



Media Contact:
Jessica Jones
416.595.5655, ext. 25
communications@dtrc.ca

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- Evelyn Hart, C.C., O.M., Former Principal Dancer, Royal Winnipeg Ballet

ABOUT THE DANCER TRANSITION RESOURCE CENTRE

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

Since its inception, the DTRC has assisted over 10,000 professional dancers and provided more than \$5 million in retraining grants, subsistence and a full range of academic, career, financial, legal and personal counselling referral services. With offices in Toronto, Montreal and Vancouver and regional representatives across the country, the DTRC strives to increase public awareness of dancer transition and improve the socio-economic conditions of artists nationwide.

The Dancer Transition Resource Centre operates as a membership-based organization. All professional dancers are eligible to join. Membership programs and services include:

- A selection of retraining grants and subsistence while retraining. In 2012/13, the DTRC provided just under \$300,000 in retraining and subsistence grants
- A full range of individual counselling services - career, personal, academic, financial and legal - offered by DTRC-approved professional counsellors.
- Skills Grants of up to \$1500 per member for language courses, computer and business studies, university pre-requisites, driver education and other transferable skills.
- A discretionary program of privately funded awards and bursaries.
- Professional development workshops, conferences, seminars, tax clinics, educational materials, networking opportunities and resources.

Alumni of the Dancer Transition Resource Centre have pursued a wide range of careers, including:

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|---------------------|---------------------|
| Accounting | Aviation |
| Acting | Business Management |
| Animation | Biology |
| Art Direction | Bookkeeping |
| Arts Administration | Carpentry |

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**ABOUT THE DANCER TRANSITION
RESOURCE CENTRE** *(continued from previous page)*

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|------------------------|--------------------|
| Chemistry | Mathematics |
| Commerce | Medicine |
| Communications | Movement Therapy |
| Community Development | Music |
| Dance Science | Osteopathy |
| Education | Photography |
| Environmental Studies | Physics |
| Fashion Marketing | Physiotherapy |
| Film Production | Pilates |
| Fundraising | Psychology |
| Gemstone Carving | Radio and TV Arts |
| Homeopathic Medicine | Real Estate |
| Horticulture | Science |
| Information Technology | Seminary Studies |
| Interior Design | Social Development |
| Journalism | Visual Arts |
| Law | Writing |
| Make-Up/Aesthetics | Yoga |
| Marketing | |
| Massage Therapy | |

ABOUT THE DTRC

The DTRC also provides programs and services for the entire dance community including: *on the MOVE/danse TRANSIT* conferences for graduating dance students and emerging dance professionals; transition-focused seminars and workshops; and access to a comprehensive resource centre at the DTRC’s National Office in Toronto.

Periodically, the DTRC conducts in-depth surveys of professional dancers across the country to ensure its programs and services meet the needs of its members and the wider dance community.

The DTRC is a not-for-profit, charitable organization, which operates with three Boards: a Board of Directors, an Artistic Resource Committee comprised of artistic directors across the country, and an Advisory Council which advises on political and financial policy and which is chaired by Karen Kain, Artistic Director of the National Ballet of Canada.

The DTRC is grateful for the financial support of the Government of Canada, through the Canada Arts Training Fund, a program of the Department of Canadian Heritage. Generous support from many other public and private donors allow the Centre to continue its critical work.



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A BRIEF HISTORY OF THE DANCER TRANSITION RESOURCE CENTRE

The Dancer Transition Resource Centre (DTRC) was founded in 1985 by Joysanne Sidimus, former Principal Dancer with the National Ballet of Canada, former dancer with New York City Ballet, and currently Balanchine Trust Repetiteur. After 20 years as Executive Director of the Dancer Transition Resource Centre, Ms. Sidimus retired in December of 2005. Amanda Hancox, a former dancer and actress and the Centre's former Director of Administration, took the helm as Executive Director in January 2006.

When Ms. Sidimus began researching her book, *Exchanges: Life After Dance*, no structure existed in North America to deal with the issue of transition after a career in professional dance performance. By 1983, reports from both the Canada Council for the Arts and the Applebaum/Hébert Federal Cultural Policy Review Committee had established a pressing need for Canadian transition support services. After nine months of research across the country, surveying over 290 dancers in 23 companies as well as 100 independent dancers, the Dancer Transition Centre (later renamed Dancer Transition Resource Centre) opened its doors in Toronto on September 1, 1985.

Within a few years, the Centre doubled its membership, presented three conferences for professional dancers, held a number of successful fundraising events and completed its first national survey of professional dancers, gathering information on the needs of the community and feedback on existing programs and services.

In its second decade, the Centre opened regional offices in British Columbia and Quebec, resulting in a tremendous increase in membership activity in these provinces. The Centre expanded its focus from retiring dancers to dancers at all stages of their careers, and initiated the *on the MOVE/ danse TRANSIT* conference series for graduating dance students and emerging dance professionals. The Centre also conducted its second national survey of professional dancers in Canada.

In 2011, the Centre celebrated its twenty-fifth anniversary and held two fundraising galas - one in Toronto, ON and another in Vancouver, BC. The Toronto gala, *Vive la Danse! 25*, was held at the Fairmont Royal York Hotel and raised \$175,000 for dancers in transition. The evening also included the unveiling of our inspiring 25th Anniversary souvenir book, *25 Transitions*, which celebrates a variety of new beginnings - from those just beginning their dance careers, to those who have embraced life beyond the stage. The Vancouver gala, *Choreographing Change*, was held at the Norman & Annette Rothstein Theatre and raised almost \$37,000 for the Centre.

Today, the Dancer Transition Resource Centre continues to expand its services to better serve the needs of individual dancers and dance communities across the country.

DTRC HISTORY



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AMANDA HANCOX, EXECUTIVE DIRECTOR

Amanda Hancox is a graduate of the Arts Educational School in England. She began her dance career as a member of Les Feux Follets touring Canada, the United States, Europe and the Middle East. Amanda has worked extensively as a dancer and an actress in theatre, film and television. Selected credits include the role of Belinda in *Johnny Belinda* for the Charlottetown Festival and Norman Campbell's CBC production, Amanda in *Private Lives* opposite John Neville, *Diary of a Scoundrel* opposite Tony Randall, and Hannah in *The Night of the Iguana* and Olivia in *Twelfth Night* for the Neptune Theatre. She is a member of both ACTRA and the Canadian Actors' Equity Association. Amanda joined the DTRC in 2002 as Director of Administration, a position she held until her appointment as Executive Director in January 2006.



EXECUTIVE DIRECTOR: AMANDA HANCOX

Throughout her tenure at the DTRC, Amanda has contributed her expertise to a number of major international and national conferences. Additionally she acts as a consultant and presents workshops on career transition within and outside the arts community. She is an Executive member of International Organization for the Transition of Professional Dancers (IOTPD), and Chair of the Dance Media Group.



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TESTIMONIALS

"At a time when a major part of my life was ending, the DTRC offered new beginnings. I would not be where I am today without the help of the DTRC."

Rita Bozi

Danced with the National Ballet of Canada, Royal Winnipeg Ballet and others
Retrained in Shiatsu Therapy
Currently a Shiatsu Therapist and Instructor, and Teacher of physical theatre

"With your help, I began learning how to dance again...not with my body perhaps, but with my mind, my spirit and my heart."

Tamara Chaplin

Danced with Les Grands Ballets Canadiens, Judith Marcuse Dance Company
Attained doctorate in European History
Currently Associate Professor of History at the University of Illinois at Urbana-Champaign

"I have found as much passion and satisfaction in my new profession ... as I did as a dancer. For this I am ever grateful to the DTRC and to the amazing staff who translate its principles into action every day."

Gillian Ferrabee

Danced with Toronto Dance Theatre, O Vertigo, Carbone 14
Retrained in Acting
Currently a Casting Scout and Advisor for Cirque du Soleil

"The DTRC helps make our beloved art form more secure as a profession to enter and truly enjoy without fear of the difficulties previously encountered. When we were founded, transition from a professional dance career wasn't discussed. Today, it is commonplace to hear dancers discussing courses they take and counselling they receive. Higher education is seen as a viable option and creative interests as possible future careers. I am truly pleased with what we have accomplished."

Karen Kain, C.C., LL.D., D.Litt., O.Ont.

Chair, DTRC Advisory Council
Artistic Director, National Ballet of Canada

"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, Royal Winnipeg Ballet

"The DTRC represents the paradigm for how we will evolve in the new economy; highly trained professionals at the peak of their careers will be called upon to retrain and apply this new skill to a new pursuit. The work of the DTRC helps to lay the ground work for how all professionals will carry out this evolution successfully."

Gary Maavara

Executive Vice President and General Counsel, Corus Entertainment
Former Member, DTRC Board of Directors

"... the DTRC is a Canadian treasure. It has set the highest of benchmarks in this country as a leading example of how we value the contributions of artists in general and dance artists in particular, as they travel through a challenging life devoted to a practice that feeds our souls and ultimately defines who we are as a nation."

Michael Trent

Artistic Director, Dancemakers
Former DTRC National Representative

TESTIMONIALS



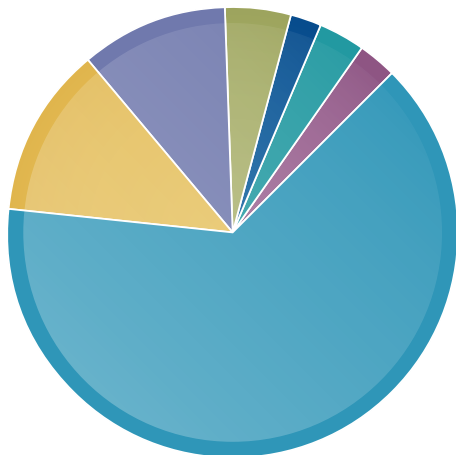
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DTRC: STATISTICS & FACTS

- At the end of August 2013, there were 650 DTRC members across the country.
- DTRC membership is open to professional dancers of all dance genres. Current members include ballet, contemporary, modern, tap, musical theatre, Chinese, urban, Spanish, jazz, circus, aerial, African, Middle Eastern, and ballroom dancers, among others.
- There are currently more than 80 professional counsellors actively involved with the DTRC.
- Since its inception in 1985, the DTRC has provided more than \$5 million in retraining grants, subsistence and a full range of academic, career, financial, legal and personal counselling referral services.
- Funding for the DTRC primarily comes from federal and provincial government agencies such as the Department of Canadian Heritage, Canada Council for the Arts, and the Ontario Arts Council. The DTRC also owes its existence to many individual donors who graciously show their commitment through their donations.

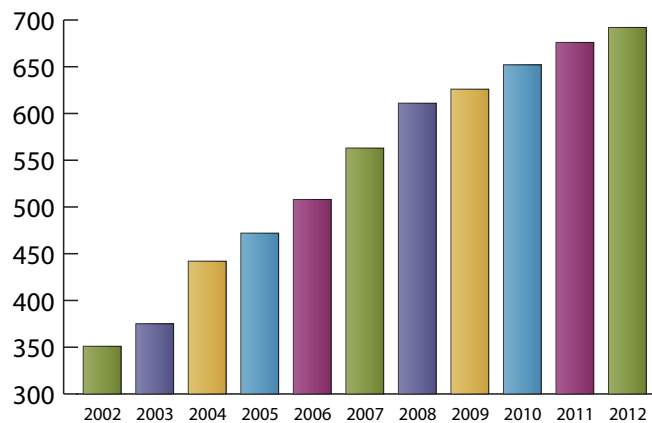
DTRC STATISTICS

2012/13 REVENUE TAPESTRY



- 64% Federal Government
- 12% Private Sector
- 11% Membership
- 5% Provincial Government
- 3% Corporate
- 3% Foundations
- 2% Interest & Other

MEMBERSHIP GROWTH 2002-2012



DANCERS IN CANADA: STATISTICS & FACTS

Professional dancers make a vibrant contribution to our Canadian culture. At the same time, they face a unique set of challenges both to sustaining their careers and to planning for, and undergoing, inevitable transitions.

- A dancer's career lasts 14 years on average. At an age when others are entering their most productive professional years, a dancer's performing career often ends.
- On average, dancers earn only \$18,000 annually from all dance-related activities,¹ compared to \$41,000 earned by other Canadian workers,² and are the lowest paid arts professionals.³ Dancers are at least three times as likely as the labour force to be self-employed.⁴ Their meager salaries combined with the financial insecurity of working from contract to contract make it difficult to survive let alone build their savings for future retraining needs.
- Dancers face a high risk of injury. According to a recent study, ballet companies report a 67-95% annual injury rate among their dancers.⁵ If these injuries are serious, they can dramatically impact a dancer's ability to perform and earn a living, and can force an unplanned career transition.
- Dancers can spend up to 8 or more hours a day training and rehearsing. Their demanding schedules can be physically and emotionally exhausting and leave little time to cultivate a life outside of dance, or learn basic professional skills which may support them in the future.
- Most dancers devote 10 years to pre-professional training alone. Although a dancer's training begins at a young age, this training may not confer a formal degree. Dancers who need to pursue new careers will generally require further education.
- From an early age, dancers develop qualities of focus, dedication, self-discipline and determination, all of which are readily transferable to any profession. In supporting dancers through career transitions, the DTRC helps them find new expression for their immense talents and creativity, which enriches both our Canadian workforce and our culture.

1. Dancer Transition Resource Centre's *Survey of Professional Dancers, 2004*.

2. 2006 Census.

3. "A Statistical Profile of Artists in Canada, based on the 2001 Census," Hill Strategies Research Inc., September 2004, at www.hillstrategies.com.

4. *The Growth of Dance in Canada Over Three Decades*, Prepared for the Canada Council for the Arts, April 2004, T.J. Cheney Research Inc.

5. "Injuries in a Modern Dance Company: Effect of Comprehensive Management on Injury Incidence and Time Loss," *The American Journal of Sports Medicine* 31:365-373 (2003).