



DANCER TRANSITION
RESOURCE CENTRE
2016/17
ANNUAL REPORT

Message from the Executive Director



On the cover: Natasha Powell,
Artistic Director of Holla Jazz /
Photo by David Hou

Reflecting on the past year is always a fascinating and valuable exercise, and something we encourage our dancers to do! 2016/17 has given us a wealth of activity to reflect upon.

First, the accomplishments of our extraordinary dancers—we hope you will enjoy reading about some of their achievements in the following pages. Through many personal conversations, feedback surveys, formal retraining grant applications, and letters of support, we get to know these creative and determined artists very well. It is clear that their dance careers have prepared them well for current studies and future professions.

Speaking about a DTRC retraining grant recipient, a Ryerson University professor once noted that what made this dancer stand out amongst class peers was the *“work ethic and sense of responsibility and accountability. These values and attitudes are difficult to teach but they make all the difference to one’s professional success.”*

When we congratulated another DTRC-supported dancer on his many academic awards, he wrote back to us saying, *“I guess that’s what happens when you have the dancer discipline mixed with far too high standards for your own good!”* And we are happy to hear we play a part in these successes. *“To be honest, when I joined the DTRC I had no idea the extent of the impact it would have, both on my career as a dancer and my future career,”* acknowledged Matt Waldie, a graduate of Environmental Engineering, University of British Columbia.

It was a year of collaboration and international sharing as we worked with the athlete transition program of the Canadian Sport Institute Ontario to present *LEAP Together*, an extremely successful international conference. We brought together 135 delegates from 14 countries to focus on career and life transition issues for elite athletes and professional

dancers. Participants commented that this was a rare opportunity for our two seemingly disparate sectors to exchange knowledge and share ideas, as well as to understand the striking similarities of transitions for athletes and dancers. It was fascinating to be a part of the dialogue between Olympians and professional dancers, sports psychologists and career counsellors, and artistic directors and sport directors. The impact of this historic meeting will continue to inform our activities and our network building in a very significant way.

Immediately following the conference we hosted the annual meeting of the International Organization for the Transition of Professional Dancers (IOTPD), where the dialogue focused on advocacy and how best to bring transition issues to the fore in countries where no formal programs exist. There is a wonderful synergy among IOTPD members as we work to strategize with those transition organizations who are struggling to gain backing in their region. This makes me realize how very fortunate we are in Canada to have such tremendous support for our work.

I wish to acknowledge our dedicated staff who, with their background in the arts and their understanding of the unique experiences of a life in performance, help dancers recognize their strengths, build their confidence, and provide them with options for the future. And to recognize the DTRC’s Board of Directors for their dedication, wisdom and governance.

The successes of our work 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, sponsors, and volunteers.

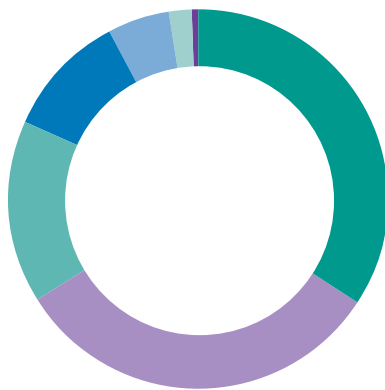
AMANDA HANCOX
EXECUTIVE DIRECTOR

Holistic Career Development Support for Dancers

The Dancer Transition Resource Centre is committed to providing transition support that looks beyond the work of dancers onstage and in the studio to support the whole person and their individualized career support needs. We provide counselling to assist dancers in gaining clarity about their priorities, and an array of grants and awards to ease the financial burden of retraining and skills development.

Through confidential consultation, our staff work with each dancer to find the best career development and retraining plan for their unique needs. Members like Zofia Tujaka may find themselves looking beyond traditional educational programs to undertake specialized apprenticeships in their chosen field.

Personal training factored heavily in the success of Zofia's dance career: "It helped me not only survive intense rehearsal, performance and touring schedules, but gave me the physical confidence that a dancer needs on stage." As a "passionate advocate of physical activity and its health benefits for all populations," personal training felt like the natural choice for Zofia's second career. After completing her physical training certification through the YMCA F.I.T. program, she began working with her mentor, Pierre-Mary Toussaint, to understand the intricacies of working with clients and to increase her leadership role within the field. Pierre-Mary is an authoritative voice in personal training. He teaches kinesiology at the University of Montreal, has vast experience working with professional athletes, and has written multiple books about the myths and realities of physical training.



Membership breakdown by province

■ ONTARIO	34%
■ QUEBEC	32%
■ BRITISH COLUMBIA	15.5%
■ PRAIRIE PROVINCES	11%
■ INTERNATIONAL	5%
■ ATLANTIC PROVINCES	2%
■ NORTHWEST TERRITORIES, NUNAVUT & YUKON	0.5%

Programs & Services



With the DTRC, I feel incredibly supported through the inevitable transitions that I will face in my life and career.

KRYSTAL KIRAN
DANCER

Counselling

The DTRC counselling resource program provides practical guidance, and emotional and psychological support to dancers at all stages of their careers. Our roster of counselling professionals specialize in five areas of practice: academic, career, financial, legal and personal counselling. As a service that is highly valued by new and long-standing members alike, dancers received a combined 474 hours of professional counselling in 2016-17.

Often, these sessions provide dancers with the necessary assurance that the path they are on is the right one. Krystal Kiran, a dancer with extensive performance experience across stage, film and television, expressed gratitude for the clarity counselling provided: "Having access to counselling has been a lifeline and came at a pivotal point in my life. It has helped me find a more holistic and balanced lifestyle. As a result, for the first time in years I am experiencing clarity, motivation and passion in my career as a dancer and performer. With the DTRC, I feel incredibly supported through the inevitable transitions that I will face in my life and career."



Skills Grants

Skills Grants help our members to develop broadly valuable skills that can be applied within their dance careers and beyond. Vancouver-based Katherine Cowie applied her Skills Grant funding to two courses at Simon Fraser University: Business Analytics and Business Ethics. Katherine was drawn to foundational courses within the General Diploma in Business Administration at Simon Fraser University to develop an "understanding of the world outside of the studio and gain core business skills."

In 2016/17, DTRC members took courses in fields such as web and app development, American Sign Language, accounting fundamentals and more to broaden their list of readily-accessible transferable skills. In total, the DTRC disbursed \$15,916 in Skills Grant funding.

From the left:

Katherine Cowie / Photo©Michael Slobodian

Ame Henderson in Public Recordings' *Other Jesus* / Photo by Yuula Benivolski

Career Exploration Grants

Career Exploration Grants provide a unique opportunity to delve deeper into a field of study that may lead to a new career path. Members utilize Career Exploration Grants in order to answer any questions they may have about a new field or career trajectory before committing to a full retraining program.

Jean-François Légaré first encountered the field of landscape architecture by working as a landscaper throughout his dance career. He already knew that he appreciated the tangible and objective aspects of working with plants, which provided a counterbalance to his subjective and ephemeral art form, yet he wanted to find out if working as a landscape architect would satisfy his

aspirations for a second career. In the winter of 2017, with the assistance of a Career Exploration Grant, Jean-François completed two courses from the Bachelor of Landscape Architecture program at the Université de Montréal. Not only did these courses confirm his desire to complete his BA, they led him to an internship with Globe Paysage, where he gained even more insight and experience related to landscape architecture. After such a thorough career exploration process, Jean-François feels “motivated, and ready to attack the retraining adventure” ahead of him.

In 2016/17, 20 Career Exploration Grants were awarded to dancers entering this exciting, exploratory phase of retraining, amounting to \$14,247.



Retraining Grants

Retraining and Subsistence Grants support dancers as they enter a retraining program that will ultimately lead to a new career path, be it a parallel career or a second career once they leave performance.

Contemporary dancer and choreographer Ame Henderson, described reaching a point in her career where she was “interested in understanding how [her] practice might be developed and repurposed with aims beyond aesthetic presentation.” This curiosity melded well with her personal experience of gestalt therapy—a practice that is highly body-based and focused on individuals’ relationships to their environment and community. With DTRC support, Ame began



DTRC’s generous support of my retraining [...] lends a firm and kind vote of confidence to the notion of expanding oneself and pursuing new ways of knowing in the world.

AME HENDERSON

CONTEMPORARY DANCER AND CHOREOGRAPHER

a five-year training program at the Gestalt Institute of Toronto to develop a parallel career in gestalt therapy. Now partway through the program, Ame reports, “I am grateful for the DTRC’s generous support of my retraining, encouragement which is not only practical but that lends a firm and kind vote of confidence to the notion of expanding oneself and pursuing new ways of knowing in the world.”

In 2016/17, the DTRC disbursed 40 grants and awards to members embarking on retraining programs. These grants, totaling \$336,780, are designed to off-set the direct costs of retraining as well basic subsistence expenses while enrolled in full-time studies.



I loved the diversity of panelists—such a wide variety of knowledge and experience.

OTM/DT PARTICIPANT



350 emerging dancers

100+ presenters

7 cities



I will take what I heard today with me for the rest of my career!

OTM/DT PARTICIPANT

on the MOVE/ danse TRANSIT — Supporting Sustainable Careers

The DTRC has, at its heart, a commitment to the overall wellbeing of professional dancers. Through our *on the MOVE/danse TRANSIT* (OTM/DT) conference series for graduating dance students and emerging artists, we support the development of dance careers that are personally, professionally and artistically fulfilling. The program aims to demonstrate the breadth and scope of careers in dance and foster an understanding of the importance of developing a wide range of skills in order to thrive in today's dance milieu.

For OTM/DT 2016/17, 350 emerging dancers and over 100 presenters and panelists took part in panel discussions, workshops and networking sessions in Vancouver, Calgary, Winnipeg, Toronto, Montreal, Halifax and Moncton. By connecting participants with organizations, established artists and other professionals who can guide them, OTM/DT programming aims to build a strong and self-reliant professional dance community across the country. The community building and information sharing aspects of the OTM/DT events have shown to be vital to the success in transitioning from student to professional. Participants are relieved to find they are not alone in this next step. Here is what some of the participants had to say about their experience: *“on the MOVE made the transition less scary... we're surrounded by help!”*; *“Being able to talk and share common feelings and experiences with*

dancers from other institutions was great and a brand new experience!”

While the goals for OTM/DT are the same across the country, programming is developed with input from regional artists, educators, students and service organizations. For example at *danse TRANSIT*—our francophone conference for dancers within Quebec and the Ottawa region—the topic of professional ethics was a major focus of the day, highlighting the importance of building healthy interpersonal relationships in the workplace. In Toronto and Vancouver, the focus on ‘finding your feet’ in the transitional year from student to professional had participants hearing from a diverse selection of artists about the many career paths within the field, while Calgary and Winnipeg included components on managing stress both on and off the stage.



Above:

danse TRANSIT held in Montreal, Quebec on February 17, 2017. Mélanie Demers with Morgane Le Tiec, David Albert-Toth, Rachel Harris, and Francine Liboiron / Photo by Isabella C. Favaro

From Musical Theatre to Chiropractic: Realigning Purpose



Stephen Gray first learned about the DTRC as a musical theatre student at Sheridan College. Even then, before launching his dance career, he understood there would come a time when he felt drawn to do something else. He recalled, “I always thought there are too many things I want to do. I can’t imagine I will only dance for my whole life.”

Even in the midst of a busy performance career—one that included runs at the Stratford Festival, Charlottetown Festival, and a heavy touring schedule—Stephen embraced a portfolio career. He taught in the performance departments of George Brown College, Ryerson University, and Sheridan College; wrote for two dance magazines; adjudicated competitions; and choreographed.

He is also an entrepreneur. Eight years ago, along with his business partner, he launched Quick Ball Change, an agency for dance teachers. It felt like a natural career move: “Being a dancer and seeing how you can use that skillset, the connections, and the talent in different ways kind of pulls out your entrepreneurial side.”

In the background of all of these things was his passion for chiropractic. Ever since a childhood gymnastics injury, chiropractors have helped him to manage musculoskeletal pain as a result of demanding performance work. While still performing, Stephen researched entry requirements for the Canadian Memorial Chiropractic College, and quickly began taking bridging courses to complete his undergraduate degree—a major prerequisite of the program.

During the year of his bridging program, Stephen continued teaching and performing, but he felt his enthusiasm for performance start to wane. His decisive moment of transition came when he was offered a replacement role in the Mirvish production of *Kinky Boots*. His acrobatic skill made him the perfect fit, and yet, he turned it down. He remembers being shocked at his reaction: “It was a Mirvish show, such a fun show, and I had wanted it so badly, yet my reaction was ‘no.’” At that moment, he knew he was ready to go back to school and move forward with his new career.

While only in the second year of his four-year program, Stephen knows that he wants to use his chiropractic skills to contribute to safer dance training for students. Recently, he was a guest teacher at a program for dance educators in Mexico. His favourite session was teaching dance injury prevention: “It was so thrilling to take what I know and to share that.”

Transition is rarely an easy process, yet Stephen’s enthusiasm for chiropractic treatment keeps him going. He coined a new phrase for this stage of his career: “life renovation.” He explained that every time you renovate your kitchen it takes longer than expected, it is messy, and it costs more than you expect, but at the end of it, you get a shiny new kitchen. A smile beamed across his face as he summed up his transition, “at the end of the day, I get to have my shiny new career.”

Stephen received a Retraining Grant and a Full-Time Study Subsistence Grant (FTS-1). He is also a recipient of the juried Peter F. Bronfman Memorial Award.

Cross-sectoral & International Collaborations

Leading Edge After Performance (LEAP)

LEAP, the three-year, innovative partnership between the DTRC and Canadian Sport Institute Ontario, brought professional sport and dance communities together to learn from each other's experience with career transition for high performance athletes and dancers. The project's international conference '*LEAP Together: Career and Life Transitions in Dance and Sport*', held in Toronto on November 11th and 12th, welcomed 135 delegates from 14 countries to discuss career and life transition issues of these performers.

The conference was extremely successful surpassing all of our expectations and delivering a remarkable impact on our stakeholders who were able to participate in hands-on workshops delivered by exceptional specialists. They also attended panels led by national and international experts covering topics such as, Transferable Skills; Prior Learning Assessment; Theoretical Perspectives of Career Development; Mental Health Issues for Performers; and Perspectives on Career Transition Models.

"We finally brought these communities together to share knowledge, experience, and best practices related to transition, and it is evident that this sharing occurred. The high level of conversation and connection between transition stakeholders from dance, sport, and beyond was evident and encouraging," said LEAP Managing Director, Michael Du Maresq, praising the energy and enthusiasm of both presenters and attendees.

The LEAP project will continue to foster its international network of professionals devoted to supporting healthy transitions for athletes and dancers. See leaptransition.ca for updates and videos of conference programming.



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MICHAEL DU MARESQ

LEAP MANAGING
DIRECTOR



LEAP Together: Career and Life Transitions in Dance and Sport welcomed 135 delegates from 14 countries to discuss career and life transition issues of these performers.

From the top:

IOTPD members / Photo courtesy of the DTRC

LEAP conference keynote speakers Peggy Baker and Mark Tewksbury / Photo courtesy of the DTRC

Francisco Alvarez, Paul Bronkhorst, Gene Moyle, Lauren Gordon and Angela Mondou on the 'Does One Size Fit All? – Perspectives on Career Transition Models' panel / Photo courtesy of the DTRC



International Organization for the Transition of Professional Dancers (IOTPD)

On November 13th and 14th, the DTRC's National Office in Toronto welcomed delegates of the International Organization for the Transition of Professional Dancers (IOTPD) for the organization's Annual Meeting. Members of the IOTPD represented transition programs in Canada, Czech Republic, France, Germany, South Korea, the Netherlands, Poland, Switzerland, the United Kingdom, and the United States.

Amanda Hancox, DTRC's Executive Director, acknowledges:

"It was an honour for the DTRC to host this international meeting in Canada. As the importance of addressing the issue of dancer transition continues to gain significance around the world, it has been rewarding to watch the IOTPD grow. The presence and contribution of delegates from 10 countries to the IOTPD meetings and the preceding LEAP conference provided a vibrant international perspective."



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AMANDA HANCOX
DTRC'S EXECUTIVE DIRECTOR



Development & Fundraising

For more than three decades the Dancer Transition Resource Centre has been proud to help thousands of dancers across Canada. The DTRC is the only organization of its kind in Canada. We strive to support professional dancers throughout the arc of their artistic lives. We are there for them when they take their first steps into their new careers as dancers through our *on the MOVE* program, we offer skills grants and counselling as they navigate their way through the performance world; and when the time comes to prepare for a parallel or second career path, DTRC offers retraining support and special awards to give a helping hand as they take on new challenges.

We are passionate about our mission but it cannot happen without funding. And so we gratefully acknowledge our support from governments, foundations, the corporate sector, our supporting dance companies, and our dedicated, individual donors.

First, we would like to thank the Department of Canadian Heritage—Canada Arts Training Fund for their commitment to our core funding. We also extend our gratitude to the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Conseil des arts de Montréal, and the Ontario Trillium Foundation. We applaud their commitment to dancers in Canada.



Love Dance, Love Dancers, Love Donors!

We hold a special affection for the extraordinary people who are our individual donors. When we speak to them, we see their passion for our mission. They are the heart and soul of our organization and quite simply we could not do what we do without them. They have a profound understanding and empathy for the challenges and rewards of an artist's creative journey—from debut, through the ups and downs of performance careers and finally into a different form of working life. Our donors love dance, love dancers and we love them. While all have our heartfelt gratitude, we would like to pay tribute to our Principal Benefactors. Our sincerest thanks to Lynda Hamilton and Joan & Jerry Lozinski for their unwavering support of the Dancer Transition Resource Centre. We are blessed to have them as donors and friends.

Dance Canada 150! The Pitblado Challenge

In 2017, we were pleased to commemorate a landmark anniversary for our nation with a special campaign: Dance Canada 150 – The Pitblado Challenge. It was made possible by two of Canada's most generous dance philanthropists, Sandra & Jim Pitblado. They provided the spark, partnering with us to match all gifts up to a total of \$15,000. Their gesture meant that each donation up to that mark was doubled! We are deeply grateful to Sandra and Jim for their leadership and generosity. The matching campaign generated so much momentum that we brought in 75 donations and far surpassed our goal by raising just over \$58,000! It was a marvelous initiative that brought together dancers past and present, as well as new supporters and many of our loyal, dedicated donors. We are humbled and thankful to all those who helped make Dance Canada 150 – The Pitblado Challenge a great success.

Board Governance

The DTRC Board of Directors are chosen from across the country for their diversity of skills, experience, and knowledge; each brings their own particular perspective to the table. The Board has a profound understanding of the values and mission of the organization and keeps the DTRC on a steady path by providing leadership, direction, and accountability to ensure the organization continues to provide the services needed and valued by the dance community.

While the entire Board of Directors is engaged in strategic planning, the Board is comprised of six sub-committees, including: Executive, Awards, Finance, Fundraising & Development, Governance & Nomination, and Human Resources.

Financial Planning

Financial planning and budgeting are conducted at the Board level, in consultation with the staff, using actuals from completed years and projections for future years. Budgets are developed for both three-year and annual cycles. A stepwise approach is used when developing annual budgets to ensure that the Centre meets current fiscal realities, while building capacity for future activities.

Understanding And Managing Risk

The DTRC Board of Directors looks to trends from past years to inform the budgeting process and manages risk by conservatively projecting revenues and liberally projecting the demand for dancer services. Additionally, the DTRC has a Designated Fund that is internally restricted by the Board and maintained to cover multi-year contracts and payables.

The DTRC recognizes that the majority of the organization's funding comes from the federal government, rendering the DTRC vulnerable to changes in legislation and government funding priorities. The DTRC is committed to fundraising and development in the private sector and continues to dedicate resources to private sector relations to meet long-term financial strategies and goals.



Light Bites, Lovely Wines & Lively Conversation

On June 13, 2017, we enjoyed a wonderful evening of celebration and gratitude for DTRC donors, dancers and friends at our former home on The Esplanade in Toronto. The highlight was a touching, entertaining talk by former National Ballet of Canada First Soloist and DTRC alumnus Keiichi Hirano, who spoke about his journey from performer to a new career after dance.

From the left:

Amanda Hancox with Sandra and Jim Pitblado, C.M. / Photo by Isabella Caires Favaro.

Keiichi Hirano and Amanda Hancox / Photo courtesy of the DTRC

Financial Summary

STATEMENT OF FINANCIAL POSITION

	2017	2016
ASSETS		
Current assets		
Cash	762,882	904,869
Sales taxes recoverable	11,941	16,886
Accounts receivable	17,187	4,084
Prepaid expenses	2,523	14,789
	794,533	940,628
Property and equipment	49,900	
Long-term investments	1,119,411	1,066,190
	1,963,844	2,006,818
LIABILITIES AND NET ASSETS		
Current liabilities		
Accounts payable and accrued liabilities	67,022	17,098
Prepaid membership fees	6,835	8,951
Deferred revenue	203,763	251,611
Dancer grants payable	394,174	507,567
	671,794	785,227
Leasehold inducement	12,000	
	683,794	785,227
Net assets		
Restricted	246,423	238,541
Designated	733,171	733,171
Unrestricted	300,456	249,879
	1,280,050	1,221,591
	1,963,844	2,006,818

STATEMENT OF OPERATIONS

	2017	2016
REVENUE		
Grants	764,593	741,944
Donations and fundraising	250,357	279,327
Membership fees	80,732	94,268
Interest and other	56,135	21,373
LEAP conference fees	14,039	
	1,165,856	1,136,912
EXPENSES		
Programs and services		
Dancers grants and awards	366,517	444,073
Regional programs and services	164,885	153,988
Dancers consulting services	146,974	146,702
LEAP transition project	109,716	79,344
Conferences and workshops	43,638	35,695
Communications and outreach	10,732	24,678
International projects	4,685	1,047
	847,147	885,527
Administrative		
Administration personnel	163,896	154,854
Rent	38,299	35,424
Office and general	34,941	26,806
Professional fees	9,645	8,376
Fundraising	8,651	7,790
Non-recoverable sales taxes	8,613	7,352
Marketing	4,087	4,574
	268,132	245,176
Total operating expenses	1,115,279	1,130,703
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	50,577	6,209



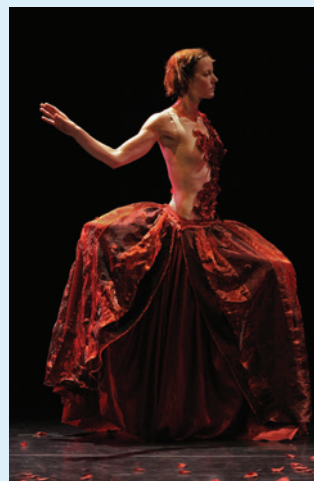
“I was fortunate to have had a very long career with Decidedly Jazz Danceworks (22 years) and so found it emotionally challenging to leave my DJD family and home. I think that the DTRC is an amazing organization that gives dancers hope in a difficult, emotional process of change and transition. Having the financial and structural support of the DTRC helped give me the boost and impetus I needed to jump-start my career change.”

SARISA FIGUEROA DE TOLEDO



“It is a very fragile time in a dancer’s life, often filled with doubt and insecurity. Having the DTRC’s support has given me the time and space to fully settle into my new life. With the DTRC’s help, I was able to start this new life chapter with ease.”

DELPHINE LEROUX



“The DTRC support has been a real help though what has been a rather harrowing transition. Studying dance academically has been a gift I could not have received without the DTRC.”

DEBORAH DUNN

From top left:

Sarisa Figueroa de Toledo is a former dancer with Decidedly Jazz Danceworks. Sarisa is now a full-time spanish bilingual elementary school teacher / Photo by Trudie Lee.

Delphine Leroux is a former professional ballet and contemporary dancer. Delphine is now studying Osteopathy and Yoga Teacher Training / Photo©Michael Slobodian.

Deborah Dunn, dancer & choreographer in Four Quartets based on T.S. Eliot's poetry. Deborah is currently working on her Masters in Dance at Université du Québec à Montréal / Photo by Chris Randle.

Supporters & Partners

September 2016 – August 2017

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 | 

The DTRC is also grateful for the support of the following:



Canada Council
for the Arts | Conseil des arts
du Canada



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Montréal 

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**TRANSITION CONTINUUM
(Planned Giving)**

Lynda Hamilton
Joan & Jerry Lozinski
Pauline McCullagh
Sylvia M. McPhee

**PRINCIPAL BENEFACTORS
\$25,000+**

Estate of Cornelius Anderson
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Lynda Hamilton, President of
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**DANCE CANADA 150 –
THE PITBLADO CHALLENGE
\$15,000**

Sandra & Jim Pitblado

**TRANSITION GUARANTEE
\$5,000+**

Anonymous*
The Catherine and Maxwell
Meighen Foundation
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Monique Rabideau*
Louise Smith
The Winnipeg Foundation

**TRANSITION CIRCLE
\$1,000+**

Santa Aloï*
Anonymous (2)*
Betsy Carson
Jeanie Davis
Sherry Taylor Drew*
Isabella Caires Favaro*
*In honour of Daniel Seillier
and In honour of Sandra &
Jim Pitblado*
Amanda Hancox*
In honour of Joysanne Sidimus
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Howard Jang*
Jennifer Kropac &
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*In memory of Maurice
De Muynck*
Ngoc Thang Nguyen

LEAP \$250+

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MacLaughlin*
Alayne-Kato Hamilton*
Gary Maavara
Patricia Maybury*
Laurence Orillard*
Maya Ostrofsky*
Marilyn & Joost Pelt
Sergiu Stefanschi
Michael Trent
Karen Wierucki
Sara Porter
Patricia Fraser
Marilyn & James Hills,
In honour of Lynda Hamilton
Peter Lewis*
Ainslie Cyopik*
Patti Ross Milne*
Michael Bushnell,
In honour of Santa Aloï
Paula Ravitz,
In memory of Rachel Browne
Thomas & Leigh-Ann Hafford,
In honour of Leigh-Ann Cohen
Shelley L. Dolan*
Maxime Plantady (In-kind)

TURN \$100+

Merrill Alton-Graham*
Francisco Alvarez*
Garfield Andrews
Peggy Baker*,
*In honour of Susan
Macpherson*
Florence Barwell*
Pamela Newell &
Robert Bergner
Sally B. Bliss
Michel Brais*
Andrea Burrigge*
Diana Cartwright-Howden,
*In honour of Dorothy &
Victoria Carter*
Peter Herrndorf &
Eva Czigler*
Barbara Dance*
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Sarah Finlayson
Judith Gelber
Paula Thomson &
Maurice Godin*
John Gregory
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Ruth Hood
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John Kellner*
Brent Lott*
Dorothea Manson
Pauline McCullagh
Julie Medland
MaryLynne Meschino*
*In honour of Daphne Simon
and In memory of Nicole
McCord*
Parise Mongrain*
Garry Neil*
Grace Nicholson,
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Lucie Vigneault*
Walter Wittich*
Veronica Zufelt

STEP Up to \$99

Vicki Adams Willis
Nathalie Blanchet*
Heather Bruce
Anne Carbert*
Paul Chambers*
Marie-Josée Chartier
Janaina Ciodario da Silva
Maureen Consolati
Avis Favaro*
Frances Filegan
Anne Flynn
Mark Franklin*
Jenn Goodwin*
Marilyn Greben,
In memory of Stanley Greben
Lynne Heller
Deborah Kaplan*
In memory of Lois Smith
Marcia Kash,
*In honour of Bruce Dean and
Robert Hall*
Gabrielle Lamb*
Sarah Lochhead*
Geanderson Mello
Elizabeth Mitchell
Lina Moros*
Fay Richardson
Timothy Spain*
Veronica Tennant* C.C.,
*In honour of Lynda Hamilton
and In honour of Sandra &
Jim Pitblado*
Dianne Woodruff

**CONTRIBUTING DANCE
COMPANIES**



* Participated in Dance Canada 150 - The Pitblado Challenge

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. We also operate as a resource centre for the dance community and general public and support activities that improve the socioeconomic conditions of artists across the country.

As a world leader in dancer transition, we are active participants in international conferences and research initiatives and help drive change within the dance community.



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