



2014/15 Annual Report

# Message from the Executive Director



Cover: Keiichi Hirano, former First Soloist with the National Ballet of Canada. Photo by Cylla von Tiedmann. Keiichi was awarded a retraining grant during 2014/2015

The Dancer Transition Resource Centre is proud of the work it has done over the past 30 years, and recognizes that being both resilient and forward-thinking has contributed to this success. In April 2015, I was invited to speak about dancer transition from a Canadian perspective at Dance UK's industry-wide conference *The Future: New Ideas, New Inspirations*. Everywhere the focus is on new models, new partnerships and new challenges to how dancers work. In London we discussed the perceptions of career transition, new thinking and new opportunities to support dancers throughout their unique and life-long careers. How will changes in the milieu impact the support that the new generation of dancers needs now and in the future?

2014/15 was a year of advocacy as we continued to shine a light on the subject of transition and change. Meetings were held across the country with national and provincial funding bodies, politicians and other leaders in the community. These discussions were a reminder that

we must continually reach out to those outside the dance community to ensure there is an understanding of the realities of a dance career, as well as an understanding of the value of the DTRC's programs and services to the health and vitality of the community. As one member recently expressed, "You work so hard to be the voice of dancers when no one else will listen. You are a constant source of confidentiality and trust. I am extremely grateful to have that steady hand through my dance journey." We will remain vigilant in our work to illustrate the breadth of talent, skill and creativity that is at risk of being lost if dancer transition is not adequately supported.

In May of 2015, we were one of 18 organizations, institutions and individuals to give testimony over three days of the Standing Committee on Canadian Heritage's Review of Dance in Canada and we were thrilled with the Committee's recommendation #2: *that the Department of Canadian Heritage ensure that the Canada Arts Training Fund continue to respond to the need for career transition for professional dancers in an efficient and effective way.*

Events of the 2014/15 year were a sharp reminder of how vulnerable the DTRC is to changes in public policy priorities. As a result, the DTRC's major financial long-term goal continues to be diversifying its revenue to mitigate risk. The professional dance community depends on the DTRC's services and the organization will do all in its power to ensure the stability of its core programs. In January of 2015, as part of the organization's current

revenue diversification plan, the DTRC's Quebec office incorporated as a not-for-profit under the name Centre québécois de ressources et transition pour danseurs (CQRTD). This important step will enable the Quebec arm of the DTRC to apply for provincial funding in the future and will encourage private donors in Quebec to support transition services for its dancers.

While much of our primary work with dancers is individual and confidential, and many highlights involve the small, personal triumphs of the dancers we serve, we hope the following pages will provide an insight into some of our work in 2014/15.

These successes could not have been realized without our many extraordinary supporters. We are deeply grateful to the Department of Canadian Heritage, our federal and provincial funding partners, foundations, supporting dance companies, individual donors and sponsors, volunteers, and our hard working Board and staff.

Most of all, we commend the dancers who inspire us daily with their creativity, dedication and courage.

*Amanda Hancox*

Amanda Hancox  
Executive Director

# 2014/15 Member Services Review

## PROVIDING SUPPORT... EVERY STEP OF THE WAY

After years, or decades, of intense training and dedication to their craft, transitioning out of a dance career is often accompanied by financial as well as emotional vulnerability. DTRC's programs support dancers at every stage of their career, and particularly during the challenging process of transition. We are there when dancers need it most—in managing the financial burden associated with retraining, and helping them to navigate a new professional identity and community.

### COUNSELLING:

Our extensive professional counselling program offers one-on-one psychological support as well as practical guidance during and throughout the transition process. In 2014/15, the DTRC provided over 400 hours of career, personal, academic, financial and legal counselling services to individual dancers, totalling \$33,913.

### RETRAINING & SUBSISTENCE GRANTS:

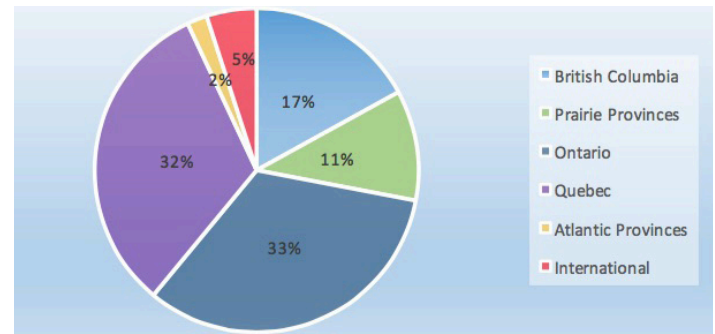
Dancers' determination, creativity, collaboration, and self-discipline help them excel in a limitless range of professional fields, but the costs associated with retraining can be significant. Through retraining and subsistence grants, the DTRC helps dancers with the practical considerations of retraining, so they can focus on the important work of preparing for rewarding parallel or second careers.



Photo: Dana Gingras by Gilles Berquet  
Read Dana's transition story on pg 6-7.

In 2014/15, the DTRC awarded 58 grants and awards, totalling \$378,151. Recipients were retraining in diverse fields including acupuncture, business administration, library sciences, electronic engineering, cultural management, osteopathy, public relations management, curatorial studies, occupational therapy, nursing, and chiropractic.

### MEMBERSHIP BREAKDOWN BY REGION:



### SKILLS GRANTS:

Skills Grants help dancers defray the cost of acquiring skills transferable to any career or industry. In 2014/15 the DTRC awarded 36 of these grants totalling \$18,008. Our members pursued training in languages, first aid/CPR, creative entrepreneurship, and labour relations, just to name a few. Sometimes, courses in these transferable areas can be applied as pre-requisites for a degree program later on.

To help make academic courses more convenient, dancers with Canada's Royal Winnipeg Ballet in the 2014/15 year could take advantage of an arrangement between the Ballet and the University of Winnipeg. DTRC members who took part in this program applied their Skills Grant funds toward the completion of a multi-disciplinary academic writing course that had been designed to work within the demanding schedules of professional ballet dancers. Thiago Dos Santos described this course as a "unique opportunity" that can help him "ease into becoming a university student," and Sarah Davey was thrilled for the opportunity to move "one step closer" to completing her Bachelor of Business Administration with the financial assistance of the DTRC.

# Helping Dance Careers Take Flight

## *ON THE MOVE / DANSE TRANSIT*

*on the MOVE* (*danse TRANSIT* in Québec) is the DTRC's annual series of programming for emerging artists across the country to help them prepare for the transition into their particular dance milieu. 2014/15 offered day-long conferences for dancers in the graduating year of their training programs in Montreal, Toronto, and Vancouver. Dancers on the cusp of their careers networked with their peers and established artists, gained tangible skills through workshops ranging from stress management techniques to contract negotiation and financial management, and learned about the many organizations and resources available to them as they navigate a career in dance.

We also hosted *on the MOVE - First Steps* events in Winnipeg, MB, and St. Catharines, ON. These are geared toward high-school aged, serious dance students who are anxious to learn about the realities of a professional career.

In all of these locations, the DTRC partners with local and provincial dance organizations to plan and deliver the programming. Thanks to such an engaged local community, more than 350 emerging dancers participated in 2014/15 *on the MOVE/danse TRANSIT* programming.

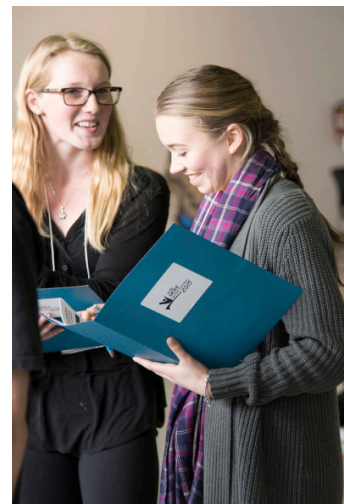


Photo: Elvira Yebes

## Building Partnerships

Working in collaboration has always been a fundamental practice of the organization. We view partnerships as an effective method of stretching our resources, enhancing our creative problem solving and expanding opportunities to assist our community. While major projects such as *on the MOVE/danse TRANSIT* involve partnerships with many arts service organizations and professional dance training institutions across the country, the DTRC also partners with organizations one-on-one to meet the needs of the dance community.

### LEAP - LEADING EDGE AFTER PERFORMANCE

**LEAP**  
Athlete + Dancer Transitions

In 2014/15 the DTRC received major funding from the Ontario Trillium Foundation for a pioneering partnership between the Dancer Transition Resource Centre and the Canadian Sport Institute (CSI). LEAP is an innovative initiative bringing the dance and sport communities together in collaboration to explore career and life transition issues specific to their unique stakeholders—high performance athletes and professional dancers.

This three-year project will enable the sectors to share knowledge, best practices, and networks, and will provide a platform for dialogue and future strategic partnerships. A major part of the LEAP project will be an international conference in Toronto on November 11 and 12, 2016. The DTRC believes that the opportunities before us have unprecedented potential to effect positive change and progressive dialogue in our sectors, and will deepen the impact of our work with dancers.

# Where are they now?

A snapshot of achievements from across the country

**Garfield Andrews** studied health sciences at the University of Toronto, before moving to McGill University's physiotherapy program with funding assistance from the DTRC. He received his BSc. in Physiotherapy in 2009, and a MSc. in Physiotherapy two years later. He credits the discipline and focus he had honed in his dance career with helping him meet the demands of student life after a decade away from school. Drawing on his own experience of overcoming injuries as a performer, Garfield now specializes in treating athletes' injuries at The Toronto Athletic Club Sport Medicine Clinic, and provides support to athletes at international sport competitions such as the Fina Cup and Pan Am Games.

**Philip Drube** had considered osteopathy as a pre-med student before he discovered dance. After a Masters in Dance from The Ohio State University, and a celebrated 30 year performance career in Canada, Philip returned to his initial interest in osteopathy—a field in which he could help others achieve balance and wellness. He was awarded DTRC's Peter F. Bronfman Memorial Award in 2011 to support his full-time studies at the Canadian Academy of Osteopathy. Philip now runs his own osteopathic clinic, The Spinal Joint Classical Osteopathy, in downtown Toronto's Dance Teq Centre. He is a member of the Ontario Osteopathic Association and the Canadian Institute of Classical Osteopathy. He believes his osteopathic philosophy has a direct relationship to dance performance, uniting mind, body, and spirit, and has presented this to the Healthy Dancer Canada Conference and the Performing Arts in Medicine Symposium.

**Marie France Forcier** has drawn on her extensive experience as a choreographer and artistic director of Forcier Stage Works in her new career as Assistant Professor in the School of Creative and Performing Arts at the University of Calgary. During her DTRC-supported MFA in contemporary choreography at York University, Marie France explored PTSD and its resulting effects on the body as "post-traumatic states." In addition to yielding exceptional artistic output, Marie France has presented at international conferences in the emergent field of Trauma Studies and continues to develop new ways of thinking about the intersection of trauma and artistic practice.

**Andrea Gunnaugson Furlan** had a 20 year international dance career. She adjudicates festivals, teaches workshops and masterclasses, and has held a number of positions that allowed her to be an advocate for her local dance communities—including being contracted as the DTRC's BC Program Officer from 2004-2012. After training as a doula, Andrea graduated with high honours from the Vancouver School of Bodywork and Massage with the assistance of a DTRC grant. She now runs her own business, Doulandie Nurturing Touch, working in a range of massage modalities alongside her expertise as a doula. She combines her dance experience and knowledge of birthing practices by bringing Dancing for Birth prenatal/postpartum dance classes to her south Okanagan community.

**Sarah Joy Stoker** started teaching Pilates in 1993 as a parallel career while performing as an independent dance artist. Following intensive teacher training supported by the DTRC in 2009, Sarah found herself one of only two Certified Pilates Instructors in her native St. John's, NL, working with clients in a rehabilitative capacity. Today, Sarah is co-owner of Pony Locale, a fully certified Pilates, Kinesiology and Massage Therapy Studio serving everyone from high-impact athletes and performers to those with chronic pain. Sarah brings to her teaching an intuitive understanding of how to bring people through difficult physical hurdles, a skill she attributes to her performance career.



Photo: Sarah Joy Stoker in the studio.

# Meet Our Alumni

## FROM WINNING APPLAUSE TO WINNING CASES



**Léonie Gagné** had high hopes for her second career. “I wanted to find something I was proud of and that matched my ambitions,” the former ballet dancer revealed. While her career transition is characterized by careful planning and incremental career changes, she has found all the passion and excitement she was looking for in her new career as a litigator. In 2014/15, Léonie became an associate at Lavery De Billy, a prominent Quebec law firm, practicing in the areas of insurance law, civil and professional liability as well as product liability.

Léonie began her dance career in the corps de ballet of the National Ballet of Canada before performing for nearly a decade with Opera Atelier. In 2008, she made the decision to explore careers outside of dance and enrolled in the Certificate in Public Relations program at Ryerson University with the DTRC’s financial assistance. While her sights were set on a bachelor’s degree, part-time studies allowed her to continue taking freelance performance opportunities. “It was my way to transition softly and not to shock myself,” she explains.

With her certificate in hand and a strong desire to continue studying, Léonie enrolled in a law degree at the Université de Québec à Montréal. The program had a small number of students, and the flexibility in class scheduling made it a great fit. It was only as she began her degree that she remembered all of the times her family, friends and colleagues suggested she should be a lawyer. She quickly acknowledged: “Law suits my personality, it suits my interests and it’s what I want to do.”

Now that she is a practicing lawyer, Léonie is amazed at how “the daily life translates” from her career as a dancer to her new life as a lawyer. The discipline and rigour of dance assists her greatly as she prepares cases, and then there is “the adrenaline of being in front of a judge” not unlike stepping on stage at show time.

Few people consider the finely tuned communication skills that dancers possess, but Léonie emphasizes how her experiences of collaborating and negotiating with various stakeholders in the dance world—sponsors, fellow ballet dancers, and casting directors—have helped her in her capacity as a litigator. With a diverse range of cases and clients, she values her ability to focus on the smallest of details in every interaction. “I’m not starting from scratch,” she says of her transferable skills. As an associate at Lavery—a firm with more than 200 lawyers—her experience navigating the complex relationships within a professional ballet company continues to be a great source of support.

*Léonie received a Retraining Grant and a Full-Time Study Subsistence Grant (FTS-I). The FTS-I grant is reserved for dancers retiring from performance.*

## TRAVELLING IN NEW DIRECTIONS TO FIND CENTRE

**Dana Gingras** began her dynamic dance career in 1987 as an early member of EDAM (Experimental Dance and Music) before co-founding the highly acclaimed Holy Body Tattoo with Noam Gagnon.

Dana was unexpectedly set upon the path toward a second career when her critically-acclaimed, hard-hitting performances came to a halt in 1999 after tearing her ACL in a performance with Holy Body Tattoo in New York. “I was literally thrown off my legs for about nine months,” she recalls. It was during her recovery that she approached Gyrokinesis for the first time—as a rehabilitative technique—and was immediately intrigued not only by the technique itself, but also with the idea of teaching it.

The practice is often appealing to dancers who have spent their lives meeting the physical demands of a performance career. “All choreography is imbalanced,” Dana explains. “It favours one side more than the other” depending on the preferences of the choreographer. By contrast, Gyrokinesis “re-centres the body and creates a kind of efficiency in the body,” she says, making it applicable for both rehabilitation and injury prevention.

During the 2014/15 year, with the assistance of the DTRC, Dana became a fully certified teacher of teachers, and is now one of only about 150 Master Trainers of the methodology worldwide. To complete the highest echelons of her training, Dana traveled to Germany and multiple cities in the US for highly specialized workshops and to personally assist Gyronkinesis creator, Juliu Horvath.

Dana appreciates being able to serve a diverse client base at her Montreal studio STABLE. She says some clients have trouble walking or can barely move their spine, while for others, “it’s really about quality of life, and thriving rather than surviving. Attending to such individualized needs requires that Dana calls upon all of her skills “as a dancer, choreographer and an organizer of bodies.” However, unlike the ephemerality of performance, she can see the benefits of the work accumulating in her clients’ bodies and appreciates being able to witness her impact on their well-being.

Today, the ongoing practice and teaching of Gyrokinesis occupies a similar place in Dana’s life that performing always has. “It’s part of my daily life,” she says. The depth of the practice puts it into a rich, reciprocal relationship with her artistic practice and the two worlds continue to feed each other: “I’m constantly getting nourished from one and the other. It keeps up a level of curiosity.”

*Dana received a Retraining Grant and a Full-Time Study Subsistence Grant (FTS-II). The FTS-II grant is reserved for dancers continuing to perform.*

## Board Farewells

When **Janice May** joined the DTRC Board in 2002 she jumped straight into a Vice-chair role. That’s the kind of commitment an organization loves to see! During her 12 years on the Board, Janice was an integral part of the DTRC and brought a wealth of insight from her professional experience in both the for-profit and not-for-profit sectors. Janice’s leadership in sustainability planning helped focus the organization’s revenue diversification strategies, and her tremendous networking skills brought many new supporters (and Board members) to the table. In her position as Board Chair, Janice began a major strategic planning process for the organization. Passionate about dance, dancers, and the work that we do, Janice’s enthusiasm and warmth will be missed by all at the DTRC.

**Walter Wittich** began his long history with the DTRC in 1996 when, as a dancer with the Alberta Ballet, he became a DTRC member. When the time came for his transition from performance, Walter looked to the DTRC for retraining support for his undergraduate degree. In 2012 Walter joined the DTRC’s Board, bringing with him a very personal understanding of the transition process. With a PhD in neuroscience, Walter is a perfect example of how a dancer’s intrinsic qualities of commitment, dedication and hard work help them succeed in a second career. Although Walter’s current workload has led him to step down from his Board position, he has remained on DTRC’s Special Awards Committee where his academic prowess is so valuable.

# Development & Fundraising

Just as we are constantly inspired by the dedication, passion and tenacity of dancers, we are continuously moved by the generosity of our benefactors. Their support and encouragement ensures that the DTRC can carry on with its important work of assisting dancers facing career transitions. DTRC support comes from both public and private sources, from individuals, foundations, corporations and government. We are so thankful for each and every contribution, large and small, as they support our mission of helping dancers seek new career paths, both within the world of dance and beyond.

In 2014/15 the DTRC's core public funding continued to come from the Department of Canadian Heritage through the Canada Arts Training Fund. The stability of this significant support, along with generous support from the Ontario Arts Council, the Canada Council for the Arts, and other public funders provided the DTRC with stimulus for further growth.

## BUY A BRICK, BUILD A FUTURE - GRANT STRATE:

Grant Strate touched many lives in Canada's dance community and advanced the cause of the art form like few others. We are extremely grateful to DTRC Founder, Joysanne Sidimus, for her initiative in gathering supporters to honour the late Mr. Strate. With donations totalling over \$3,000, a Keystone Brick was mounted in the DTRC's national office to pay tribute to his memory.

## ALUMNI GIVING BACK:

It is so gratifying to see alumni stepping forward to assist our efforts—people like former professional dancers Lynne Heller and Ainslie Cyopik.

Lynne, who has been a donor to the DTRC since the late 80s says, "It was an amazing experience to be supported by the DTRC. It helped me tremendously". An artist, designer and educator teaching at OCAD University in Toronto, she recently earned her PhD from University College Dublin, Ireland.

Ainslie Cyopik is Founder and President of Vancouver's Ainsliewear, a line of dancewear made with exceptional quality and gorgeous fabrics sold in over 350 stores worldwide. Ainslie says, "It's a pleasure to give back to the organization that supported me as a dancer when I needed it most. It's gratifying to know I will be helping other dancers chart their course." Ainsliewear has been a sponsor of DTRC's *on the MOVE* conference in Vancouver for the past 10 years. Both Lynne and Ainslie successfully stepped into new careers and now their support sends a strong message about the value of DTRC's counselling, skills and retraining programs.

## NEXT STEPS:

Our dedicated and passionate core of supporters continues to grow and every gift we receive directly helps Canada's professional dancers prepare for transition. Our ongoing challenge is to identify new and diverse sources of revenue across the country. Therefore, in collaboration with our alumni, loyal donors, regional staff and national Board, we will focus on building new relationships by continuing to lead the conversation about the needs of professionals dancers and their many transferable skills and assets.

## CORPORATE MATCHING:

Many firms operate matching gift programs where they contribute a dollar for every dollar given by employees. It is an initiative that can effectively double contributions and is an important means of growing overall donations. We are grateful to DTRC Board Chair Monique Rabideau who leveraged Thomson Reuters' *My Community Program* to match her generous contribution. As we continue to diversify our sources of funding, we encourage individual donors to seek out matching gift programs at their workplace.



Former dancers and current DTRC donors Lynne Heller (top) and Ainslie Cyopik (bottom).

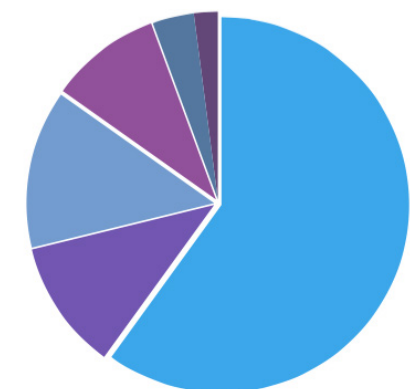
SUMMARIZED STATEMENT OF FINANCIAL POSITION AS AT AUGUST 31, 2015

	2015	2014
<b>ASSETS</b>		
<b>Current assets</b>		
Cash	\$ 673,576	\$ 487,562
Other Assets	<u>41,334</u>	<u>126,051</u>
	714,910	613,613
Long-term investments	<u>1,055,388</u>	<u>1,045,467</u>
	<u>\$ 1,770,298</u>	<u>\$ 1,659,080</u>
<b>LIABILITIES</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities	\$ 16,311	\$ 10,733
Prepaid membership fees	13,411	5,045
Dancer grants payable	379,577	379,582
Deferred revenue	<u>147,677</u>	<u>89,554</u>
	556,976	484,914
NET ASSETS	1,213,322	1,174,166
	<u>\$ 1,770,298</u>	<u>\$ 1,659,080</u>

SUMMARIZED STATEMENT OF OPERATIONS FOR YEAR ENDED AUGUST 31, 2015

<b>REVENUE</b>		
Grants	\$ 718,396	\$ 688,000
Donations and fundraising	220,426	221,688
Membership fees	99,862	92,321
Interest and other	<u>21,816</u>	<u>16,629</u>
	<u>1,060,500</u>	<u>1,018,638</u>
<b>EXPENSES</b>		
<b>Programs and services</b>		
Dancer grants and awards	430,440	428,300
Dancers' consulting services	147,509	145,533
Regional programs and services	135,786	133,610
Conferences and workshops	37,074	46,597
Communications and outreach	5,091	7,119
International projects	1,085	2,797
LEAP transition project	<u>43,313</u>	<u>763,596</u>
	<u>800,298</u>	<u>763,596</u>
<b>Administrative</b>		
Administration personnel	137,550	158,932
Fundraising	4,603	6,356
Office and general	30,738	36,323
Rent	32,330	27,844
Non-recoverable sales taxes	5,792	5,859
Professional fees	8,098	5,874
Marketing	1,935	2,760
Amortization	---	<u>3,719</u>
	<u>221,046</u>	<u>247,667</u>
<b>Total expenses</b>	<u>1,021,344</u>	<u>1,011,623</u>
<b>EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR</b>	<u>\$ 39,156</u>	<u>\$ 7,015</u>

2014/15 REVENUE TAPESTRY



- 60% Federal Government
- 11% Private Sector
- 14% Corporate & Foundations
- 10% Membership
- 4% Provincial/Municipal Government
- 2% Interest & Other

*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 which may be obtained by contacting the Dancer Transition Resource Centre.*

# Supporters & Partners

## SUPPORTERS AND PARTNERS—SEPTEMBER '14 - AUGUST '15

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

Funded by the  
Government  
of Canada

Canada

The DTRC is grateful for the support of our public supporters.



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### PRINCIPLE BENEFACTORS \$25,000 +

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Joan & Jerry Lozinski Foundation

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### TRANSITION GUARANTEE \$5,000 +

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*daughter of Lise-Marie Jourdain &*  
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 Stephen and Jane Smith

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 Thomas Beechy  
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 Patricia Fraser  
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**TURN \$100 +**  
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*Diana Spain*  
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*memory of Anne M. Delicaet*  
 Denise Starritt  
 Tamara Thompson Levi  
 Paula Thomson & Maurice Godin  
 Kenneth Thorpe  
 Walter Wittich

Every effort has been made to ensure that this list of supporters is accurate and complete for the September 2014-August 2015 period. Please accept our sincere apology and contact us at [development@dtcr.ca](mailto:development@dtcr.ca) if your name has been missed or an error has been made.

**BUY A BRICK, BUILD A FUTURE**  
***In Memory of Grant Strate***

Jocelyn Allen  
 Santa Aloï  
 Carol Anderson  
 Linda Blankstein  
 Maureen Consolati  
 Patricia Fraser  
 Amanda Hancox  
 Karen Kain C.C.  
 Vanessa Harwood-Scully O.C.  
 Jill Humphries  
 Nadia Potts  
 Joysanne Sidimus M.S.M.  
 James Smith  
 Veronica Tennant, C.C.  
 Ronald Vincent

**CONTRIBUTING COMPANIES**



*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.

Founder - Joysanne Sidimus, M.S.M

Executive Director - Amanda Hancox

2014-2015 Board of Directors

Chair - Monique Rabideau

Vice-Chair - Patricia Fraser

Treasurer - Linda Mezon, F.C.P.A., F.C.A.

Secretary - Jill Humphries, Ph.D.

Santa Aloï  
Betsy Carson  
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