

DANCE ONTARIO

ANNUAL REPORT TO THE MEMBERSHIP 2008/09



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September 2009

**DANCE ONTARIO
REPORT TO THE MEMBERSHIP
April 1, 2008—March 31, 2009**

Message from Catherine Carpenko, Chair – Board of Directors



One has only to check out Dance Ontario's website to obtain a quick overview of how vibrant, connected and explosive our presence continues to be as we expand across the province and abroad. This coupled with numerous instances of support and recognition from outside the dance sector is very encouraging. We also remain engaged in the current dance wave throughout popular culture supporting innovation and diversity, embracing, representing and serving this exciting ever-growing dance community.

This expansion brings with it a need for members to engage and participate in shaping how Dance Ontario meets your needs today and moves forward into the future. I invite your input, welcome your response to our efforts and encourage your participation on the numerous board committees that endeavour to serve us all and have brought us to where we are today. If you have an interest in taking a more active role at the committee level do not hesitate to get in touch with us. These are challenging and exciting times, a perfect juncture for the creative spirit to make its presence known. Further acknowledgment and gratitude is extended to those 'behind the scenes individuals' who 'keep us in step' while we dance along.

Best wishes to all our members in the year ahead coupled with gratitude for your support.

Catherine Carpenko

Report from Rosslyn Jacob Edwards, Executive Director



2008-09 was an exciting and productive year for Dance Ontario Association. We continued our regional community engagement and expanded performance opportunities for emerging artists. In addition, we lobbied and advocated on issues that will benefit all our members. Membership revenues again increased and we continued to draw from the province's diverse dance sector, attracting almost 70 new members throughout the year including dancers, companies and educators.

Ontario's dance artists continue to play a significant role in the health and success of the province's culture sector which supports more than 252,000 jobs and generates \$19.7 billion in gross domestic product – an extraordinary 46 percent of Canada's total cultural GDP. [Source: Ministry of Culture Briefing Book 2009-10]. Governments at all levels are recognizing and valuing the contributions artists make both to the creative economy and to our quality of life.

Community Dance Partnerships, our Ontario Trillium Foundation funded three-year project, raised profile for dance in new communities as they developed and sustained new presenters, and took the discipline out of studios and classes, and into professional venues. This initiative built on our previous regional initiative, *Dance For Youth Forums*. Dance Ontario's Education & Outreach Committee continued to monitor the forums and identify other sectoral concerns prior to September 2009 when Dance became a stand-alone discipline within the curriculum.

The project incorporated successful forums as it moved forward to the next phase after gratifying outcomes in both London and Hamilton. In the former, London Community Players launched its dance series at the newly renovated Palace Theatre with a sold-out gala performance featuring Esmeralda Enrique Spanish Dance Company and followed through later with equally popular matinees performed by Canadian Children's Dance Theatre, firmly establishing this new presenter as a cultural force in the community. In Hamilton, the fledgling presenter partnership of Public Utility Performance and McMaster Dance collaborated on an innovative performance of *Krima...what a shame!* created by acclaimed choreographer Maxine Heppner and presented at the DAC's (Downtown Arts Centre) *Citadel 28 Gallery*. First performed in Greece, it brought together approximately 40 performers, many from local dance studios, as well as six from the Toronto production that premiered on March 1 at the Young Centre for the Performing Arts where Heppner set her astonishing work on 100 artists – a dynamic cross section of Toronto's dance community.

For *International Dance Day (April 29th)*, Dance Ontario collaborated with other dance organizations and devoted coverage in "headlines" to schools' special activities and companies' performances, as well as a posting listings on our website together with the official message from the President of IDD. The main thrust of our activities were initiated and generated by the Dance Ontario Youth Board (DOYB), under the mentorship of Board Chair, Catherine Carpenko. They successfully planned and presented performances by emerging groups and students from dance studios at two locations in Pearson International Airport's beautiful Terminal 1 to celebrate Dance's special day. With a donated floor from Rosco Flooring and an ongoing relationship with the Greater Toronto Airport Authority (GTAA), programs were presented at both locations intriguing, delighting and surprising travellers and airport staff. We also collaborated with Dance Umbrella of Ontario (DUO) for the Toronto Dance Committee's activities at Yonge-Dundas Square in Toronto that featured emerging groups to enthusiastic crowds in less than clement weather and included the Canadian Alliance of Dance Artists' (CADA) hilarious Ministry of Silly Walks fundraiser.

The Dance Ontario Commissioning Committee selected works by Pamela Rasbach and Lucy Rupert/Barbara Palamino that were performed at DanceWeekend in January 2009. We guaranteed a fee of \$2,000 for each 15-minute work, plus a performance honorarium and provision of lighting designer Aisling Sampson. Both works were enthusiastically received by over 900 patrons.

With funding from the Department of Canadian Heritage, we extended *DanceWeekend*, our unique and dynamic showcase of professional dance companies, over three days at the newly renovated Fleck Dance Theatre (previously Premiere Dance Theatre), Harbourfront Centre, Toronto. 29 companies, and hundreds of dancers, and musicians performed to audience acclaim over the weekend. Harbourfront Corporation contributed basic theatre rent and towards technical costs, and groups performed for packed houses supported by Janelle Rainville (Production Director), Ron Snipe (Lighting Director), Bob Greene and his great tech crew, Rob Downes and Harbourfront's FOH team, the DOYB and Heather Saum's wonderful students from Oakwood Collegiate, making for a seamless event. For the first year, we programmed performances from the professional training institutions giving audiences a sneak preview of the next generation of dance artists. The performances attracted core dance attendees, students and families and promoted new companies, upcoming events and built new audiences through cross marketing. Programming ran from 7:00 pm – 10:00 pm on Friday, and 1:00 pm until 6:30 pm on the Saturday and Sunday. Dance

Ontario offered free admission to various community groups, in addition to hosting several presenters from across the province including those participants of the Ontario Arts Council's *Ontario Dances*. Board members and our intrepid DOYD members promoted their activities, assisted backstage and served as MCs.

Dance Ontario offered an orientation workshop at the Fleck Theatre for DanceWeekend participants and emerging artists

Dance Ontario's Selection Committee chose **octamerous** for the *Scotiabank's Nuit Blanche* "all night contemporary art thing" at Toronto's Historic Distillery District when once again the weather cooperated for audiences enthralled by the collective's 45-minute multidisciplinary work.

We published an annual Directory and four issues of 'headlines', and the Dance Ontario website continued to be updated regularly, receiving positive feedback on the usefulness and relevance of its content. Web services include *directoryontheweb* – our on-line portal to members' schools and studios - the *Dance Audience Directory Tool*, *Ask Rachel*, a column to assist commercial and urban dance based dancers as well as a section on *Health/Wellness* providers.

Staff publicized members' services, resources and activities through the telephone hotline, email, newsletter, directory and website, and, as a direct result of Dance Ontario's referrals, member schools and studios increased class registrations, and choreographers and dancers found themselves working on film sets, re-mounting site-specific works for corporate functions, performing on cruise ships and at corporate events, in TV ads, shows and movies, and in print ads. Ongoing communications to our members included *e-news* bulletins publicizing members' monthly events and current issues of relevance to the sector. It also encouraged members to check out the website on a regular basis and utilize it as a tool for promoting their services and finding dance-related information.

The Provincial Arts Service Organizations (PASOs) continued to meet regularly presenting *Spring Forward*, a resource sharing conference for emerging artists of all disciplines last March. In collaboration with the PASOs or independently, we provided valuable information on issues such as Modernization of the Corporations Act; proposed changes to the Canada Revenue Agency's Charities Guidelines; and the on-going protection of Canadian Arts Funding (M-297); lobbied against the Federal government's cancellation of Trade Routes and PromArts programs and the City of Ottawa's proposed cuts to arts funding; and lobbied for culture's inclusion in the Federal government's stimulus package and are working with service organizations from all disciplines on concerns around the Harmonized Sales Tax (HST) and SOCAN licensing fees for member music users.

Staff attended the Canadian Dance Assembly Conference in Ottawa, the Toronto Arts Council Community Consultation, the CCCO Ipsi Reid Research Presentation on Professional Development in Ontario's Cultural Sector, Ontario Arts Council's *Rendezvous* with MPPs at Queens Park, Municipal Cultural Planning: *Implications for Arts & Heritage Organizations*, the Metcalf Foundation's Community sessions, and met with Ontario Ministry of Culture Policy staff and Minister Aileen Carroll to talk about current issues and to voice support for increased funding for the Ontario Arts Council and Ontario Trillium Foundation.

Dance Ontario continued to serve on the steering committee for *On The Move* with colleagues from Dance Umbrella of Ontario (DUO), Dancer Transition Resource Centre, CADA, Canadian Actors' Equity, Actors Fund of Canada, The Dance Current and Board Secretary Jennifer Watkins (who serves as an independent member). The two-day forum held at the Celia Franca Centre (home of Canada's National Ballet School) during the first week in February, attracted over 150 graduating students entering the dance profession as well as emerging artists with up to three years in the field, to the annual event

To summarize, Dance Ontario continued to reach across the province in 2008-09, serving our members and the province's dance community. Seeing new groups and presenters emerge in response to a growing demand for dance activities is gratifying and certainly no less than Ontario's extraordinary dance community deserves. Our committed Board members act as voices for their communities and areas of expertise regularly bringing issues of interest and concern to the board table.

We move into the 2009/10 fiscal year with a modest surplus that will contribute towards the development of *Dances From A Distance*, a new arts education project designed to take diverse forms of dance into schools and venues in Ontario's less served regions. Intended to deepen contact between schools and dance artists, the project will use the internet, videography, blogging and social networks to allow local and Toronto-based choreographers to work with a school over an 8-10 month period. Together they will create a dance piece incorporating the students' storyline with movement interpretations of a particular choreographic style. Where possible the project would draw from other school departments such as media, theatre, English etc. Participating schools will be encouraged to share their experiences throughout the process with other school boards.

In recent years, our province-wide incentives have targeted youth and the development and sustainability of new presenters. Networking and partnerships are building blocks to strong dance communities and were recurring themes emerging from the *Dances For Youth Forums*. They will remain a priority for Dance Ontario as we endeavour to increase dance activities across the province to the benefit of all our members.

Sincerely,

A handwritten signature in cursive script, reading "Rosslyn Jacob Edwards". The signature is written in black ink and is positioned below the word "Sincerely,".

FINANCIAL STATEMENTS

Auditor's Report

We have audited the balance sheet of Dance Ontario Association as at March 31, 2009 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, 2008 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 29, 2009

SUMMARY BALANCE SHEET at March 31, 2009

<u>Assets</u>	2009	2008
Current Assets:		
Bank	\$ -	\$ -
Accounts Receivable	\$ 41,001	\$ 37,016
Prepaid Expenses	<u>\$ 1,500</u>	<u>\$ 37,016</u>
	<u>\$ 42,501</u>	<u>\$ 37,016</u>
Capital Assets	<u>\$ 1,201</u>	<u>\$ 1,718</u>
	<u>\$ 43,703</u>	<u>\$ 38,734</u>
Liabilities & Surplus		
Current Liabilities:		
Bank indebtedness	\$ 10,343	\$ 9,801
Accounts payable & accrued liabilities	<u>\$ 22,903</u>	<u>\$ 23,722</u>
	\$ 33,246	\$ 33,523
Excess of Revenue over Expenses	<u>\$ 10,457</u>	<u>\$ 5,211</u>
	<u>\$ 43,703</u>	<u>\$ 38,754</u>
STATEMENT OF OPERATIONS		
Revenue		
Government Grants	\$ 54,150	\$ 61,200
Membership Fees	\$ 14,630	\$ 14,600
Foundations	\$ 53,000	\$ 50,000
Interest & Other Revenue	<u>\$ 37,419</u>	<u>\$ 37,169</u>
	<u>\$ 159,199</u>	<u>\$ 162,969</u>
Expenses		
Administration	\$ 36,271	\$ 37,210
DanceWeekend/Forums/Nuit Blanche/Award	\$ 88,282	\$ 100,837
Publications	\$ 9,855	\$ 7,661
Promotion and Misc Expenses	<u>\$ 19,545</u>	<u>\$ 12,188</u>
	<u>\$ 153,953</u>	<u>\$ 157,896</u>

DANCE ONTARIO BOARD OF DIRECTORS 2008/09

CATHERINE CARPENKO (Chair) has been involved in the dance and arts community in Ontario as teacher, choreographer, performer, producer, administrator and coach/consultant for over 20 years. She holds a BFA in Dance from York and a M.A. in Education and Psychology.

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, 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.

JACQUE FOESIER L.I.S.T.D., C.S.B., was director of the Koffler Centre of the Arts School of Dance from 1958—September 2002. He is director of the Etobicoke School of Dance, a former Chair of Dance Ontario Association, and past President of the Ontario Branch of the Canadian Dance Teachers Association (CDTA).

HELEN GEORGAS holds an MA in Dance from York University and currently works for Canada's National Ballet School. When starting with the school she was part of the Project Grand Jete fundraising team, the School's \$100 million expansion project. Currently she is the Alumni Relations and Community Development Coordinator. Helen participates in many disciplines of the arts, as well as education conferences, with

an aim to help the community value the importance of the arts in the curriculum. In her spare time she coaches the Dance Team at York University.

DEBBIE KAPP has been teaching Dance at L. B. Pearson School for the Arts, London, Ontario for the past 14 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 4 years. She has been writing Dance curriculum for the Thames Valley District School Board for 10 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.

KAYLYNE (Kate) LOWE has taught Dance/Drama to primary and junior classes for 17 years. She has directed and choreographed over 20 school musicals, coached school dance teams and initiated an annual dance festival on International Dance Day.

GREG MILOSH is the General Manager of Star Attractions in Oshawa. The company lists Ballet, Tap and Competitions as areas of interest and I understanding that Greg takes Tap classes. His nomination form simply says *" I am a dance presenter, enthusiast, student and amateur historian. I constantly endeavour to promote dance as an important performing art form"*.

YASMINA RAMZY, founder and Artistic Director of Arabesque Dance Company and Arabesque Academy, received her training from leading teachers in the Middle East, including Mohammed Khalil of the National Folklore Troupe of Egypt. She has been performing, teaching and choreographing Middle Eastern dance since 1981 and has toured extensively, teaching workshops and performing internationally. Constantly pursuing innovation and new challenges, Yasmina has broadened her knowledge base by studying several dance forms including Azerbaijani, Modern, Pilates, Samba and Capoeira, and has also studied Arabic language at the University of Toronto, as well as Arabic drumming and voice.

FRANCES SHAKOV With an arts administration career that spans over 25 years, Frances was appointed as Ballet Jörgen Canada's first General Manager in August 2008. Prior to this, she was the Executive Director of Small Theatre Administration Facility (STAF), providing a wide range of administration services for the independent theatre community. As the founding Executive Director of Regent Park School of Music, she put the organization on the map as Toronto's foremost independent non-profit community music school. Frances has worked in senior management for such prestigious cultural organisations as the Canadian Opera Company where she was the Director of Marketing and the Calgary Philharmonic Orchestra as Director of Marketing & Communications. She has marketed several tours, including the Calgary Philharmonic Orchestra's first North American tour, and she was the UK Marketing Liaison for the Bournemouth Symphony's first US tour. Frances taught under-graduate theatre administration at the University of Ottawa and has given many grant writing, budgeting and marketing workshops. Currently, she also sits on the Board of Theatre Smith-Gilmour.

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 15 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.

Jessica Westermann, *Project Manager* 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. As the Program Manager for Dance Ontario, and the Administrative Assistant for DanceWorks, and The CanDance Network, Jessica is proud to take on new challenges in the dance world.

Photo Credits:

Cover: Pamela Rasbach's incorporation (commissioned work 2008/9), James Croker Motus O dance theatre

Page 2: Catherine Carpenko & Rosslyn Jacob Edwards