181,013
Membership fees	104,927	109,174
Senior Artists Project contributions	94,211	121,945
Interest and other	35,250	52,043
	<u>1,113,273</u>	<u>1,126,175</u>
<b>EXPENSES</b>		
Programs and services		
Dancer grants and awards	353,064	388,279
Dancers' consulting services	139,772	139,084
Senior Artists Project	122,938	127,195
Regional programs and services	97,364	78,675
Conferences and workshops	62,026	67,538
Communications and outreach	54,088	20,304
International projects	1,664	2,113
Resource materials	1,506	95
	<u>832,422</u>	<u>823,283</u>
Administrative		
Administration personnel	176,964	169,233
Rent	25,459	26,147
Office and general	24,380	25,761
Fundraising	11,767	9,405
Professional fees	7,754	11,638
Insurance	6,605	6,384
Other	8,927	4,374
Equipment and furniture	5,447	10,710
Amortization	6,599	6,599
	<u>273,902</u>	<u>270,251</u>
Total expenses	<u>1,106,324</u>	<u>1,093,534</u>
<b>EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR</b>	<u>\$ 6,949</u>	<u>\$ 32,641</u>

These summarized financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles. Readers are cautioned that these statements may not be appropriate for their purposes. For more information on the organization's financial position and results of operations, reference should be made to the related complete financial statements.

# Supporters

## 2009/10 REVENUE TAPESTRY



60%	Federal Government	\$659,536
14%	Private Sector Revenue	\$158,457
10%	Membership	\$104,927
7%	Provincial Government	\$79,960
4%	Interest & Other	\$47,382
3%	Corporate	\$31,312
2%	Foundations	\$17,100

## DTRC SUPPORTERS AND PARTNERS SEPT. 2009 - AUGUST 2010

The DTRC gratefully acknowledges the financial support of the Government of Canada through the Canada Arts Training Fund, a program of the Department of Canadian Heritage.



Canada

The DTRC is also grateful for the support of our many other private and public supporters.



Canada Council for the Arts  
Conseil des Arts du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario



Cultural Careers Council Ontario  
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Charitable Foundation  
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The Langar Foundation  
Sherry and Edward Drew Family Fund -  
Toronto Community Foundation  
The Bennett Family Foundation  
Alex Stuart, The Burton Charitable Foundation  
The George Lunan Foundation  
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## AFFILIATED DANCE COMPANIES

Alberta Ballet  
Ballet British Columbia  
Ballet Kelowna  
BJM Danse Montréal  
Canada's Royal Winnipeg Ballet  
Compagnie Marie Chouinard  
Dancemakers  
Danny Grossman Dance Company  
Decidedly Jazz Danceworks  
Les Grands Ballets Canadiens de Montréal  
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The National Ballet of Canada  
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Toronto Dance Theatre  
Winnipeg's Contemporary Dancers

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Lynda Hamilton  
Joan & Jerry Lozinski

## TRANSITION GUARANTEE (\$5,000+)

Peter & Jocelyn Allen  
William Herridge

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Maurice De Muynck  
Paul & Sandra Hellyer  
Margaret Kawaja  
Tamara Thompson Levi  
Jeanne & Peter Loughheed  
Alexia McGavin-Coles & Andrew Coles  
Philip Moller & Carol McLafferty  
Elsie Neil  
Lesley Parrott  
Tim & Frances Price  
Jane Spooner  
Geon van der Wyst & Aleksandar Antonijevic  
Mitchell Wyworski

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Walter Bowen & Lisa Balfour-Bowen  
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David Mirvish  
Joysanne Sidimus  
Timea Wharton  
Zella Wolofsky

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Colin Dobell  
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Isabella Cairress Favaro  
Frances Filegan  
Sarah Finlayson  
Natasha Frid  
Marilyn Greben

Heather Hammond  
Vanessa Harwood-Scully  
Lynne Heller  
Rosemary Jeans-Antze  
Robert Johnston  
Doug King  
Pat Leneck  
Jill Lhotka  
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Elizabeth Mitchell  
Owen Montague  
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Stephen Wahl  
Patricia Wilson  
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Lorraine Aston  
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*The DTRC truly understands all the elements of transition and is able to guide, encourage and support the unique souls of dancers.*

† Evelyn Hart, C.C., O.M.,  
Former Principal Dancer, Canada's Royal Winnipeg Ballet

#### **ABOUT THE DANCER TRANSITION RESOURCE CENTRE**

Founded in 1985, the Dancer Transition Resource Centre (DTRC) is a national, charitable organization dedicated to helping dancers make necessary transitions into, within, and from professional performing careers.

Our goal is to ensure that dancers have the tools they need to reach their potential throughout their dance career and after retirement from dance performance.

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