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ANNUAL REPORT
2019 - 2020

The DTRC's programs and services reflect the complete career cycle of a professional dancer, ensuring that emerging dancers are empowered with the specific tools and insight they need to make a successful transition into the milieu; that mid-career artists have skills to manage the on-going and changing demands of the profession; and that when a career in performance is no longer an option physically, psychologically, or financially, dance performers are prepared and supported to meet the challenges of transitioning and retraining for a second career. To this end, the DTRC listens, facilitates, and funds vital programs and services for professional dancers.

**TOTAL AMOUNT FOR ALL
GRANTS GIVEN TO MEMBERS**

\$515,232

**TOTAL NUMBER
OF GRANTS AWARDED**

109

55 Skills Grants

\$24,350

30 Retraining Grants & FTS

\$352,188

Counselling Total

\$39,973

19 Career Exploration Grants

\$16,354

5 Special Awards

\$82,367

**THE DTRC HAS DISTRIBUTED MORE THAN
\$5 MILLION
TO DANCERS OVER THE LAST
12 YEARS**



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Message from the CHAIR OF THE BOARD

The DTRC Board of Directors strives to support staff to most effectively continue to serve the needs of dancers in Canada, which was particularly important as dancers and staff were presented with the immense challenges of the global pandemic during the past year. Although we continued to provide assistance through proven pathways, we also had to evolve and make changes that were reactive to current circumstances as well as preparatory for anticipated needs in light of observed trends.

The Board offers guidance from our diverse experiences, knowledge, skills and perspectives. We regularly review our Board membership and we continually strive to achieve even more diversity. We welcomed Alèn Martel from Alberta and Brenda Gorlick from Manitoba as new Board members this year. They are both dancers and educators with extensive knowledge of dance and dancers with diverse regional perspectives. Alèn has business and management skills and experience that benefit the DTRC. Brenda was formerly the DTRC representative in Manitoba so she brings a deep understanding of the organization and its members.

Corporate governance, human resource management, investment management, risk management, strategic planning, budgeting and fundraising are some of the key areas where the Board was most involved in 2019/20.

The Board and I have worked closely with Kristian Clarke and are impressed with his ability to weather the storm and accomplish so much in the face of adversity. Numerous initiatives this year included the celebration of the DTRC's 35th anniversary through newly designed logos that graced memorabilia and a variety of informative online events for members and the public. We had more ambitious plans that unfortunately were sidelined by pandemic restrictions and demands. A new Employee Handbook was adopted and the improved procedures contained in it have been implemented with the assistance of Louise Smith, the Chair of the Human Resources Committee. Our Treasurer, Cynthia Bliss, has done extensive work with Kristian this year to further improve our investment management and other financial procedures and controls, which has been particularly important when our members sought much more financial assistance than

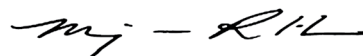
in past years. Thankfully, Kristian continued to foster relationships with our funders, some of whom generously increased their support last year.

The DTRC has always strived for diversity, equity and equality for the Board, staff and members but went even further this past year with a public statement of particular actions it is taking in those efforts and examination of its mission, vision and values by the Diversity, Equity and Equality Committee, the Strategic Planning Committee as well as by the full Board, led by Howard Jang, the Chair of the Strategic Planning Committee. This work is continuing.

The successes of our work with our dancer members and in the broader nation-wide artistic community 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 and corporate donors, sponsors, staff and volunteers.

Sincerely



Monique Rabideau
Chair of the Board of Directors



Photo: Sandra Strangemore

Message from the EXECUTIVE DIRECTOR

2019-20 was an exciting period of change for the DTRC. Sarah Lochhead, our Director of Administration left on Parental Leave in December. Solange Fermin was hired on contract to fill the role until Sarah's return next year. As a dancer and choreographer who has trained and performed in both Canada and the United States, Solange knows from experience the value that the DTRC brings to one's career. She is a Women in Film and Television-Toronto (WIFT-T) member, and graduated from their 2019 Corus Media Management Accelerator program, through the support of the DTRC. Solange has been a member of the DTRC since 2012, and has expressed that the opportunity to be a part of this essential organisation and to support it as it continues to light the path for dance artists across the nation, "is nothing less than humbling".

Former Executive Director, Amanda Hancox, worked with us as we welcomed Kasia Hannah into the role of Director of Member Services. Born and raised in a Saskatchewan dance family, Kasia is one of many dancers influenced by the late great Doris Sitter. She moved east to Toronto to attend the Commercial Dance Program at George Brown College. Subsequently, she completed a diploma in Community work during her own dance transition with ambitions of being active in the Canadian dance community. Sarah-Anne Larouche also joined our team in the Montreal office

where she is providing member support services to our Quebec-based dancers. She is doing this while completing a master's degree in musicology at the University of Montreal!

Our fundraising efforts were also successful this year as we received \$500,000 from an anonymous donor to create a scholarship in Amanda Hancox's name. There are more details about this gift later in this report.

Finally, as one of our last social events, we hosted a warm farewell reception for Heather Bruce who left the organization after 17 years assisting our members. Amanda and board members, Jill Humphries and Pat Fraser, all had an opportunity to reflect on Heather's impact in heartfelt stories. I presented Heather with a framed charcoal drawing of a dancer, created by Veronique MacKenzie our regional representative in Halifax.

Warmly,



Kristian Clarke
Executive Director



Photo: Aleksandar Antonijevic

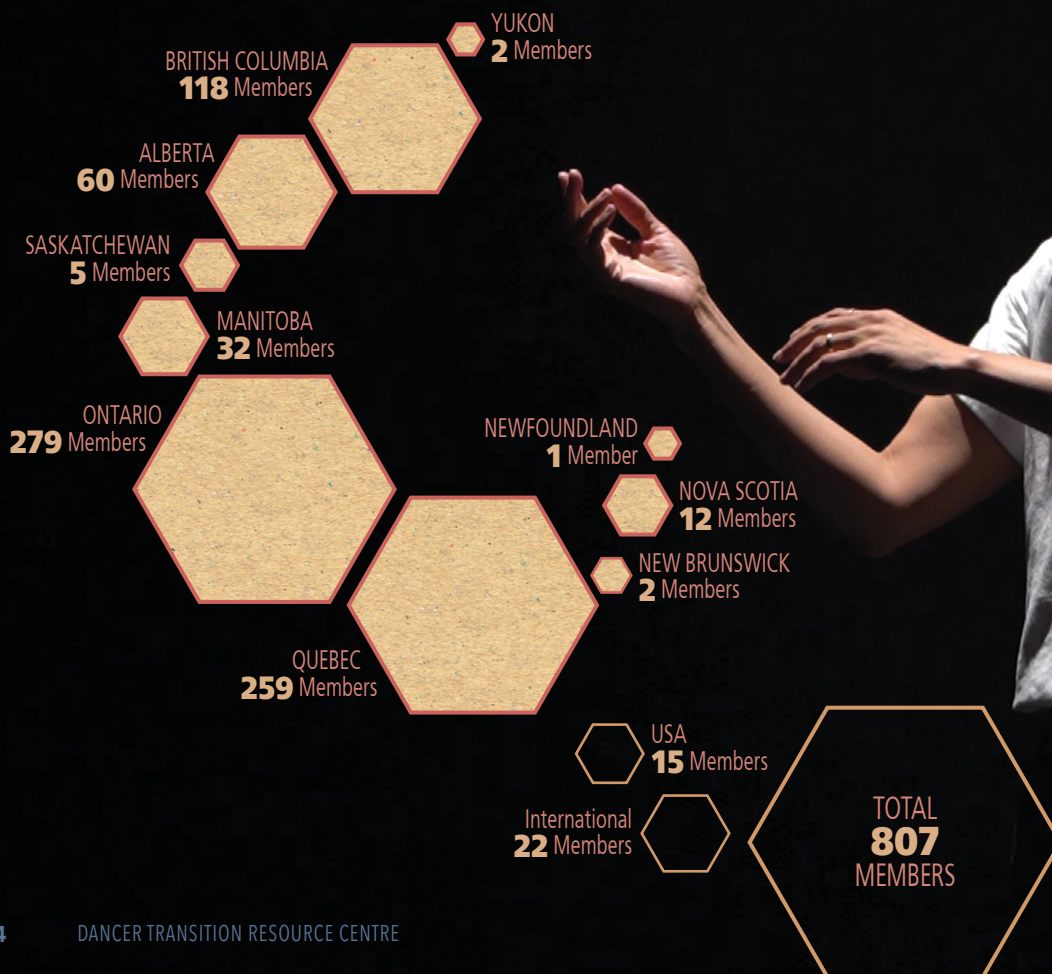
ORGANIZATIONAL OVERVIEW

This was a year like no other for the DTRC. Over the latter half of 2019-20, the DTRC was forced to shift its operations and programming in order to respond to the growing concern surrounding COVID-19 and its impact on our community. After presenting our annual emerging dancer conferences in Montreal, Toronto and Vancouver, we decided to cancel our programming in Manitoba. We switched to offering a series of online workshops in the spring and summer that addressed issues of resiliency that we felt the dance community wanted information about as it faced so much uncertainty. Titled, the Resource Room, this series was presented in both English and French and dealt with topics such as mental health and wellness, conflict in the workplace, the basics of career transition, and financial management for arts professionals. Many of these workshops allowed us to partner with sister arts

organizations such as the Canadian Dance Assembly. We also offered some of the programming to administrators working in the dance sector who we felt were being impacted by world events.

The amount of interest in our various granting streams as well as counselling support dwarfed what we supported in the previous year. Specifically, we saw a \$200,000 increase in demand for retraining and subsistence grants over 2018-19. Fortunately, some of this increased demand was offset by additional support that we received from the federal government. We also responded to the community by discounting our memberships and offered more flexibility to recently lapsed members by extending the window during which they could catch-up for unpaid years.

Membership Breakdown



Regional Highlight - British Columbia

From the BC Office of the DTRC By P. Megan Andrews

The 2019-2020 year has been a challenging one for the dance sector due to the COVID-19 pandemic and the resurgence of awareness and activism around systemic racism and inequities in the arts and society more broadly. Over the course of the year, BC Program Manager P. Megan Andrews focussed on relationship building with DTRC members and community partners and these relationships provided a foundation for the BC Office to play a role in supporting the sector during these challenging times. Outreach activities, outlined below, formed a key part of this community-building work. When the COVID-19 pandemic hit, the BC Office began working much more closely with DTRC colleagues across the country to support our members, developing the DTRC's national Resource Room initiative and specifically offering mental health workshops for our members and for the community at large. The BC Office was immediately responsive to the situation locally, working to support DTRC members in BC as incoming requests increased, and collaborating with colleagues at partner organizations in the dance and arts community to support the performing arts sector by participating in several advocacy initiatives, including facilitating the BC Dance Community Town Hall in May 2020. Over summer 2020, the BC Office engaged an intern from the School for the Contemporary Arts at Simon Fraser University, and worked to develop a focus group event for emerging dance artists in BC to create connection and to gain insight into their circumstances related to the pandemic. The intimate zoom event was a success, with a mini digital video workshop and a facilitated discussion focusing on resilience, coping strategies and the challenges of training and creating at home. The BC Office has also been engaged in supporting a new diversity, equity and inclusion funding initiative in the province, SEARA (Sector Equity for Anti-Racism in the Arts). The DTRC contributed to SEARA's POWER SHARE: COVID-19 Relief Fund for Black, Indigenous & Racialized Artists, which was developed "in response to the financial precocities caused by the pandemic as well as ongoing barriers of systemic racism and inadequate funding models across the B.C. arts sector, that BIPOC Artists continue to face." Thanks to the board and national office for enabling our support of this essential initiative.



BC Outreach

In 2019-2020, BC Program Manager P. Megan Andrews piloted a new regional initiative for 15- to 18-year-old aspirant students and their parents at private studio training programs. The program, dance your FUTURE, is a two-hour presentation and dialogue session offered in-studio, providing information about different pathways and careers in dance, post-secondary training options in Canada and a general orientation to the Canadian dance sector. A stepping-stone education program for this cohort, it builds on earlier work done in eastern Canada by DTRC colleagues Parise Mongrain and Véronique Mackenzie with First Steps. Megan delivered the pilot program in several formats in different settings – including a private dance studio, a community conference event and a regional dance festival – in 2019-2020. Suspended due to the pandemic, the program is currently being re-developed for both digital and in-studio contexts. We look forward to building this program into a regular offering across western Canada.

ON THE MOVE / DANSE TRANSIT

As a part of the DTRC's mandate – to help dancers with transitions into a professional performance career – we deliver *on the MOVE / danse TRANSIT* (OTM / DT), a dynamic career planning and networking program designed specifically for dancers entering professional careers. Regional programming is planned in collaboration with national and regional service organizations, with input from the training institutions and emerging artists. The event strives to welcome new artists into the workforce;

build professional skills, knowledge and attitudes; facilitate networking with peers, mentors and service organizations; and introduce a holistic approach to professional development and ongoing personal and artistic growth. While most programming takes place in the winter and early spring, the planning for this major DTRC program happens throughout the year. This year was our largest annual attendance with over 250 emerging dancers networking and learning about professional resources.



on the Move Toronto

The OTM emerging dancer conference counted, once again, on the support of the steering committee, the national office, and local dance schools. They were all essential to the event's success.

The steering committee is composed of an effective team comprised of eight organizations that play leadership roles in supporting dance professionals in Canada. The members are very resourceful and played different and complementary roles during both the planning stages and the day-of the event. Organizations, that are currently part of the committee include: DTRC; The Dance Current; Canadian Dance Assembly; Dance Ontario; Canadian Alliance of Dance Artists; CPAMO; Dance Umbrella of Ontario; Dance Immersion; and Canadian Actors Equity Association.

OTM offered 21 sessions in total. There were four panels, two PODs, and twelve concurrent Candid Career Conversation tables. Two panels were concurrent: Professional World Survival Kit and the breakout session: Education & Teaching: Environments & Approaches.

A total of twenty-six paid presenters and panelists were invited to share their experience and knowledge with OTM participants. Seven out of the thirteen steering committee members also led instructional activities or were speakers/panelists.

Where Participants Came From

- 156 individuals registered for the event and 140 attended on the day.
- Approximately 87% of registrants were residents of Toronto or the GTA. Participants who came from other regions included dance artists from Kitchener-Waterloo Area, Hamilton, Ottawa, Alberta, and the USA.
- Dance artists from over 21 schools registered for OTM 2020, including all top educational institutions in Toronto.
- Most participants were students or emerging artists from George Brown College and York University, which together represented approximately 56% of attendees. The School of Toronto Dance Theatre and Ryerson University were also well-represented.
- Diverse participants in terms of dance form and cultural background.
 - Significant increase of non-school program-based emerging dance artists as well as dance companies whose work reflects the diverse ethnic groups in Canada compared to previous year, for example Esmeralda Enrique Academy of Spanish Dance and Estesis Danza.

on the MOVE Vancouver

Prior to the onset of the pandemic, on the MOVE Vancouver, held on January 31, 2020, was a highly successful event, with excellent community engagement. The participants and guests, not only connecting the emerging dance artist cohort with each other and with professionals but also connecting many of the dance community's organizational leaders with each other at our community fair and networking lunch. Over Fall 2019, in preparation for the event, BC Program Manager P. Megan Andrews worked with community partners and faculty at key professional training programs to invite input into the event programming and to build connections with students, conducting a survey and making site visits to various classes to catalyze engagement. The day-long event at The Dance Centre in Vancouver was hosted and facilitated by Megan, and was attended by over 50 students and over 15 partner organizations. Guest artists Margaret and Andrew Grenier of Dancers of Damelahamid offered an Indigenous opening and started off the event in a good way with knowledge sharing and a participatory song.

A keynote interview with established dance artist/choreographer Dana Gingras grounded the conversation with real talk about the rewards and challenges of a career in dance. Our artist panel – facilitated by dance educator and podcaster Lauren Ritchie, with guests Rhonda Cooper, Ralph Escamillan, Sujit Vaida, Lexi Vajda and Kirsten Wicklund – provided a broad range of perspectives and experiences from different moments in a dance artists' career, and afternoon workshops offered practical tools for financial literacy, contract negotiation and portfolio development. The event functioned as a community connector broadly, raising the profile of DTRC-BC in the community and reinforcing our presence in Vancouver as a valuable and leading organization – with inclusive and caring community values. A huge thanks to all our presenters, to our sponsors – Actsafe and Ainsliewear, and to all our partner organizations who provided excellent contributions to the community fair and many valued door prizes for our participants.



danse TRANSIT Montreal

The 17th edition of danse TRANSIT Montreal took place on Friday, February 7, 2020, in the magnificent space of the Conseil des arts de Montréal who graciously welcomed us for a second consecutive year.

We brought together 70 graduates from eight vocational schools and no less than 65 speakers, panelists, partners, committee members and special guests who were able to dialogue and mingle throughout the day.

Among the highlights of the event: the touching testimony by dancer Jean-François Légaré on his career transition, illustrating the impact of the CRTD's programs, which are celebrating their 35th anniversary. The panel on working conditions in the milieu and coordinated community actions provided invigorating perspectives. Our panelists Alexandre Curzi, Germain Belzile and Jessica Serli, along with the contribution of Fabienne Cabado, painted a portrait of a complex and evolving sector.

Since 2014, our committed CRTD-Québec team is proud to have presented an event that adheres to the values of sustainable development. Guided by the ZERO waste objective, we produced a mere 0.48 kg of waste after more than 8 hours of activity and this edition also marked our second as a vegan event!

"A big thank you—I arrived without any special expectations and came away inspired, supported and with a lovely sense of belonging, which I hope will only grow over time!"

– UQAM student



Photos: Shakeil Rollock

MEMBER STORIES



Eden Fieldstone - Photo : Diane Misaljevic

Eden Fieldstone

Toronto, ON – Completing Masters of Education at York University
Member since 2007 – Skills, Retraining, FTS-II & Subsistence Grants

Eden has been a professional belly dancer for over 20 years and a typical weekend consisted of 7-10 shows. Being able to live solely on this performance income caused her several debilitating injuries from over performing. These injuries left her financially drained and without work. Thankfully, the AFC was able to assist her in covering her basic needs during that time. It was also during this time she became a member of the DTRC. She was reluctant to join at first thinking that it meant she was admitting that her dance career could have an end date.

“Being a belly dancer was my identity and during this time of not being able to walk let alone perform I experienced the intense existential angst that Martha Graham famously wrote about. I reacquainted with my academic side that I had left behind after I graduated with my Honours Degree in Philosophy. I realized that it was imperative for me to earn income from another source that was not physical. I began my parallel career teaching English, (ESL) during the week and maintained a lighter performance weekend. I have been maintaining this balance since 2008.”

Eden was accepted to complete her Masters of Education at York University this year.

“The opportunity to be granted funds by the DTRC to help pursue my Masters of Education is greatly appreciated. I am grateful that I am eligible for this opportunity to receive a grant towards my second career. I do not take it lightly. It also came at a much-needed time when my weekly income from dancing ceased unexpectedly during COVID-19. York’s investment in me as a graduate student is assurance that they believe I will graduate and put my degree into practice.”

Yui Ugai

Toronto, ON – Master of Fine Arts, York University
Member since 2014 – Skills, Retraining & FTS-II Grants

Immigrating from Japan as an already established international dance artist, Yui applied to the MFA program - unluckily the program was full and she was not accepted. She quickly shifted and graduated from the BFA program in 2 years then began performing with many diverse Toronto dance companies. As she grew as an artist, she sought out more collaborative and choreographic opportunities within these contracts. She found her voice and was eager to create something bigger, an artistic piece that speaks more to her culture, dance training and her experience as a dance artist.

“I had been feeling stuck, always dancing to someone else’s work on repeat until they saw their vision come to life. I was not able to express, dance, teach or create to enhance my own vision and push my own career forward in the way I wished.” She was ready to search for her own technique and develop skills to produce works of her own.

As we all stopped for the foreseeable future last spring, she remembered talking with her mentors at the beginning of the pandemic about shifting from a dancer/performer to include creator/producer. They encouraged her to pursue her MFA at York University.

“Dance is becoming more like a multi-disciplinary art with collaborators. I am eager to grow these connections into developing my own collective or company.” After years of working within other companies she believes that now is the time to learn how to create, produce and contribute to the dance community that nurtured her growth as an interpreter. She is eager to integrate digital media and interactive technologies during live or online performances. We look forward to seeing her growth both as an artist and as a producer in the years to come.



Yui Ugai - Photo: Ediris Davarlian



Caroline Laurin-Beaucage - Photo: Caroline Désilet

Caroline Laurin-Beaucage

Montreal, QC - Completing Masters of Fine Arts at Concordia University
Member since 2001 - Career Counselling, Skills, Retraining & FTS-II Grants

Caroline Laurin-Beaucage has been active in the dance world for over 20 years. In addition to her work as a performer and choreographer, she is a co-founder of l'organisme, a lecturer at Concordia University and a visiting professor at the Université du Québec à Montréal (UQAM).

After her training at the School of Toronto Dance Theatre, Caroline spent some time in New York City, where she noticed that many of her fellow professional dancers had second jobs. It was with this idea in mind that Caroline called the DTRC upon her return to Montreal, hoping to acquire skills in graphic design as a parallel career. She quickly realized that graphic design wasn't for her and turned instead to teaching Pilates, a career she led alongside dance for 10 years. *"Pilates allowed me to learn about dance, anatomy, and reading the body."*

Up until then, Caroline had never considered a career transition per se. It was only after experiencing a medical ordeal that she had to start thinking about it. At this point, she was able to count on support from the DTRC: *"During this precarious period, I started from zero. It has been very rich going through the whole [career orientation] process."*

After 20 years on the job market as a performer, Caroline decided to go back to university: *"In my situation, I had no access to any other financial aid. Thanks to the DTRC scholarships, I had the space to build a foundation, and was able to devote myself to returning to school."*

Pierre-Marc Ouellette

Montreal, QC - Completed Bachelors Degree
Completing Masters at Université du Québec à Montréal (UQAM)
Member since 2010 - Career Counselling, Skills, Retraining & FTS-I, FTS-II Grants

Since graduating from l'École de danse contemporaine de Montréal in 2005, Pierre-Marc Ouellette has worked as a performer and choreographer. After devoting himself entirely to these careers for more than 10 years, he chose to embark on a new project. In the fall of 2016, with the support of the DTRC, he began a bachelor's degree in art history at the Université du Québec à Montréal (UQAM). *"There was that aspect of intellectual work that I found lacked in my career as a dancer."*

Although Pierre-Marc's interest in studying wasn't new, he was able to return to a previous path that he had bypassed to pursue dance.

"The support of the DTRC allowed me to devote myself entirely to my studies."

Less financially burdened, Pierre-Marc has been able to dedicate himself to his studies, winning the Professors' Prize in Art History for his academic excellence. This was just the beginning: he has since obtained, among other honors, a merit scholarship upon entering the master's program at Concordia University, and is the recipient of the SSHRC and FRQSC scholarships. Whether it's a career as a performer or a return to school, *"these are life choices, identity choices, that can be heartbreaking. [...] I found a way to synthesize these two sides of myself."*

Pierre-Marc successfully combined many facets of his identity into his chosen field of study (researcher, creator, dancer), and is now completing a creative residency required to finalize his thesis and to obtain his master's degree in the Individualized Program in Fine Arts from Concordia University.



Pierre-Marc - Photo: Veronique Bergon



Stephen Thompson

Completing Bachelor Degree in Art History at Université du Québec à Montréal (UQAM)
Member since 2002 – Skills Grant & Founders Award 2020 recipient

Born and raised in Calgary, Alberta, Stephen has always been performing in the “living” room from an early age. Beginning in dance and finding a love for figure skating thanks to the 1988 Olympics, he competed at the 1998 Canadian Olympic Trials. Understanding the professional limitations of skating and becoming fascinated and intrigued by movement, art and performance, Stephen obtained a Bachelor of Kinesiology and a minor in Contemporary Dance from the University of Calgary. His first professional company (where he was introduced to the DTRC) was in Calgary and continued to dance with well-known dance companies and artists across Canada taking stock in each experience. Stephen has lived a nomadic lifestyle for the past 15 years working between Canada, Europe and the USA, gaining a broad understanding of international contemporary dance practices, ethics, institutions, funding and how he is truly an ambassador of culture.

“Being a dancer, is not exactly the same thing as being an artist or a choreographer or a project facilitator, or a producer, or a pedagogue. They all inform each other and the label and identity as a ‘dancer’ has become more and more difficult for me to continue to assume. At this time in my life, I need to reflect and research alternatives in order to reinvent and reinvigorate myself for the future. Our industry carries with it a sense of urgency and focus that leaves little time to manage and navigate options. The tough reality of a dancer’s economic situation has made me feel the necessity to commence my transitions towards physically healthier and financially less precarious life choices. Thinking about other important humanist issues outside of my own dancing would be a relief. I understand that as a dancer at 44, my body is fatigued. It has allowed me to experience diverse projects and engage with fascinating artists and cultured publics.”

“I am still floating with this extraordinary opportunity, resources and acknowledgement. What an immense privilege to be given this prize that has oxygenated me to shift my perspectives. The DTRC has always been extremely generous, emotionally supportive, open, attentive and kind. Like fairy grandmothers. Quiet voices, wise supporters behind the spotlights with a benevolent unconditional care towards not only our “industry” but the spirit of what it means to be an “artist” and a passionate “dancer” within the cultural landscape of Canada. Thank you so much. I am filled with a motivating embrace of encouragement and trust towards new developments and possibilities.”

INTERNATIONAL ORGANIZATION FOR THE TRANSITION OF PROFESSIONAL DANCERS (IOTPD)

IOTPD Award Recipient
Michael Mega Watts

"I am grateful and fortunate to have received the IOTPD Philippe Braunschweig Grant during what was a chaotic pandemic year. This support relieved some of the financial burdens of university studies and helped me to persevere through an intense course load. My degree in Design and Computation Arts is nearly complete and I am excited that after many years trying to find my way through this transition period, I am finally seeing that my new skills and knowledge are leading me towards another journey."

Michael Mega Watts
Philippe Braunschweig Grant Recipient
Montreal, Canada

Photo: Koen Broos
Puzzle - Eastman - Sidi Larbi Cherkaoui

The DTRC is one of the founding members of the IOTPD which is basically the international equivalent of the DTRC. Kristian Clarke, Executive Director of the DTRC had a chance to pose some questions to Paul Bronkhorst, the organization's president. The recipient of this year's IOTPD award is a Canadian citizen, Michael Mega Watts (page 12).

Interview with Paul Bronkhorst - IOTPD President (iotpd.org)



1. What is the IOTPD and what is your role in the organization?

The IOTPD stands for the International Organization for the Transition of Professional Dancers and is a network organization of Dancer Transition Support Programs worldwide. It was created in 1993 and its main goal is to ensure that professional dancers can access the resources and support they need when they have reached the end of their performing career. The organization focuses on the situation of dancers around the world. It aims to raise awareness and understanding of dancer transition issues. It encourages countries to take responsibility and create solutions to facilitate the transition of dancers to post-performance careers. My role is as president of the board.

2. The IOTPD gives out the Philippe Braunschweig grant each year to support a dancer's transition needs. What is the criteria and how is this grant different from those given out by the DTRC?

The Philippe Braunschweig Grant was created for dancers who have had an international dancing career, but who do not qualify for transition support although they may have been dancing for a substantial period of time in one or more countries where there is a transition center in place. That is therefore one of the criteria: not being able to get support from any one of the countries where he/she has danced. In addition, one must have been a professional dancer for a minimum of eight years and have worked at least 48 months as a dancer within that period. Finally, the dancer must have worked in at least one country of an IOTPD member.

3. It seems that now more than ever, transition support is necessary as dancers grapple with an industry that has been forced to hit the "pause" button. What are you observing as the challenges that need to be dealt with as we slowly move towards a new normal?

The challenges are multifold. Although dancers may not have not been considering transition at all they face similar questions such as who am I when I am not dancing. Auditioning is impossible.

Those who are considering to transition hit the pause button themselves; it is hard to take decisions when one hopes that the situation may still improve and you did not have your final performance yet. It is also hard, because if you do decide to stop dancing the prospect of a career in another direction is also not great at this point. So why not wait and hope for an opportunity to perform and postpone decisions. In a normal situation it is already quite hard to know what the right moment is, let alone in 2021.

SUPPORTING PLURALITY IN DANCE



We wholeheartedly support the Canadian cultural community, in particular the professional dancers affected by the aftermath of the current health situation.

In addition to facing the challenges presented by the virus, we have placed more concentrated efforts on addressing inequality within the dance community. In fact, becoming a more responsive organization is one of our strategic priorities and we continue to listen as we take action. Our Equity, Diversity and Equality Committee has been animated at the board level and in concert with our committed staff, we have mobilized our learnings to work with leaders and elders within diverse communities to ensure that DTRC's programs are relevant and applicable to Canada's rich multitude of dancers.

We have been evaluating our foundational principles, internal governance (board) and operational (staff) processes and programs, our external relationships with our members (past, present, and future), and our connections to the broader dance community.



DTRC has taken action to implement the following initiatives, expressed through member and stakeholder communications. Specifically, we are committed to:

- 1 EXPANDING** programming opportunities for Indigenous and black professionals and professionals of colour (IBPOC) at our on the MOVE/danse TRANSIT events, which support emerging artists across the country.
- 2 ENCOURAGING** and providing funding to staff for professional development opportunities related to anti-racism, social justice, and diversity/inclusion.
- 3 DEDICATING** at least 20% of annual advertising dollars to publications released by IBPOC-led dance organizations.
- 4 EVALUATING** our roster of counsellors and working to increase the number of IBPOC professionals on our referral lists.

We are working to implement these initiatives and we will continue to engage and develop further actions as part of our long-term commitment to pursue higher levels of cultural pluralism in the arts, and especially in dance.

In solidarity,
The DTRC Board & Staff



INTERN MESSAGES

Through our board chair's association with the University of Toronto Faculty of Law, the DTRC was chosen to partner with the OnBoard program through the University of Toronto Rotman School of Management. Select Juris Doctor and MBA candidates are paired with a not-for-profit board as an extern to observe how a board operates and to work on projects that help the extern learn more about board governance while assisting the board and the not-for-profit organization. We were paired with Carol Liu for her 2019/2020 second year at the University of Toronto Faculty of Law. Carol attended

numerous board and committee meetings and provided comments on topics discussed at those meetings as well as corporate governance materials. Her main project was developing and administering a Board self-evaluation and reporting on the results through a presentation at a Board meeting. Monique was able to attend her classes on board governance at Rotman as well. Hana joined us from Humber College and provided assistance to several departments namely development, communications and membership. She was vital to the success of our transition to web-based program delivery.



Carol Liu

"I had the pleasure of working with the Board as an extern through the OnBoard Fellowship Program at Rotman School of Management. It was my first time getting hands-on experience working with the board of a not-for-profit organization, participating in board meetings and organizing the Self-Evaluation Survey to gain insights from the board members. During my time as an extern, I learned a lot about board governance and I hope my work contributed something valuable to the board as well. I greatly enjoyed working with and getting to know Monique, Kristian and other board members during my externship."

Carol Liu - JD Candidate, Class of 2021 - University of Toronto Faculty of Law

Hana Glaser

"Being an intern at the DTRC, allowed me to get a sneak peek at almost every single operational aspect of the organization. During the course of my internship, I ran events, communicated with members, worked on marketing, assisted with grant writing and reports, and was exposed to many dancers within the community as well as arts administrators and advocates. I am extremely grateful for this well-rounded experience with the DTRC, the skills that I have acquired, and the exchanges I have had with staff, members, and the community."

Hana Glaser - Arts Administration Graduate, Class of 2020 - Humber College



STATEMENT OF FINANCIAL POSITION

As at August 31, 2020

	2020	2019	
ASSETS	Cash	\$144,391	\$436,199
	Short-term investments	\$564,470	\$200,000
	Accounts receivable	\$20,990	\$22,412
	Prepaid expenses	\$6,002	\$1,707
	Subtotal	\$735,853	\$660,318
	PROPERTY AND EQUIPMENT	\$17,963	\$24,482
	LONG-TERM INVESTMENTS	\$1,636,127	\$1,257,922
Total Assets	\$2,389,943	\$1,942,722	
LIABILITIES AND NET ASSETS	Accounts payable and accrued liabilities	\$17,016	\$25,204
	Prepaid membership fees	\$8,005	\$12,958
	Current portion of leasehold inducement	\$3,150	\$3,150
	Deferred revenues	\$169,106	\$160,000
	Dancer grants payable	\$481,590	\$338,222
	Subtotal	\$678,867	\$539,534
	LEASEHOLD INDUCEMENT	\$3,150	\$6,300
	Total liabilities	\$682,017	\$545,834
	NET ASSETS		
	Endowment Fund – Walter Carsen	\$200,000	\$200,000
Endowment Fund – Amanda Hancox	\$500,000	-	
Internally designated	\$900,000	\$858,171	
Unrestricted	\$107,926	\$338,717	
Total liabilities	\$1,707,926	\$1,396,888	
TOTAL	\$2,389,943	\$1,942,722	

STATEMENT OF OPERATIONS

Year ended August 31, 2020

	2020	2019	
REVENUES	Grants	\$695,003	\$709,508
	Government assistance		
	– Department of Canadian Heritage		
	– emergency assistance	\$120,000	-
	Government assistance – Temporary Wage Subsidy	\$8,250	-
	Donations & Fundraising	\$165,339	\$343,669
	Membership Fees	\$81,193	\$90,151
	Interest and other	\$60,463	\$65,877
Realized and unrealized losses on investments	(\$48,616)	(\$30,293)	
Total	\$1,081,632	\$1,178,912	
EXPENSES	Programs & Services		
	Dancer grants and awards	\$565,741	\$349,804
	Regional programs and services	\$193,999	\$173,301
	Dancer consulting services	\$130,023	\$143,567
	Conferences and workshops	\$50,680	\$36,969
	Communications and outreach	\$6,294	\$10,947
	International projects	\$1,061	\$6,881
	LEAP Transition Project	-	\$6,335
	Subtotal	\$947,798	\$727,804
	Administrative		
	Administration personnel	\$201,771	\$166,466
	Office and general	\$64,259	\$72,194
	Rent	\$25,233	\$30,242
	Professional Fees	\$17,086	\$12,695
	Amortization of property and equipment	\$9,484	\$8,990
	Marketing	\$2,508	\$2,981
	Fundraising	\$2,455	\$16,007
Subtotal	\$322,796	\$309,575	
TOTAL	\$1,270,594	\$1,037,379	
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	(\$188,962)	\$141,533	

A complete set of the financial statements, audited by Hogg, Shain & Scheck CPAs, is available on request.

DEVELOPMENT & SUPPORTERS

The important work of the Dancer Transition Resource Centre can only happen because of the thoughtfulness of our many and diverse donors. We truly value their support and are moved by their generosity to help us help Canada's dancers who need us now more than ever. This support comes from both public and private sources, from individual donors, corporate partners, foundations and government programs.

This year we received an extremely generous gift of \$500,000 from an anonymous donor dedicated to the long-standing commitment of former Executive Director, Amanda Hancox, to offset the retraining costs of members in the later stages of their transition journey.

Message from Former Executive Director, Amanda Hancox

"The endowment to establish a scholarship in my name is truly an honour. I understand just how vital this support is to a dancer in transition. I joined a company at 17, fresh from ballet school. After 15 wonderful years as a dancer I began to wonder 'what is next'? I had a dancer's passion, drive, and commitment, however all my next career plans involved further education. I applied to university and was accepted. So thrilled was I to begin this new stage in life that I had not considered one major factor, the cost. Naïve of me to be sure. The DTRC did not yet exist and I had no idea where to turn for support. With two young children and very little in my bank account, I had to decline the university's offer.

The extraordinary generosity of this legacy gift will benefit so many transitioning dancers in the coming years. The Scholarship will allow them to funnel that dancer's passion and commitment toward their studies, enabling them pursue new career dreams and goals. The caring and support that the donor of this Scholarship Endowment has shown the DTRC over the years is remarkable, and we are truly blessed."



DTRC HONOUR ROLL, SUPPORTERS & PARTNERS

September 2010 - August 2020

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

Funded by the Government of Canada



THE DTRC is grateful for the support of our public funders.



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for the Arts
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Ainsliewear, East Van Graphics, Kinatex Sports Physio Rockland, Thomson Reuters, My Community Program

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DTRC HONOUR ROLL *continued*

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Ainsliewear
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Thomson Reuters, *My Community Program*

TRANSITION CONTINUUM (PLANNED GIVING)

Lynda Hamilton
Joan & Jerry Lozinski
Paulie McCullagh
Sylvia M. McPhee
Mitchell Wywiorski

PRINCIPAL BENEFACTORS \$25,000+

Lynda Hamilton,
President of Edper Investments Ltd.
Joan & Jerry Lozinski

PATRON \$10,000+

The Catherine and Maxwell Meighen
Foundation

TRANSITION GUARANTEE \$5,000+

Louise Smith
The Winnipeg Foundation – Ella Lillian
Peters Fund

TRANSITION CIRCLE \$1000+

Amanda Hancox
Betsy Carson
Constance & Peter Mak
Iris Bliss
Janice May
Jeanie Davis
Jill Humphries
Phillip Moller & Carol McLafferty
Richard Hogarth

SOAR \$500+

Caroline Farquhar
Georgina McLennan,
(In Honour of Rui Huang)
Hellyer Household
Jane Spooner
Janice May
Joost and Marilyn Pelt
Michael Bushnell
Monique Rabideau
Paul Winston,
(In Honour of Betty Oliphant)
R. Howard Webster Foundation
Sherry and Edward Drew Family Fund
Sylvia M. McPhee
Walter M. Bowen & Lisa Balfour-Bowen

The DTRC gratefully acknowledges the outstanding commitment of time, wisdom, professional expertise and financial support of our founder Joysanne Sidimus and our Board of Directors:

Chair, Monique Rabideau
Vice-Chair Patricia Fraser
Treasurer Cynthia Bliss
Secretary Jill Humphries
Germain Belzile
Michael Caldwell
Paul Chambers
Ainslie Cyopik
Fanny Ghorayeb
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Garry Neil
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Cartwright Howden Household,
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Sergiu Stefanschi
Terry Gardiner,
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STEP UP to \$99

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Fay Richardson
Kristian Clarke
Lilia Leon
Maniko Shimoda
Margaret Agar
Marilyn Greben,
(In Memory of Stanley Greben)
Maureen Consolati
Paul Chambers
Robert Johnston
Satpal Rai
Veronica Zufelt
Vicki Adams Will

BOARD GOVERNANCE

The DTRC Board 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 and budgeting are conducted at the Board level, in consultation with the staff. Budgets are developed for both three-year and annual cycles, using actuals from completed years and assessing trends to forecast future need. The DTRC has a Designated Fund that is internally restricted by the Board and maintained to cover multi-year contracts and payables. Understanding and Managing Risk The DTRC's financial risk tolerance is low. The Board of Directors monitors the organization's investment portfolio in accordance with all applicable legal and regulatory requirements. The Board's primary objective is the preservation of capital in order to ensure the funds are maintained for future needs. The DTRC recognizes that a major portion of its annual funding comes from the public sector, rendering the DTRC vulnerable to changes in legislation and government funding priorities. The DTRC is committed to expanding its private sector fundraising across the country and continues to dedicate resources to private sector relations to meet long-term financial strategies and goals.

Financial Planning

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Understanding and Managing Risk

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STAFF & BOARD OF DIRECTORS

Board of Directors

Monique Rabideau, *Chair*
Patricia Fraser, *Vice-Chair*
Cynthia Bliss, *Treasurer*
Jill Humphries, *Secretary*
Germain Belzile
Michael Caldwell
Paul Chambers
Urwana Coiquaud
Ainslie Cyopik
Fanny Ghorayeb
Howard Jang
Garry Neil
Laurence Orillard
Patricia Maybury
Louise Smith

Staff

Kristian Clarke, *Executive Director*
Heather Bruce, *Director of Member Services (until December 2019)*
Kasia Hannah, *Director of Member Services (from February 2020)*
Sarah Lochhead, *Director of Administration (until December 2019)*
Solange Fermin, *Director of Administration (from January 2020)*
Jon Reid, *Marketing and Communications Manager*
Parise Mongrain, *Director of CQRTD and DTRC Québec Office*
Megan Andrews, *BC Program Manager*
Carola Jaque, *Development & Fundraising Manager*
Veronique MacKenzie, *Atlantic Canada Representative*
Helen Husak, *Alberta Representative*
Gabriela Rehak, *Manitoba Representative*
Gabrielle Desgagnés, *Executive assistant of CQRTD and DTRC Québec Office*
Francine Liboiron, *Events coordinator of CQRTD and DTRC Québec Office*
Sarah-Ann Larouche, *Artist Services of CQRTD and DTRC Québec Office*

COVER PHOTOS:

1. Centre: Yui Ugai - Photo: Justin Vo
2. Top Right: Jare Ebell - Photo: John Canfield
3. Second Right: Michael Mega Watts - Photo: Mega Wattage
4. Third Right: Stephen Thompson - Photo: @BennyNemeroskyRamsay
5. Right Bottom: Amber Barton / VAST III - Photo: Clancy Dennehy

2019/2020 Annual Report Design: Tariq Sami
French translation by Magali Stoll

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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