

DANCE ONTARIO

ANNUAL REPORT TO THE MEMBERSHIP

2009/10



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October 2010

**DANCE ONTARIO ASSOCIATION
REPORT TO THE MEMBERSHIP
April 1, 2009—March 31, 2010**

Message from Catherine Carpenko, Chair – Board of Directors



In the last number of years dance has moved into our collective consciousness in exciting and dynamic ways. Dance Ontario has benefited from this reflected in our growth with new initiatives and ever-growing membership. Dance is moving from a specialty to a widely viewed and accessible expression of human experience on the street, as well as in the theatre, in film and media. Burgeoning scientific research and demand for full body self-expression supports the importance of dance not only as a healthy and necessary part of personal growth and development but also a vital integrative part of a healthy community. Youth from all sectors of society are finding a voice for much needed self-expression through dance and Dance Ontario is aware and supportive of this new enlivening and necessary awakening. Whether in a dance class, performance or spontaneous street dance rapture, dance has a power beyond measure for all of us. It is through our bodies that we make a statement of who we are and how we need and want to be in the world. Dance is the universal language that is simultaneously personal and political, intimate and global. In these startling changing times our ability to stay present in our bodies and act from our true selves becomes more and more challenging, but dance remains a link to the centre of ourselves, to each other and the world around us.

As this is my final year as Chair of Dance Ontario I have been honoured to be a part of this association and encourage each and everyone to move and be moved in our collective dance for the benefit of all.

Report from Rosslyn Jacob Edwards, Executive Director



“Dancing is affirmative, optimistic and democratic. It embodies the idea that the world can be a happier place. .. useful ideas in difficult times” (The Guardian, UK).

As the general public continues to embrace all things dance, Dance Ontario seeks to better understand the ecology and economics of the province’s dance environment and to find a means of transferring public enthusiasm into class registrations and ticket purchases.

In 2009/10, we demonstrated our commitment to the development, presentation and promotion of Ontario’s dance field through all of our activities. Publications, website and hotline referrals drew attention to dance artists and companies, to schools – the launching point for young dancers, and to backstage professionals, photographers and videographers. We took urban-based companies into communities

where workshops and performances became professional development activities for local dancers, prompting exchanges as well as networking opportunities.

Consistent with previous years, we published four newsletters and a new Directory, sent regular monthly bulletins to our members providing event listings and highlighting current issues of interest to the field in general. We maintained and enhanced the website and hotline referral service. Throughout the year as an active member of PASOs (Provincial Arts Service Organizations), we joined discussions on sectoral priorities such as the implementation of the Harmonized Sales Tax (HST) and its projected impact on our members from both the not-for-profit and commercial sectors. We monitored and lobbied for Canadian arts funding at all levels of government.

Dance Ontario entered into alliances that strengthened our organization and increased its ability to contribute towards a healthy dance field. This included the *Ontario Dance Sector Study* with CADA ON as well as the planning and execution of the *On The Move Conference*. Student participants of the latter performed at DanceWeekend to encourage networking between graduates from the professional training institutions. Current discussions centre around other shared issues such as micro-financing for individual artists and studio operators and health and accident insurance for arts workers.

Dance Ontario promoted and supported the advancement of dance with commitment and passion, encouraging audience development and engagement on behalf of you, our members, and the field as a whole.

For International Dance Day (April 29), we supported and promoted members specific activities and the Dance Ontario Youth Board (DOYB) presented groups on two stages at Pearson International Airport. We collaborated with Dance Umbrella on programming events at Yonge Dundas Square.



At Scotiabank Nuit Blanche, Dance Ontario presented site-specific pieces by Gadfly Dance, AX-S Dance, Eroca Nicols, Jay 9 Dance Projects and HerciniArts at the historic Distillery District (site of our head offices). Once again, the weather was clement and shuttle buses brought festival-goers from across Toronto to the all-night performances.

At DanceWeekend 2010 the organization showcased professional dance companies in the Fleck Dance Theatre, Harbourfront Centre, attracting new patrons and out of town visitors including visitors from many parts of Ontario, as well as the U.S.A. and Paris (France); the latter of whom plan on scheduling their next trip around DanceWeekend'11. Members' dance films were

featured in the theatre's lobbies.

It was our best year ever thanks to all the wonderful companies who performed for packed houses including Ballet Creole, Ines Markelle, Moonhorse Dance Theatre, Canadian Children's Dance Theatre, Ballet Jorgen Canada, The HoneyKats, Desiraeda Dance Theatre, Claude Watson/Earl Haig Dancers, Helix Dance Projects, Sashar Zarif (world premiere commission), Robert Stephen (world premiere commission), ANANDAM, COBA, Typecast Dance Company, Sampradaya Dance Creations, Randolph Dance, Arabesque Dance Company & Orchestra, Esmeralda Enrique Spanish Dance Company, MOTUS O Dance Theatre, City Dance Corps, Kaeja d'Dance, Sashar Zarif, Robert Stephen, Toronto Chinese Dance Company, Keiko Ninomiya, Ritmo Flamenco, Cadence, Andrea Nann Dreamwalker Dance, Dance Theatre David Earle. *In all more than 350 dancers performed on stage.*

Participants were selected from within Dance Ontario's group members. We included established mid-sized companies in all forms, as well as emerging groups and collectives. Building audiences for a broad spectrum of contemporaneous dance styles continues to be our major goal.

To recognize lifetime achievement, we commenced the process of selecting a recipient for the Dance Ontario *Lifetime Achievement Award*. Two new awards were presented during DanceWeekend'10 to recognize *Dance Innovation* (Eroca Nicols) and *Community Service* (Alan Page and Omer Yukseker).

We developed *Dance From A Distance*, a project designed to build on regional initiatives that will use internet technology and video to provide students with a tool for developing choreography.

Community Dance Partnerships, generously funded by the Ontario Trillium Foundation, saw the consolidation of our London collaboration with The Palace Theatre that featured Canadian Children's Dance Theatre and a commissioned work from London-based award-winning choreographer Lacey Smith. Premiered in London, it was also presented at DanceWeekend'10 performed by a group made up of dancers from CCDT, London's Lester B. Pearson School for the Arts and South Secondary School.

The final *Community Dance Partnership* initiative took place in the spring of 2010 when the Hamilton Site-Specific Dance Festival staged an exciting dance event that included local and out of town performers in Hamilton's downtown core, taking in the AGH, Gore Park, James Street North, and other Hamilton areas. Produced by Public Utility Performance and McMaster Centre for Dance Performance, the event utilized park spaces, galleries, sidewalks, loading docks, gardens, store windows, film projections and more. Local dance artists were Tanis MacArthur, Patrick Brennan, Rose Gowling, Ron Dejonkheere, Liz Bates, Grace Loney, Wendy Peng, The Blue Ladies & the Runaway Brides (Victoria Slager, Lauren Corindia), Heidi Ann Crocini, Defining Movement

Dance (Josh Taylor, Josh Court), Beekaa Abraham, Emanuela Dussin, Tor Lukasik-Foss, Zubair, Belly Flow (Alecia May), Stylordz (Trx), Inner City Dance (Irina Aoucheva), Art's Equity Initiative (AEI) - Nea Reid, Olga Barrios, Freedom Studios (Christena Hampson-Covello), as well as Toronto professional companies, AX-S Dance (Kate Nankervis) and The Parahumans (Dave Wilson).

Two years in development, the SOCAN (Society of Composers, Authors and Music Publishers of Canada) group licensing agreement was signed in January 2010, providing significant benefits to Dance Ontario's independent teachers and studios. The proposal under Tariff 19 is for a flat fee of \$64 annually for Independent Dance Teachers, entitling them to use copyrighted music for any number of classes, regardless of the number of students or venues. For many, this is an attractive option allowing them to realize considerable savings on their SOCAN fees annually by paying just \$64.00, as opposed to the \$2.14 fee per registered student per class. It also increases professional standards for the industry. We gave various workshops to dance community groups on copyright issues specific to SOCAN, including to students at the On The Move Conference.

Board and staff are currently working on a forward-thinking strategic plan that will inform the organization's direction for services and activities in the foreseeable future. Together with the results of the *Ontario Dance Sector Study* and your input, the major vehicles Dance Ontario will use in the planning process over the next few years are the development of a *Provincial Dance Conference* and *Dance From A Distance*. Both centre on a broad cross-section of the field; provide networking opportunities between studios, school boards and community venue operators/presenters; work towards building or strengthening touring circuits; provide new points of entry for artists in underserved communities, and increase professionalism within our membership and across the sector. All meet Dance Ontario's mandated aims and objectives.

We relish the challenges the next few years will bring and hope that you will contribute your ideas to the development of a plan that will advance the complex needs of our rapidly expanding membership.

FINANCIAL STATEMENTS Auditor's Report

We have audited the balance sheet of Dance Ontario Association as at March 31, 2010 and the statements of revenue and expenses for the year then ended. These financial statements are the responsibility of the Association's management. Our responsibility is to express an opinion on these financial statements based on our audit. Except as explained in the following paragraph, we conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. In common with many not-for-profit organizations, the Association derives revenue from membership fees, donations and fundraising activities, the completeness of which is not susceptible of satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded of the Association and we were not able to determine whether any adjustments might be necessary to revenue, excess of revenue over expense, assets, liabilities or members' equity. In our opinion, except for the effect of adjustments, if any, which we might have determined to be necessary had we been able to satisfy ourselves concerning the completeness of the revenue referred to in the preceding paragraph, these financial statements present fairly, in all material respects, the financial position of the Association as at March 31, 2010 and the result of its operations for the year then ended in accordance with generally accepted accounting principles.

Francis & McKinney, LLP, Chartered Accountants, Markham, Ontario, July 21, 2010

SUMMARY BALANCE SHEET at March 31, 2010

Assets	2010	2009
Current Assets:		
Bank	\$ -	\$ -
Accounts Receivable	\$ 47,389	\$41,001
Prepaid Expenses	<u>\$</u>	<u>\$ 1,500</u>
	<u>\$ 47,389</u>	<u>\$ 42,501</u>
Capital Assets	<u>\$ 842</u>	<u>\$ 1,201</u>
	<u>\$ 48,231</u>	<u>\$ 43,703</u>
Liabilities & Surplus		
Current Liabilities:		
Bank indebtedness	\$ 11,555	\$ 10,343
Accounts payable & accrued liabilities	<u>\$ 23,812</u>	<u>\$ 22,903</u>
	<u>\$ 35,367</u>	<u>\$ 33,246</u>
Excess of Revenue over Expenses	<u>\$ 12,864</u>	<u>\$ 10,457</u>
	<u>\$ 48,231</u>	<u>\$ 43,703</u>
STATEMENT OF OPERATIONS		
Revenue		
Government Grants	\$ 42,150	\$ 54,150
Membership Fees	\$ 16,885	\$ 14,630
Foundations	\$ 53,000	\$ 53,000
Interest & Other Revenue incl SOCAN fees	<u>\$ 48,849</u>	<u>\$ 37,419</u>
	<u>\$160,884</u>	<u>\$ 159,199</u>
Expenses		
Administration	\$ 37,327	\$ 36,271
DanceWeekend/Forums/Nuit Blanche/Award	\$ 80,465	\$ 88,282
Publications	\$ 8,754	\$ 9,855
Promotion and Misc Expenses inc SOCAN remittances	<u>\$ 31,931</u>	<u>\$ 19,545</u>
	<u>\$158,477</u>	<u>\$153,953</u>

DANCE ONTARIO BOARD OF DIRECTORS 2009/10

CATHERINE CARPENKO (Chair) has been involved in the dance and arts community in Canada and the U.S. as teacher, choreographer, performer (in theatre, film and TV), producer (musical theatre and dance) and administrator for over 30 years. Starting as dancer/soloist with the Scarborough Ballet Company in her teens she has since then performed widely and initiated many successful arts initiatives including Studio 71, (rural dance and theatre school), establishment of Theatre Orangeville, Valleyview and Wildrose Farm (organic) Artist Retreats, 'Children's Art Gallery' for the Headwaters Art Tour, 'Artist's in Schools Dance' programme for Dufferin Arts Council, numerous children's arts focused summer camps. She has choreographed for musical theatre, festivals and special events in Canada and the U.S. She holds a BFA in Dance (therapy) and M.A.'s in Psych./Ed and one focused on Creativity and Wellness. Catherine has a wealth of experience both in the non-profit and corporate sector being an innovator and invaluable resource in new initiatives for healthy organizations and communities. Currently she is the director of the highly successful Wild Rose Farm Artist Retreat, which has been hosting artists from Canada and around the globe for over 5 years. It's unique mandate to support self- directed creativity for individuals and groups with a commitment to environmental stewardship. Catherine works as a psychotherapist in private practice with offices both in Toronto and Orangeville.

SAMARA THOMPSON (Vice Chair) is an independent choreographer and dance educator, specializing in the integration of computer technology with contemporary dance. She has presented her choreography across Canada and was the recipient of the 2004 Paula Citron Award. Thompson began her dance career in Alberta, trained in Canada and the United States with many notable artists, and went on to graduate with her MA and Honours BFA in Dance from York University. She currently teaches at York University and is also a co-host on the Toronto radio show Evi-Dance.

PETER RYAN (Past Chair) is fluently bilingual and has been involved in theatre and dance across North America

and Europe as a teacher, performer and writer since 1975. He has taught and performed across North America and Europe and was a founding member of EDAM, Vancouver's innovative dance and music collective. Currently, he teaches in the Theatre Department at the University of Ottawa, trains dancers and actors in improvisation for performance in Ottawa and Athens, Greece and teaches public classes in Improvisation at Ottawa's Dance Network. Peter also works extensively in the schools, teaching dance and movement. He has served on the board of the Council for the Arts in Ottawa, and was a member of the Arts Advisory Committee to the Ottawa-Carleton District School Board..

ALLISON CUMMINGS (Treasurer) is a performer/choreographer based in Toronto where she has worked as an actor or dancer for Hammerhead, Tanya Crowder, D.A. Hoskins, Michael Trent, The Four Chambers Dance Project, DNA Theatre, Nation of Aslan, Hope Terry and Kate Alton among others. Her choreography has been shown at Summerworks, fFIDA, Rhubarb Festival, 7a-11d Performance Art Festival, Before During After Festival, Hysteria, and was featured as part of the 2002 seasons residency program at the Theatre Centre. She was the 2000 recipient of The Toronto Emerging Artist Award in Dance.

JENNIFER WATKINS (Secretary) holds a B.F.A. degree from York University with special honours in dance. Following graduation she continued her dance training at the School of Toronto Dance Theatre as well as exploring other modern and jazz styles in Toronto and New York City. She has served in administrative capacities for the Danny Grossman Dance Company, the Young Audience Division for R.H. Entertainments, Dance Umbrella of Ontario, Theatre Direct and CADA-ON, as well as Interim Grants Officer for the Toronto Arts Council. She received a Harold Award in 2000, worked with Moving Pictures Festival, and currently works with the Esmeralda Enrique Spanish Dance Co. and Arabesque Dance.

EMILY CHEUNG received her B.F.A., B.Ed. and M.A. from York University. She is the Artistic Director of Little Pear Garden Collective, a company that promotes high calibre Chinese performing arts. Emily Cheung is an educator, performer, curator and choreographer. Emily has performed world-wide including United States of

America, Hong Kong, India, and China. Recent works include *Ghost Story*, a Chinese Contemporary dance with the use of long sleeves; *The Road*, a collaboration with Rina Singha commissioned by the Harbourfront Centre and *Within*, a first Sino-Indo collaboration with Hari Krishnan. She is now working on a new work, *The Phantom Rose*, with Gary de Matas. Emily has performed with inDANCE since 2004.

JADE JAGER CLARK is a studio owner and artistic director of Jade's Hip-Hop Academy Performance Company. She has served as a judge at dance and talent competitions and as a jury member for the Ontario Arts Council. Jade works with Dance Educators of Canada to ensure that misrepresentation of hip-hop dance at competitions is minimized leading to a better understanding of the form. She created the SolPro (Solo Professional Program) funded by the OAC advancing selected dancers training and preparing for a career in the dance industry. Jade has won several dance and business related awards including a City of Brampton's Arts Acclaim Award (for her work in dance as well as representing Canada at the World Hip Hop Championships in 2006), Humber College School of Business Dean's Award and a recent Honorable Mention at the Zonta's Women of Achievement Awards 2008.

JACQUE FOESIER, a Licentiate of the Imperial Society of Teachers of Dance (Cecchetti Faculty Branch) began his dance training in Edmonton at the age of nineteen with Earla Grey at the Edmonton School of Ballet. Two years later he attended Jacobs Pillow on full scholarship where he studied with Ted Shawn, Myra Kinch, Isa Partch, Matteo, Carola Goya, Alfredo Corvino, and Margaret Craske. Following the advice of Margaret Craske, the next year and a half was spent in New York City where he attended the Metropolitan Opera Ballet School studying with Ballet Mistress Margaret Craske, Anthony Tudor and Alfredo Corvino. While residing in New York he also studied Modern Dance at the 92nd Street 'Y' with Betty Jones and Jose Limon, and performing with the Metropolitan Opera Ballet. Returning to Canada to obtain his certification, continuing his training with Betty Oliphant and later the National Ballet School, Jacque began his teaching career in Toronto, September of 1958 founder of the Leaside School of Dance, and in October of 1958 for the YM&YWHA. In 1974 after building the YM & YWHA

Community School of Dance from a small class of eight students, to one of the finest and largest in Canada, he was appointed director of the new Koffler Centre School of Dance in 1974, a position he held until 2002. Jacque has served as President of the Canadian Dance Teachers Association (Ontario Branch), Chairman of Dance Ontario, founding advisor to the Ontario Arts Council, board member of the Original North York Arts Council and the Mayor's advisory committee on Arts Policy. In 1968 He initiated a children's summer arts programs for the City of Burlington, founded the Childrens Theatre School of Ballet in Burlington, the Koffler Centre School of Dance in North York, the Etobicoke School of Dance to financially assist, and in co-operation with the Danny Grossman Dance Co. Jacque's most recent accomplishment is the establishment of 'the Dance Place' a registered co-operative not for profit school of dance providing education and opportunity for new an developing talent to experience the beauty and joy of the art of dance, in a friendly and caring enviroment to grow and challenge their potential with the guidance of an outstanding faculty

DEBRA KAPP has been teaching Dance at L. B. Pearson School for the Arts, London, Ontario for the past 20 years. She is a graduate of York University's Dance Program (1979). Before moving to London, Debra taught ballet and Creative Dance at the Thornhill School of Ballet for four years. She has been writing Dance curriculum for the Thames Valley District School Board for 15 years and regularly presents workshops for teachers on how to teach Dance in the school setting. Outside of her role as Dance Educator, Debra is the Producer and Artistic Director of the show "*Art Harvest*". "*Art Harvest*" is an annual showcase of Dance Education programs in Southwestern Ontario, produced every fall in London as a benefit for the Jason Edmonds Emerging Artist Fund. As a member of the National Dance Educator's Organization Debra travels throughout the United States and Canada participating in conferences, workshops and Master Classes to continuously acquire new skills and to remain current in the field of Dance. In November of 2005 she won an Award of Excellence from the Jewish Community Centers Association of North America for the innovative and creative programming of the presentation *Resilience in the Face of Trouble and Despair*. Debra is a co-founder of The London Alliance of Dance Educators, an organization whose mission is to bring together studio dancers and

school dance program dancers for Master Classes and performances. She is co-owner of *Action Pak*, a Resource for Dance Educators.

KAYLYNNE (KATE) LOWE is a retired Halton District School Board teacher having taught Dance and Drama to intermediate students for the last fifteen years of her career. Throughout said career, Kate wrote Dance and Drama programmes and curriculum and ran workshops for her colleagues to help teach these subjects. She directed and choreographed numerous school musicals (several of which were student written) and coached school dance teams. Kate was part of the planning team which developed HDSB's "Creating A Scene" held annually at the Living Arts Centre in Mississauga. She was the creator/founder of HDSB's annual dance festival "Florescence" celebrating International Dance day receiving an Award of Merit for her work. In retirement, Kate continues to nurture her passion for dance. She is a dancer with Burlington Footnotes (a senior's performance troupe), also designing and constructing costumes. Kate volunteers in several schools helping with their Dance and Drama programmes, choreographing musicals and developing original dance and drama pieces for festivals. Recently Kate began working with autistic children in an educational setting using the new Ontario Arts curriculum.

KATE NANKERVIS graduated from York University Dance Dept in 2008. She is an emerging dance artist with a strong connection to the emerging community. She is artistic director of AX-S Dance, a company that presents contemporary dance works, as well as facilitating workshops in Northern Ontario as a means of making dance more accessible to smaller communities. She is an active participant of the Toronto Community Love In, an arts advocacy group for emerging artists working towards alternative training, building a progressive healthy dance environment for all dance artists at various stages of their careers. Kate is a co-host for the dance radio show Evi-Dance and a team member of MERGE, a zine for emerging dance artists.

YASMINA RAMZY After many years of performing throughout the Middle East for royalty and heads of state, Yasmina Ramzy founded the critically acclaimed Arabesque Dance Company and Orchestra, Arabesque

Academy and the International Bellydance Conference of Canada (IBCC). She received her key training from leading masters in Egypt and Syria including Aida Nour of the Reda Troupe and Mohamed Khalil, director of the National Folklore Troupe of Egypt. Her unique and highly creative choreographies have been commissioned internationally by universities, museums, ballet companies, figure skating teams and many Middle East dance companies including the internationally renowned **Bellydance Superstars**. Yasmina is invited to teach and perform regularly in over 60 cities on five continents. She has produced 8 instructional DVDs, 7 performance DVDs and 6 CDs that sell worldwide. The "Ask Yasmina" column which is published in the world's largest Bellydance magazine is translated into several languages.

RINA SINGHA came to Canada in the mid-1960s. Originally from Calcutta (India), she trained in Kathak under the legendary guru, Shambhu Maharaj of Lucknow (Northern India). A professional soloist since 1961, Ms. Singha has danced throughout India, Europe, North America and Asia, earning wide acclaim for the purity of her technique and the contemporary wisdom and beauty of her interpretive powers. Ms. Singha has choreographed both traditional and experimental dance works, using Kathak to explore societal and environmental issues. She specializes in the interpretation of Western Biblical stories and is recognized internationally as a leader in Christian dance. Founder of the Rina Singha Kathak Institute (Toronto), and a leading Canadian dance ethnologist, educator and author, she holds an M.A. (Geography) and an M.Ed. (Arts Education), and has developed dance-based educational programmes for the deaf and for cross-cultural understanding. She is a recipient of awards and honours from UNESCO, duMaurier Arts Award (1994), Dance Ontario (1991), Raag-Mala Performing Arts of Canada (1992), Hindu Federation of Canada, Bharatiya Kala Kendra (New Delhi Award for Significant Contribution in the Field of Dance), the Government of India, and the Title Award for Excellence in Teaching Kathak (1984) by the Federation of Indo-Canadians.

DAVE WILSON has been dancing for over 40 years and has founded or co-founded several modern dance companies that have performed in Canada, the USA and overseas, such as Australia and Sweden. His present companies are - Parahumans Dance Theatre, Dream

Dancers, Hamilton Dance Company and McMaster Dancers. He is an Associate Professor in Kinesiology at McMaster University in Hamilton and directs the Centre for Dance which offers over 30 recreational dance classes to the campus and city communities. He has an M.A. from York University and is presently a Ph.D candidate at the University of Leeds in England.

SASHAR ZARIF Originally from Azerbaijan, Sashar Zarif is a dancer, choreographer and teacher who has studied many dance forms. Artistic Director of Sashar Zarif Dance Company, he was a member of the Azerbaijan State Joshgoon Dance Ensemble, and received the title “*Artist for People of Azerbaijan*”. A Chalmers Award recipient, Mr. Zarif is the founder of *Dancers For Peace*.

STAFF

Rosslyn Jacob Edwards, *Executive Director*, has played a significant role in the dance sector for more than 22 years serving as General Manager for DanceWorks, presenter of Toronto's longest running dance series. She moved to Canada following a liberal arts education and career in the public service and politics in the UK. She has worked in the corporate, private and not-for-profit sectors. Since 1969, Rosslyn has held management positions of increasing responsibility in the theatre, visual arts and dance sectors including the SAW Gallery and Ottawa School of Art (Ottawa), Inner City Angels where she programmed artists in schools across the GTA, and DanceWorks (Toronto). She has also worked with the U.S./Canada Performance Initiative and The Canadian Network of Dance Presenters/CanDance and, with the corporate sector, through consultants, HPFM Associates. She served on the board of COBA, the Collective Of Black Artists, as an advisor to arts councils and independent dance artists, and as a Dora Juror for Toronto's 2006/07 season. She currently serves on the Dora Juror Selection Committee.

Amy Hampton (August 2010) *Project Coordinator* is a graduate of L'École Supérieure de Danse du Québec. Amy has worked with The Chimera Project, CORPUS, Kaeja d'Dance, Anandam and Larchaud Dance Project. Independently, she has originated roles in works by Robert Desrosiers, Kathleen Rea, Yvonne Ng, William

Yong, Lydia Wagerer, Meagan O'Shea, Keiko Ninomiya, and Lincoln Shand. Amy is currently Co-Artistic Director of AKA Dance.

Celine Marks, *Administrative Assistant/ Social Media Coordinator* currently lives in Toronto working as an independent dance artist who has had the pleasure to work with Susie Burpee, Keiko Kitano, Lucy Rupert, and Sashar Zarif while continuing a practice of performance in music/dance improvisation. Celine also currently works for Dance Ontario, DanceWorks, CanDance, and the Senior Artists' Research Project.

Jessica Westermann, *Project Manager (Dance From A Distance)* A graduate of the Randolph Academy for the Performing Arts, Jessica has made her living performing and teaching dance. Her forté is Tap, which led her to perform with the National Tap Dance Company of Canada for five years. She has since had the pleasure to guest teach at the Canadian Children's Dance Theatre, The Dancers' Studio (TDS Dance Space), Dance with Alana/Swing and Tap Academy, Martha Hick's School of Dance, Innovative Rhythm Dance Studio, and MBS Performing Arts Industry. Jessica is a member of What's On? Tap! Dance Company and teaches at the Port Credit Tap Studio. Jessica is currently on the dance faculty at Randolph and has acted as Interim Head of the Dance Department.

Photo Credits:

Cover: *Hamilton Site-Specific Dance Festival (Parkour)*,

Denise Fujiwara by John Lauener

Page 2: *Catherine Carpenko and Rosslyn Jacob Edwards*

Page 3: *CCDT & dancers from Lester B. Pearson School for the Performing Arts & South Secondary School*



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