



2017/18

*Annual Report*

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 have support to meet the challenges of transitioning and retraining for a second career. To this end, the DTRC supports, facilitates, and funds vital programs and services for professional dancers.

**\$3.8M**

IN RETRAINING, SUBSISTENCE & CAREER EXPLORATION  
GRANTS, GRANTS FOR TRANSFERRABLE SKILLS &  
SPECIAL AWARDS

**\$392K**

IN COUNSELLING

**\$4.2M**

THE DTRC HAS DISTRIBUTED MORE THAN \$4.2 MILLION  
TO DANCERS OVER THE LAST 10 YEARS.

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*With the guidance and extensive financial support from the DTRC I was able to pursue a retraining program that would not have been otherwise possible. It has opened a clear and uninterrupted path towards my next career. My family and I are forever grateful to the DTRC."*



Patrick Lavoie, former First Soloist with The National Ballet of Canada. Patrick is pursuing a double major in Neuroscience and Microbiology/Molecular Genetics at The University of Toronto. Photo by Aleksander Antonjevic.

# Message from the Chair of the Board of Directors

The DTRC Board of Directors strives to support staff in staying on course to most effectively continue to serve the needs of dancers in Canada. We offer guidance from our diverse experiences, knowledge, skills and perspectives. Strategic planning, corporate governance, risk management, budgeting and fundraising are some of the key areas where the Board was most involved in 2017/18.

The DTRC continued to flourish, grow and evolve in 2017/2018 under Amanda. After 13 years of being the face of the organization, she announced her retirement as Executive Director. The DTRC then began to prepare for its own transition through a change in leadership.

With the exceptional commitment and valued input of senior

staff and the Board of Directors, Kristian Clarke was chosen to be Amanda's successor. I look forward to partnering with Kristian and the rest of the DTRC team to ensure that we continue to build on the strong foundations that Amanda was instrumental in establishing.

We are so appreciative of everything Amanda has done for us and wish her continued success with her future endeavours. She should be proud of all that she has accomplished during her 16 years with the DTRC.

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.

Monique Rabideau



From left to right:  
Board Chair,  
Monique Rabideau  
and Executive Director,  
Amanda Hancox.  
Photo courtesy of  
Sarah Lochhead.

# Message from the Executive Director

Dance brings so much to our lives. It can express emotions, ideas, and insights that we find difficult to put into words. It tells our stories and shows us what it means to be human.

The dancers we work with at the DTRC are the creators and interpreters of this extraordinary art form and it is our great privilege to support them through the arc of their careers.

The DTRC aims to address a dancer's immediate needs while simultaneously building their capacity to prepare for the future. In the following pages you will see some examples of our support for artists in 2017-18 and the impact it has had. From our *on the MOVE/danse TRANSIT* program for emerging artists, through mid-career transition discussion groups, and on to those seeking to use their creativity in a life beyond performance, the DTRC is with them every step of the way.

In the past year, we have seen an increased number of dancers expressing the correlation between their dance career and the retraining they wish to undertake. For example, the dancer who looks at his new career in landscape architecture as a place "where culture meets community", another sees retraining in sound design and music composition as an opportunity to help dancers better express their ideas, and the occupational therapist whose own experience with pain at the end of her dance career inspired her choice of graduate studies, to improve the conditions of those living with chronic pain.

In concert with our individual work with dancers, we have been active in collaborative projects to improve the welfare of artists. The DTRC is a Coordinating Committee member for the Cultural Human Resources Council driven project to develop policies, procedures, tools and resources to

ensure respectful workplaces in the arts. As well, our collaboration with Cultural Pluralism in the Arts Movement Ontario continued in the work to imbed equity, equality and inclusion in all aspects of the arts. This work led to outreach initiatives within our own organization as we look to increase our understanding of the careers of dancers across genres and cultures. We are pleased that DTRC's membership grew last year by more than 5% and that our members self-identified 54 different dance forms which they practise.

As they say 'it takes a village...' and I wish to acknowledge our dedicated staff who help dancers recognize their strengths, build their confidence, and provide them with options for the future. And to thank the DTRC's Board of Directors for their support, wisdom and governance. Our deep gratitude to the dancers who share their hopes and dreams with us, you are our daily inspiration.

Amanda Hancox



*It has been a privilege to serve our vibrant dance community and an honour to lead this caring, vital organization. I have learned so much from our creative, courageous dancers!"*

# Guiding Dancers Every Step of the Way

Counselling, in many forms, is a significant part of the DTRC's support and so important to a dancer's career development, transition, and life. Whether it is individual counselling to help a dancer cope with a personal issue affecting their career, an initial check-in with a career counsellor for long-term career planning, a group workshop, or a facilitated peer discussion, the DTRC is there to help guide dancers throughout their careers.

## THE DTRC'S PROFESSIONAL COUNSELLING PROGRAM

One-on-one professional counselling has been in place since the DTRC's inception and, with five types of counselling offered, it is often the first membership service a dancer accesses. In our 2017-18 year, we provided over 430 hours of professional counselling to dancers.

*I was incredibly lucky to receive counselling through the DTRC at a time when I was dealing with major injuries and challenges. With the counselling, I was able to see where I needed to grow in order to get healthier. The work I did on myself led directly to my parallel career of coaching.*

– Jobina Bardai, dancer/choreographer and DTRC member.

## CONFERENCES AND WORKSHOPS

Now in its 18th year, the DTRC's *on the MOVE/danse TRANSIT (OTM/DT)* program for emerging artists addresses the transition from student to professional. In annual conferences held across the country, emerging dancers are guided through practical workshops, panel discussions and facilitated small group discussions. Here they are encouraged to speak openly and candidly with their peers and established artists about the issues most salient to



them as they launch their careers. OTM/DT presents a unique opportunity for peer-to-peer and generation to generation learning, and this is one of the most valued outcomes of the OTM/DT program.

At **Vancouver's OTM/DT**, the DTRC counsellors provided a workshop on the importance of mental, physical and financial health in creating a successful career. While in **Montreal**, psychologist Dr. Amir Georges Sabongui gave participants practical tools in his workshop on how to *Shine Under Pressure – Without Collapsing*. In **Winnipeg**, the OTM/DT conference concluded with an open, honest and timely discussion about harassment and respectful workplaces in the dance milieu.

Throughout the year, the DTRC provides on-going discussion

Above: Parise Mongrain, Director of DTRC's Quebec Office with emerging dance professionals at the 2018 *danse TRANSIT*.

Top right: IOTPD meeting in Berlin. Dr Luiza Olos leading the workshop: 'Train the Coach – Methods and Practice'. Photo by Mun Ghy Min.

Bottom right: Small group discussion at Toronto's 2018 *on the MOVE*.

and guidance to working dancers. In **Calgary**, athletic mental health counsellors, Paula McQuaid and Jessica Renney, led dancers through a discussion on issues of perfectionism and performance anxiety, while offering techniques to handle the pressures inherent in a dance performance career.

*I am so grateful for their work and discussions. It was really important to have a room full of dancers share that this life comes with struggle. It makes you feel less alone.*  
– Calgary participant.

Our Quebec Office held a spring workshop series open to any professional dancer. These workshops addressed personal finance for self-employed artists, issues of harassment, career paths and planning, and mental readiness for returning to school.

## FACILITATED PEER-TO-PEER DISCUSSIONS

Across the country, the DTRC attends to specific needs of performers by developing opportunities for discussion and learning as requested by dancers. In June, we were asked by our members to host a discussion on parenthood and the professional dance career. The resulting conversation, *Dancing Through Parenthood*, provided an opportunity to discuss issues of:

- schedule and demands of parenting vying with time needed for artistic practice;
- relationship to the changed body;
- feelings of isolation;
- advocacy;
- artistic relevance;
- as well as the many benefits parenthood brings to one's artistic career such as developing creatively through this new lens.

The conversation engaged dancers across the country and confirmed just how important this transition issue is for our community.

## INTERNATIONAL

In April, Heather Bruce, the DTRC's Membership Manager, joined dancer transition colleagues from around the world for three days of workshops and information sharing on issues specific to counselling professional dancers. The event

was hosted in Berlin by the International Organization for the Transition of Professional Dancers (IOTPD) of which the DTRC is a founding member.

*Exchanging expertise with our international colleagues was truly valuable. We spoke on successes and challenges within career development and came away with new insights and tools to support dancers in transition.* – Heather Bruce, DTRC Membership Manager.





“The grant I received from the DTRC allowed me to approach my studies with more ease and assurance. I was able to manage my studies while still supporting my family simultaneously. I cannot imagine having done this without the DTRC’s support.”

## Lara Barclay Lifelong Dancer

She has travelled the world, won critical acclaim and branched out into teaching. Now, as she continues to perform, she is channelling those life experiences and her creative spirit to help people through a parallel career in Expressive Arts Therapy.

Lara’s journey as a dancer began early. At the age of 11, she left her Vancouver home to study at Canada’s National Ballet School in Toronto. After graduation she moved to Germany and built a vibrant career in contemporary dance. “Dance means everything to me,” says Lara. “It’s my way of communicating to the world”.

Lara has performed and choreographed across Canada, Europe, Brazil and the United States, including engagements with Toronto Dance Theatre, Germany’s Mannheim Ballet and Kiel Ballet, the Needcompany (Belgium), Cia de Dança Deborah Colker (Brazil) and Vancouver’s Vanessa Goodman/Action at a Distance, MascallDance and a long relationship with Aszure Barton & Artists.

The Washington Post called her “goddess-like”, observing in a review of an Aszure Barton performance that she “performed a rippling samba, as if a tropical breeze was sweeping through her bones.” Jennifer Mascall, the Artistic Director of MascallDance, described Lara as “a dancer talented enough to work in any situation around the world”, adding that she is “eloquent, subtle, with a surprising array of talents...her gentle articulation is virtuosic.”

By the time Lara was 30, she settled back in her hometown of Vancouver and was expecting the first of her two daughters. Knowing that performance would remain an important part of her life, she branched out into teaching children.

Along the way, Lara also witnessed the challenges faced by dancers in body image and injury. In recent years, she has dealt with advanced osteoarthritis in her feet, which led to surgery in 2016 to reconstruct the joint in one toe. She continues to dance, despite the pain, but it inspired her to seek out career counselling through the DTRC to explore new directions.

It led her to enrolling at the Vancouver School of Expressive Arts Therapy, which she describes as “the most enjoyable whirlwind of learning, discovering and putting my studies into practice.”

She was supported by a DTRC grant geared towards dancers who plan to continue their performance career.

Lara graduated in the spring of 2018, saying “I feel connected and passionate about everything I learned. The field of expressive arts therapy is endlessly fascinating...I have always imagined myself becoming a therapist at some point in my life. Expressive arts are an effective way to unite play, imagination and integrity in the form of therapy.” She is keen to learn more and has decided to pursue a Master’s program at the European Graduate School in Switzerland.

Lara has a full and busy life, balancing family time with her husband and their two girls aged 8 and 11, with a continuing performance career, taking dance class as often as she can, teaching several times a week and now, building a clientele as an Expressive Arts Therapist.

She plans to use her dance background to enrich her therapy sessions, specializing in expressive play for children and addressing injury-related trauma for athletes and dancers. She also hopes to help people suffering body image challenges, as well as women dealing with pregnancy loss.

“I am extremely grateful to have had the support of the DTRC throughout the year of study,” she says.



Lara Barclay facilitating an expressive arts class with dance students at the RNB Dance and Theatre School in North Vancouver.

# Global Reach, Personal Impact

## DTRC PROGRAMMING AND MEMBERSHIP

TOTAL DTRC MEMBERS: **690**

**690 DTRC MEMBERS**

**13 CONFERENCES & WORKSHOPS ACROSS THE COUNTRY**

5 on the MOVE / danse TRANSIT conferences  
1 keep on MOVING conference  
7 workshops

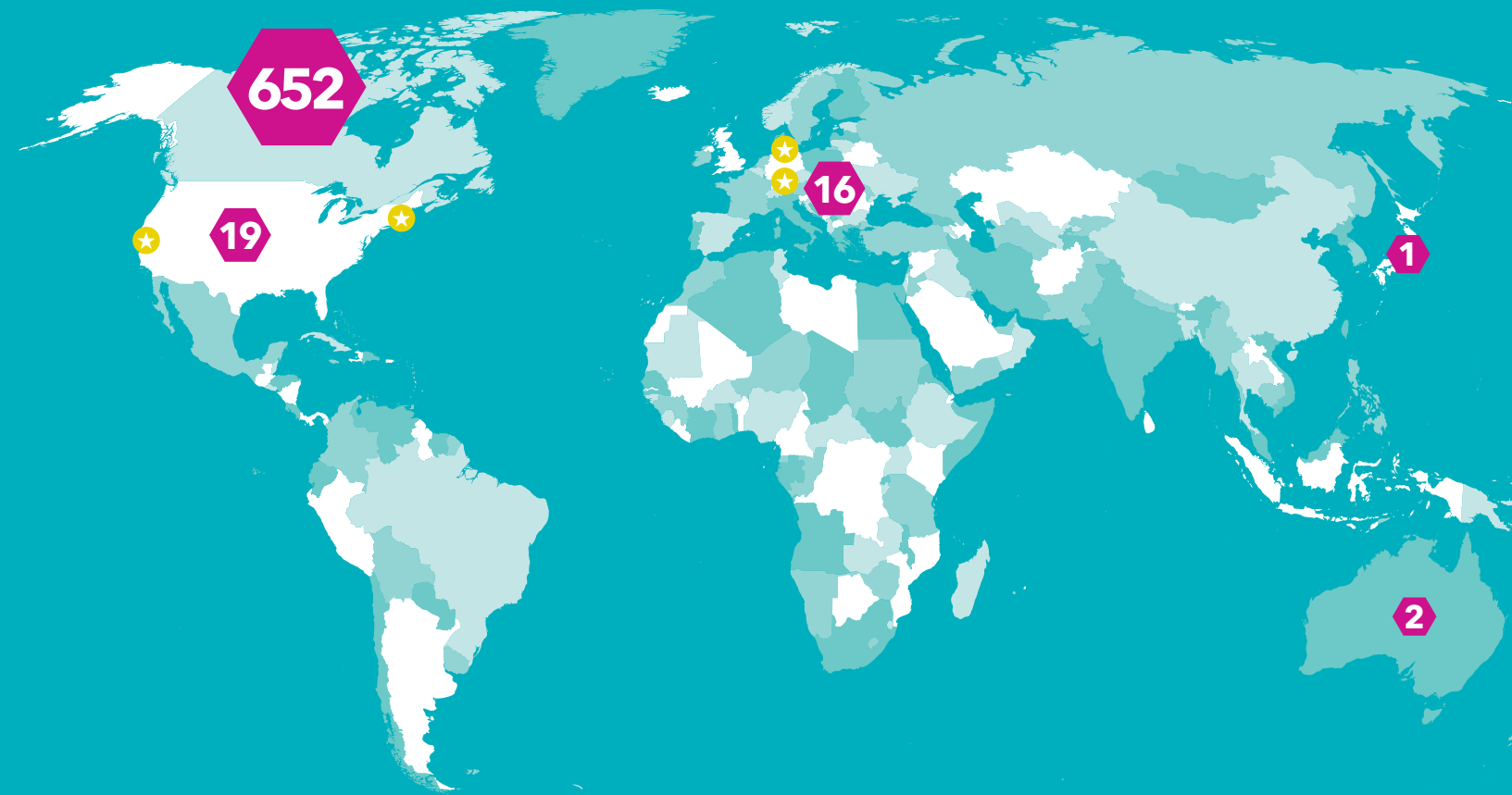
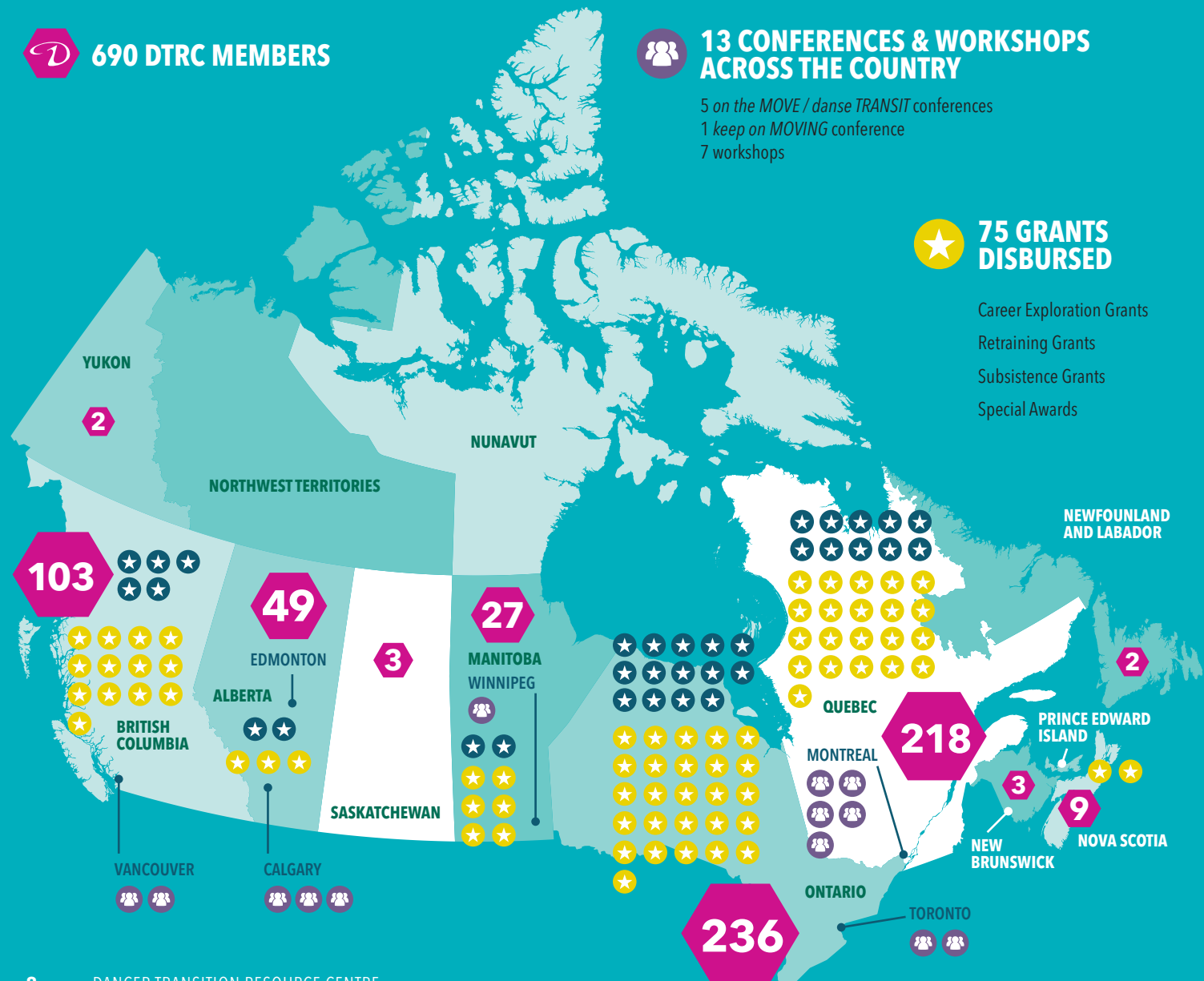
**75 GRANTS DISBURSED**

Career Exploration Grants  
Retraining Grants  
Subsistence Grants  
Special Awards

**33 SKILLS GRANTS DISBURSED**

**77 DANCERS** from across Canada accessed valuable one-on-one counselling.

**Over 350** emerging and mid-career dancers attended conferences and workshops across our country in 2017-18



# Tangible Results

Photo courtesy of Jobina Bardai



★ **JOBINA BARDAI**  
Richmond, BC

Jobina Bardai is a contemporary dancer, choreographer and transformational life coach. As an artist, she has lived, trained and performed in Canada, London (UK), New York, Australia and Berlin. Her greatest passion is working within interdisciplinary collectives where dance, music and visual art merge to create a unique language.

*I would like to express my gratitude to the DTRC for all their support. I was incredibly lucky to receive counselling through the DTRC at a time when I was dealing with major injuries and challenges, and it led directly to my pursuing a parallel career as a life coach. But, I felt I needed to learn more about running a small business. I'm fortunate to have received a Skills Grant to take courses in business finance and planning which will help strengthen my life coaching practice.*

★ ★ **CATHERINE RUTHERFORD**  
Calgary, AB

Catherine Rutherford knew that a dancer's career "has an inevitable expiration date", so when she had three months off from Alberta Ballet one summer, she started laying the groundwork by taking an online course in Human Resource Management, supported by a Skills Grant from the DTRC. Other courses followed and by the time she was ready to step away from the stage, she was far along and, with the help of a DTRC Retraining Grant, she completed her studies. Catherine landed an internship at Critical Mass, which led to the permanent position of Learning and Development Coordinator.

*I feel so fortunate to be working for an amazing company that allows me to explore my creativity in a brand new way. The support of the DTRC allowed me to find and pursue another passion that I didn't even know I had. I will always be grateful to the DTRC and all of the amazing donors that support their programs.*



Photo by Marcin Kolbuszewski



Photo by Tiffany Hsiung

★ **VICTORIA MATA**  
Toronto, ON

Victoria is a Venezuelan-Canadian choreographer and dancer currently training for a parallel career in Expressive Arts Therapy at The Create Institute. She has worked with internationally renowned choreographers to showcase her repertoire throughout the Americas, and is co-founder of numerous community-arts based collectives.

*The Dancer Transition Resource Centre has critically impacted my life in multiple ways. When I first graduated from York University with a Masters in Contemporary Dance, I turned to the DTRC for support and sought career counselling as I began to take charge of my professional dance career. Fast forward six years later and I fell in love with Expressive Arts Therapy and the idea of using the arts to transform our relationship to trauma. I turned to the DTRC to seek a Retraining Grant and Subsistence Grant in order to commence study towards a parallel career as an Expressive Arts Therapist. When I received the news that I had been accepted for the subsidy, I cried. I felt as though I belonged to a community that supported and believed in me. I am incredibly grateful to all the DTRC supporters, patrons, staff and volunteers who make it all happen.*

★ ★ **CAROLINE GRAVEL**  
Montreal, QC

Caroline Gravel is a dance artist and choreographer who has toured internationally as a solo artist and with several prominent Montreal choreographers. Trained at L' École Supérieure de Danse du Québec, She has enjoyed many highlights in her 17 year career, including a residency at the renowned Baryshnikov Arts Center. Caroline deeply understands the potential the DTRC holds for dancers as they navigate their professional dance careers.

*The DTRC is a resource that dancers can rely on at different stages of their journey to meet the challenges of a professional dance career. The DTRC's support is vital for dance artists who work in an industry where the risk of injuries and financial precariousness is ever present.*

Always eager to continue learning, Caroline found herself remembering how much she enjoyed math in high school. With a new goal to obtain a BA in Business, she applied for a Skills Grant to help her obtain the required math courses to gain entry into the program. During her first year one of her professors recognized her potential and encouraged her to switch directly into an MBA. Using a Career Exploration Grant, Caroline began courses leading towards her MBA all while continuing her meaningful dance career. As Caroline says, "I see no reason to stop dancing", even as she lays the groundwork for the next stage in her career path.



Photo by Svetla Atanasova.



Photo by David Cooper

★ **STEPHAN POSSIN**  
Winnipeg, MB

Dance has been Stephan Possin's passion since he began training at age 9.

*I have always known that dancing would forever be a significant part of my life," says Stephan. "It has been my outlet during difficult times; my foundation for finding passion and understanding in what I do; and also, the driving force in my discipline and persistence.*

German born and American raised, he headed north to Canada's Royal Winnipeg Ballet, where he joined the Corps de Ballet in 2013. But Stephan struggled for years with chronic shin injuries, which prompted him to reach out to the DTRC to help him start planning his transition. He says he was always curious about business and started volunteering and project-managing.

*I found that I wanted to be good at it all! I hope to one day give back to the arts, whether on the board or as an employee.*

When his injuries finally cut short his career, the DTRC provided him with a Career Exploration Grant, a Retraining Grant and a Subsistence Grant to support him as he pursued a double major of Marketing and Human Resources at the University of Winnipeg.

*The DTRC is an outstanding organization that enabled me to pursue a secondary career after my dreams of dancing came to an end. The DTRC has supported me in my plans to transition, which have now come to fruition. Without the DTRC, I would not be where I am today; studying business, teaching ballet, and managing a restaurant.*

“

*I love being a Sommelier. And I love being a photographer. The DTRC accompanied me through the process of transitioning careers and the grant I received is a gift that allowed me to have fun and to have the freedom to learn.”*



## Steeve Paquet Beauty All Around Us

As a dancer, Steeve Paquet created images of beauty that were ever-changing, constantly in motion. For his next career step, he is drawn to a form of artistic expression that captures images that last—photography. “It’s quite the change from the ephemeral aspect of the dance world,” says Paquet.

The Montrealer studied at Calgary’s Decidedly Jazz Danceworks on a scholarship, then joined the company for six years, an experience he describes as “a blessing”. He then moved on to Dancemakers in Toronto for eight years before heading back to Montreal where he started to think about a new direction, with the help of the Dancer Transition Resource Centre. “The journey has been fantastic. From day one, the DTRC has been there,” he said.

It has been a journey in two parts, each supporting the other.

Paquet’s first venture was into the world of fine wine, supported by a DTRC grant. He studied for two years at the Institut de tourisme et d’hôtellerie du Québec, became a certified sommelier and immediately landed a job at the Vallier Bistro in old Montreal, where he developed a new wine list and made an impact on co-workers and clients. “Becoming a sommelier was a passion and the program was super intense, but I loved it,” he says.

After a successful first year as a sommelier, Paquet began cultivating a growing interest in photography, with the idea that taking beautiful pictures could be a nice complement to his expertise in wine—perhaps shooting for his own blog or for a food and wine writer. He reached out to the DTRC again, sought advice from a DTRC career counsellor and began studying at a community college. He drew inspiration from his dance background to seek out unusual and creative angles for his images.

For further guidance, the DTRC arranged a meeting with a veteran photographer who gave him straight talk on the challenges and practicalities of the freelance world. But

Paquet said he was not dissuaded: “Three hours with a professional was loaded with precious information and confirmed my desire to pursue the field.”

Steeve jumped in with both feet, heading to a spot near his home to start shooting pictures and trying to capture images that, in his words, “make banal things look interesting”. He chose his best pictures, asked four writers to prepare accompanying text, and turned it into a display that he called ‘The Screwed Project’. It ended up being displayed at Montreal’s respected Galerie MX. The phone started ringing with offers of photography gigs, including one from a ballet school. “I love walking into a room knowing that I’m going to capture some great moments,” said Paquet.

Anxious to hone his skills, Steeve enrolled in a series of continuing education courses at Concordia University, supported by the remainder of his retraining grant scoring an A+ in his first course. He is thrilled with his progress.

*My eyes are now sharpened. Images resonate all around me and I can take the time and capture exactly what I see. I love capturing beauty with photography. And beauty is all around us.*

Although he is flourishing in both wine and photography, his love of dance remains strong.

*Movement of the body is dance, and I love the human form. Taking class is a discipline and it’s deeply satisfying. I’ve kept my body in shape throughout my new careers – and I hope to delve into dance with all of what I’m learning – again.*

Steeve has already started holding private viewings of his photography for collectors, and a photography studio is a potential part of the picture, as is drawing on his 14 years’ experience as a performer to capture captivating images of dancers.



Far left: ‘Screwed #8’, from Steeve Paquet’s ‘The Screwed Project’, a series of 16 photographic works. Photo courtesy of Steeve Paquet.

Left: Sommelier Steeve Paquet. Photo courtesy of Steeve Paquet.

Above: Steeve Paquet dancing in Decidedly Jazz Dancework’s ‘Loungewear’. Photo by Trudie Lee.

# SUMMARY STATEMENT OF FINANCIAL POSITION

Year ended August 31, 2018.

|                                   | 2018                                     | 2017               |                    |
|-----------------------------------|--|--------------------|--------------------|
| <b>Assets</b>                     | <b>CURRENT ASSETS</b>                    |                    |                    |
|                                   | Cash                                     | \$443,626          | \$762,882          |
|                                   | Short-term investments                   | \$200,000          | -                  |
|                                   | Sales taxes recoverable                  | \$7,607            | \$11,941           |
|                                   | Accounts receivable                      | \$12,700           | \$17,187           |
|                                   | Prepaid expenses                         | \$1,982            | \$2,523            |
|                                   |  | <b>\$665,915</b>   | <b>\$794,533</b>   |
|                                   | <b>PROPERTY AND EQUIPMENT</b>            | \$70,365           | \$49,900           |
|                                   | <b>LONG-TERM INVESTMENTS</b>             | \$1,153,547        | \$1,119,411        |
|                                   |  | <b>\$1,889,827</b> | <b>\$1,963,844</b> |
| <b>Liabilities and Net Assets</b> | <b>CURRENT LIABILITIES</b>               |                    |                    |
|                                   | Accounts payable and accrued liabilities | \$67,040           | \$67,022           |
|                                   | Prepaid membership fees                  | \$14,895           | \$6,835            |
|                                   | Current portion of leasehold inducement  | \$2,400            | -                  |
|                                   | Deferred revenue                         | \$110,418          | \$203,763          |
|                                   | Dancer grants payable                    | \$407,417          | \$394,174          |
|                                   |  | <b>\$602,170</b>   | <b>\$671,794</b>   |
|                                   | <b>LEASEHOLD INDUCEMENT</b>              | \$7,200            | \$12,000           |
|                                   |  | <b>\$609,370</b>   | <b>\$683,794</b>   |
|                                   | <b>NET ASSETS</b>                        |                    |                    |
|                                   | Restricted                               | \$235,082          | \$246,423          |
|                                   | Designated                               | \$733,171          | \$733,171          |
|                                   | Unrestricted                             | \$312,204          | \$300,456          |
|                                   | <b>\$1,280,457</b>                       | <b>\$1,280,050</b> |                    |
|                                   | <b>\$1,889,827</b>                       | <b>\$1,963,844</b> |                    |

# STATEMENT OF OPERATIONS

Year ended August 31, 2018.

|                 | 2018                           | 2017               |                    |
|-----------------|--------------------------------|--------------------|--------------------|
| <b>Revenue</b>  | Grants                         | \$727,373          | \$764,593          |
|                 | Donations and fundraising      | \$211,391          | \$250,357          |
|                 | Membership fees                | \$96,483           | \$80,732           |
|                 | Interest and other             | \$49,763           | \$56,135           |
|                 | LEAP conference fees           | -                  | \$14,039           |
|                 |                                | <b>\$1,085,010</b> | <b>\$1,165,856</b> |
| <b>Expenses</b> | <b>PROGRAMS AND SERVICES</b>   |                    |                    |
|                 | Dancer grants and awards       | \$420,346          | \$366,517          |
|                 | Regional programs and services | \$174,131          | \$164,885          |
|                 | Dancer consulting services     | \$136,284          | \$146,974          |
|                 | Conferences and workshops      | \$40,887           | \$43,638           |
|                 | LEAP transition project        | \$25,777           | \$109,716          |
|                 | Communications and outreach    | \$9,024            | \$10,732           |
|                 | International projects         | \$2,167            | \$4,685            |
|                 |                                | <b>\$808,616</b>   | <b>\$847,147</b>   |
|                 | <b>ADMINISTRATIVE</b>          |                    |                    |
|                 | Administration personnel       | \$160,842          | \$163,896          |
|                 | Office and general             | \$41,142           | \$34,941           |
|                 | Rent                           | \$26,559           | \$38,299           |
|                 | Professional fees              | \$11,754           | \$9,645            |
|                 | Non-recoverable sales taxes    | \$9,449            | \$8,613            |
|                 | Fundraising                    | \$4,586            | \$8,651            |
|                 | Marketing                      | \$3,693            | \$4,087            |
|                 | Amortization                   | \$17,962           | -                  |
|                 |                                | <b>\$275,987</b>   | <b>\$268,132</b>   |
|                 |                                | <b>\$1,084,603</b> | <b>\$1,115,279</b> |
|                 | <b>\$407</b>                   | <b>\$50,577</b>    |                    |

# Fundraising & Development

## BUILDING A FUTURE FOR ALL DANCERS

The important work of the Dancer Transition Resource Centre can only happen because of the generosity of our many and diverse donors. We are proud of their support and endlessly moved by their commitment to help us help Canada's dedicated dancers. The DTRC's support comes from both public and private sources, from individual donors, corporate partners, foundations and government programs.

Public sector support for artists and the arts is so crucial and we are grateful that these essential institutions recognize the importance of the DTRC's mission to support dancers through all phases of their careers. We would like to gratefully acknowledge our multi-year, core funding from the **Department of Canadian Heritage – Canada Arts Training Fund**. We also thank **Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Conseil des arts de Montréal** and the **Ontario Trillium Foundation**.

We are blessed by our relationships with individual donors. They are remarkable, admirable people of great accomplishment. It says so much about their character that they recognize and empathize with the journeys of professional dancers and are willing to step forward to help them.

The motivations of our donors are beautifully articulated by two of our Principal Benefactors, Joan and Jerry Lozinski, who are long-time supporters of the DTRC. "Seeing these individuals leading happy and successful lives beyond their stage careers is so very satisfying to a donor. Donating to the DTRC is important to us as it is a way that we can give back by continuing to support not just the dancing part of a dancer's life but the life as a whole."

### BUY A BRICK, BUILD A FUTURE 2018

When the DTRC moved to our new National Office in downtown Toronto the space required us to reimagine our *Buy a Brick, Build a Future* donor wall. Director of Development, Isabella Cairess Favaro, led the project, with a redesign that preserved and redeveloped existing bricks while making room for new contributions. Her goal was to respect the past, while developing a new design that would give it a fresh, evocative look that would endure as a lasting tribute.

She oversaw the creation of an elegant display that suggests a winding pathway to represent a dancer's journey. Says Isabella: "I love how we are surrounded by the names of so many wonderful, generous people. I find it gives me courage! I'd like to thank Custom Art Concepts for working with me on this beautiful piece for the DTRC."

The *Buy a Brick, Build a Future* campaign began in 2006, followed by a second phase in 2011. Our new design incorporates all of the existing bricks and adds a new level of giving, the \$10,000 platinum Pinnacle Brick. For the 2018 *Buy a Brick* campaign, our supporters came through, allowing us to exceed our goal and to raise more than \$52,000. Our donor wall now represents a potential of a half million dollars in funding, with three new Pinnacle Bricks, supported by Sandra and Jim Pitblado, Frances and Tim Price, and Donald K. Johnson and Anna McCowan-Johnson.

We would like to sincerely thank the DTRC's many friends and supporters. You inspire and encourage us with your belief in the intrinsic value of our work to help Canada's dedicated dancers.



The new 'Buy a Brick, Build a Future' donor wall in the DTRC's National Office.

# Supporters & Partners

## SEPTEMBER 2017 – AUGUST 2018

The DTRC gratefully acknowledges our community of donors, and their generosity and commitment to support the lifelong learning of professional dancers.

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 grateful for the support of our public funders



Canada Council  
for the Arts

Conseil des arts  
du Canada



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



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### Corporate Donors



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## Supporters & Partners Continued

### TRANSITION CONTINUUM (PLANNED GIVING)

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

### PRINCIPAL BENEFACTORS \$25,000 +

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

### TRANSITION GUARANTEE \$10,000+

Anna McCowan-Johnson & Donald K. Johnson, O.C.\*  
The Catherine and Maxwell Meighen Foundation  
Sandra & Jim Pitblado, C.M.\*  
Frances & Tim Price\*

### TRANSITION GUARANTEE \$5,000 +

Anonymous  
Bill & Ruth Herridge\*  
Louise Smith\*  
The Winnipeg Foundation - Triple A Fund

### TRANSITION CIRCLE \$1000 +

Anonymous  
Betsy Carson\*  
Sherry and Edward Drew Family Fund  
Jeanie Davis  
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Amanda Hancox\*  
Richard Hogarth  
Jill Humphries\*  
Margaret Kawaja\*  
Brett Ledger  
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Janice May  
Philip Moller & Carol McLafferty  
Monique Rabideau\*  
Paula Ravitz\*  
Jane Spooner  
Walter Wittich\*

### SOAR \$500+

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Walter M. Bowen & Lisa Balfour-Bowen  
Iris Bliss  
Andrea Burridge\*  
Judith Conacher  
Colin Dobell\*  
Shelley L. Dolan\*  
Peter Herndorf, C.C.\*

Sylvia M. McPhee\*  
Patricia Maybury\*  
Julie Medland\*  
Ngoc Thang Nguyen\*  
Regroupement quebecois de la danse  
Veronica Tennant, C.C.\*  
Walter Wittich\*

### LEAP \$250 +

Julie Bertoia\*  
Ainslie Cyopik\*  
Patricia Fraser\*  
Marilyn & James Hills, *In honour of Lynda Hamilton*  
Judith Johnson  
Peter J. Lewis  
Gary Maavara  
Robert Bergner & Pamela Newell, *In memory of Edward Hillyer & Vincent Warren*  
Marilyn & Joost Pelt  
Dr. Anthony Richards, *In memory of Pat Richards*  
Sergiu Stefanschi  
Michael Trent  
Karen Wierrucki\*  
Zella Wolofsky\*

### TURN \$100+

Merrill Alton-Graham  
Francisco Alvarez  
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Paul Chambers\*  
Paul Corvino  
Jean Grand-Maître\*  
John Gregory  
Vanessa Harwood-Scully\*  
Lynne Heller  
Ruth Hood  
Pauline McCullagh  
Sandra Macenko Merkley, *In honour of Patricia Maybury*  
Patti Ross Milne, *In memory of Arnold Spohr*  
Garry Neil\*  
Grace Nicholson  
Martha P. Nicholson, *In memory of Viola Robertson*  
Jean Orr  
Paul & Paula Reich\*  
Yvonne Rosenberg  
Richard Rutherford  
Joysanne Sidimus\*  
Louise Smith, *In memory of Denyse Saint-Pierre & In honour of Germain Belzile*  
Alex Stuart  
Nick Todd

### STEP UP TO \$99

Anonymous  
Artscape Launchpad  
Jill Chatt  
Maureen Consolati  
Chantal Dauphinas\*  
Amy Dinell  
Christine Dorcin  
Marie Josée Dubois\*  
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Sarah Finlayson\*  
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Elizabeth Mitchell  
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Dimirty Pochtarve  
Rai Satpal  
Fay Richardson  
Renée Robert\*  
Bobby Thompson\*  
Kylie Thompson  
Alexa Topolski\*  
Vicki Adams Willis  
Dianne Woodruff

## Buy a Brick, Build a Future 2018

### PINNACLE STONE (\$10,000)

Anna McCowan-Johnson & Donald K. Johnson, O.C.

Sandra & Jim Pitblado, C.M.

Frances & Tim Price

### CORNER STONE (\$5000)

*In honour of Jill Humphries*  
Lynda Hamilton

Bill & Ruth Herridge

### KEY STONE (\$2500)

*In honour of Jill Humphries*  
DTRC Board of Directors

*In honour of Danny Grossman*

Anonymous  
Betsy Carson  
Isabella C. Favaro  
Amanda Hancox  
Vanessa Harwood-Scully  
Sarah Lochead  
Mary Jane Phillips  
Joysanne Sidimus  
Karen Wierucki

### FOUNDATION STONE (\$1000)

*In memory of Ralph Davis*  
Jeanie Davis

*In honour of the DTRC staff, past, present & future*  
Jill Humphries

Paula Ravitz

### STEPPING STONE (\$500)

*In honour of Brian Scott*  
Andrea Burridge

*In honour of the DTRC Staff*  
Shelley L. Dolan

*In honour of Veronica Tennant, C.C.*

Peter Herndorf, C.C.

*In honour of Joysanne Sidimus*

Margaret Kawaga

*In honour of Greta Hodgkinson*

Constance & Peter Mak

Sylvia M. McPhee  
Julie Medland

*In honour of Parise Mongrain*

Ngoc Thang Nguyen

*In honour of Lynda Hamilton & Joysanne Sidimus*

Veronica Tennant, C.C.

Walter Wittich

*In honour of Vincent Warren*

Chantal Dauphinas

Marie Josée Dubois

Isabella C. Favaro

Sarah Finlayson

Jean Grand-Maître

Renée Robert

Bobby Thompson

Paul Reich

Paula Reich

Alexa Topolski

### CONTRIBUTING COMPANIES



“Inspired and manifested by the brilliant, Joysanne Sidimus, enhanced by the dedicated Amanda Hancox, energized by each board member, blessed by long-time patrons and devoted staff, this incredible organization has provided new beginnings for Canadian dancers. What a joy to have taken this journey with the best.”

Lynda Hamilton  
Principal Benefactor

# 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

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.

## Board of Directors

|                             |                  |
|-----------------------------|------------------|
| Monique Rabideau, Chair     | Germain Belzile  |
| Patricia Fraser, Vice Chair | Michael Caldwell |
| Julie Bertoia, Treasurer    | Betsy Carson     |
| Jill Humphries, Secretary   | Paul Chambers    |
|                             | Ainslie Cyopik   |
|                             | Howard Jang      |
|                             | Patricia Maybury |
|                             | Garry Neil       |
|                             | Louise Smith     |

## Staff

|   |
|---|
| Amanda Hancox, Executive Director                           |
| Heather Bruce, Membership Manager                           |
| Isabella C. Favaro, Director of Fundraising & Development   |
| Kallee Lins, Marketing and Communications Manager           |
| Shelley Dolan, Office Manager (until May 2018)              |
| Sarah Lochhead, Director of Administration (from June 2018) |
| Nina Patel, BC Program Manager                              |
| Parise Mongrain, Director of Quebec Office                  |

“

*The support I received from the DTRC has been extraordinary. I have never felt such love and gratitude for a dance organization. After a fulfilling but challenging career as a freelance contemporary dancer, the grants I received allowed me to start training in a new field, massage therapy which will be a parallel career. Without the DTRC's help I would not have been able to do it. The DTRC gave me support, motivation and very tangible means to make my new and sustainable life plan come to life. I was grateful to know they understood that my transition was difficult not only on a physical and intellectual level, but also emotionally. I am forever thankful.”*

Lilia Leon is the recipient of a Retraining and Subsistence Grant. She is working towards her Massage Therapy Diploma at the Sutherland-Chan School of Massage Therapy. Photo by Vero Diaz.

Cover Art: Iveta Karpathyolveta is a Canadian illustrator and animator specializing in rotoscoping and visual music techniques. She shares her time between Toronto and San Francisco where she teaches animation at UC Berkeley Extension. Iveta is an avid bachata and salsa dancer, and created the acclaimed short film 'Phases of Dance' which captures the technique of bachata through animation. [www.ivetaka.com](http://www.ivetaka.com)

The 2017-2018 Annual Report is Produced and Edited by Isabella Cairess Favaro. Design by Jenn Lawrence [www.jennlawrence.com](http://www.jennlawrence.com).

# 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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