

DANCE ONTARIO ASSOCIATION

ANNUAL REPORT TO THE MEMBERSHIP 2005/06



November 2006

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DANCE ONTARIO
REPORT TO THE MEMBERSHIP
April 1, 2005—March 31, 2006

Message from Peter Ryan, Chair – Board of Directors

Dear Members

You are about to read an amazing document. Why? It's amazing because of the depth and breadth of activities and initiatives that Dance Ontario has committed to. And lest you think that this is accomplished by dozens of staff, a five-star board and comfortable access to lots of cash, well think again. This is a barebones organization that aims way above its means and yet manages to accomplish almost everything it sets out to do. And who is 'it'? Read on, and find out who's involved. It is an honour to applaud the Board and Staff of Dance Ontario who quietly work for the benefit of dance and dancers across this province.

As Chair of the Board of Directors, I encourage you to read this report with pride but also with practicality: pride for what has been done and practicality for what you think we might do differently, or better. If we're to remain happily 'on the move', we invite you to let us know how. Call us, write to us, visit us, in person or online. Make me search for ever more superlatives when you read this message in a year's time. I'll be happy to oblige. Peter Ryan, November 2006

Executive Director's Report -

2005/06 was a productive and exciting year for Dance Ontario. Once again, we focused on working towards building a strong, vital, and diversified Ontario dance community. Board and staff continued to develop incentives that look to the future with programs for youth, and that support this province's rich and eclectic dance heritage.

Ongoing services to the membership and general public

Dance Ontario improved all communications and performance/marketing activities, and produced a short promotional video/DVD of our province-wide performances and workshops highlighting extraordinary member companies. We **published** four issues of 'headlines' in addition to the annual Directory, and improved **website services** updating *directoryontheweb* – our on-line portal to members' schools and studios - the *Dance Audience Directory Tool* and initiated *Ask Rachel*, a column to assist commercial and urban dance based dancers.

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, choreographing for out-of-town skating clubs, performing on cruise ships and at corporate events, in TV ads, food shows and movies, and in print ads.

Our hardworking and motivated Board remains committed to its vision of a service organization relevant to its membership and providing the primary contact in Ontario for dance information and referrals.

Building public awareness and advocating for dance

We diversified our range of projects, increased performance opportunities, encouraged the development of new performance facilities through Dance Animation Ontario and member studios, in addition to sponsoring activities in developing areas of the sector such as Latin and Tap dance. In 2005, sponsorship of Toronto's first international Tangofest and CineTango provided a glimpse into the growing Latin dance market and the form was featured at DanceWeekend 06. Dance Ontario was also a sponsor of MayWorks Festival of Working People & The Arts that featured Motus O Dance Theatre.

INTERNATIONAL DANCE DAY (April 29th): Dance Ontario collaborated with other dance organizations for International Dance Day 2005, devoting coverage in "headlines" to members' special activities and companies performances as well as a listing on our website carrying official messages from the President of IDD. In addition, we mounted a dance photography exhibition and reception featuring the stunning work of member photographers David Hou, Peter Stipceovich, Debra Robb, Karen Roberts and Ali Nejati at The Historic Distillery District's PIKTO Gallery. The event also launched TANGOFEST.

We provided a focal point for the *Endangered Dance* conference on preserving repertoire that was organized by the Danny Grossman Dance Company immediately prior to DanceWeekend.

Dance Ontario facilitated opportunities for information sessions for other ASOs and arts councils and gave **input into public policy** at all levels of government, lobbying the federal government increased funding for Canada Council for the Arts through the Department of Canadian Heritage. I attended community sessions on an initiative to raise the profile of charitable and not-for-profit organizations nationally and develop volunteerism in the sector and participated in the Status of the Artist Sub-Committee's 5th Roundtable on the Socio-Economic Conditions of Artists (Ontario Minister's Advisory Council for Arts & Culture).

Fostering incentives that look to the future

ON THE MOVE CONFERENCE: As Past Chair of the Steering Committee of the On The Move Conference, I continued to serve on the committee with colleagues from Dance Umbrella of Ontario (DUO), Dancer Transition Resource Centre, CADA, Canadian Actors' Equity, Actors Fund of Canada, The Dance Current and independent member Jennifer Watkins. The two-day forum for graduating students entering the dance profession in Toronto, attracted over 120 students from The School of Toronto Dance Theatre, Ryerson Polytechnical University, York University, George Brown College, Canada's National Ballet School, Ballet Creole, Sampradaya Dance Academy, Quinte Ballet School and The School of Dance Ottawa as well as emerging artists with up to three years in the field, to the fifth annual event at the Celia Franca Centre, home of Canada's National Ballet School during the last week in January. Students participated in movement workshops led by urban dancer Jerome Bobb, Esmeralda Enrique and Jean Sasportes, a visiting artist from Germany's acclaimed Pina Bausch Company who was sponsored by Dance Ontario. The format encouraged increased participation as students covered subjects ranging from developing budgets to touring in Europe. The resource binder was updated and distributed to students at the conference. Dance Ontario covered the costs of a conference recorder. Staff participated in the Toronto District School Board's Arts Fair, anticipating a need to establish more contacts within the public school system as we develop our next long-term projects, and I also consulted with PACT and DUO on Arts Build, an initiative that is exploring facility issues.



Performance and work opportunities for members

COMMISSIONS & CREATIVE PARTNERSHIPS: Dance Ontario took Malgorzata Nowacka's DanceWeekend'05 commission, *You're It!* to fFIDA in August 2005. The commission was presented for three performances at the Grand Scale Event, with the Association paying CADA rate fees to the artist to re-mount the work extending its shelf-life and raising profile for the association during this popular annual festival at The Distillery.

Spotlighting independent dance artists, Dance Ontario initiated Creative Partnerships, re-working the commissioning program because of

anticipated changes to the Laidlaw Foundation criteria. We guaranteed a fee of \$2,000 for each 15-minute work, plus a performance honorarium and provision of lighting designer: funding raised from Laidlaw Foundation was remitted in its entirety to the artist. Sashar Zarif and Holly Small presented *In The Letters Of My Name*, a solo for Zarif that firmly established him as a wonderfully charismatic performer; and Nova Bhattacharya and Louis Laberge Cote premiered the duet *Lingua Franca*. Lighting design was by Aisling Sampson. Both works were enthusiastically received by over 900 patrons and were presented at fFIDA's Toronto International Dance Festival last August when *In The Letters Of My Name* was the recipient of the Paula Citron Award.

DANCEWEEKEND - We presented our unique and dynamic showcase of Toronto's professional dance companies, January 21 & 22, at Premiere Dance Theatre, Harbourfront Centre, Toronto. 26 companies, and hundreds of dancers, and musicians performed for sold-out houses both days. Our most successful Dance Weekend event to date (...*"it was like a rock concert"* said dancer/choreographer William Yong), groups included Arabesque Dance Company, Kaeja d'Dance, Janak Khendry Dance Company, Danny Grossman Dance Company, Ballet Jorgen, Ballet Creole, Motus O dance theatre, Mi Young Kim Dance Company, Arte! Flamenco Spanish Dance, Esmeralda Enrique Spanish Dance, Gunaseelan Dance Company, COBA, Collective Of Black Artists, Ballet Espresso, Chimera Project, IDAC, The HoneyKats, Newton Moraes Dance Theatre, Ritmo Flamenco, and newcomers Sampradaya Dance Company, Nouvel Exposé, the empty collective, Los Milongueros as well as short films from Moving Pictures Festival of Dance on Film & Video. Complete in themselves, the performances attracted students, families and core dance attendees, serving to promote companies' upcoming events and build new audiences through cross marketing. Programming at the Premiere Dance Theatre ran from 1:00 pm until 7:30 pm on each of the two days and Dance Ontario offered free admission to various community groups, in addition to hosting several presenters from across the province including representatives from the National Arts Centre, Canada Dance Festival, Peterborough New Dance and registrants from the *Endangered Dance* Forum. Member photographers mounted an exhibit in the Upper Lobby.

The weekend offered service organizations and funders the opportunity to hold information sessions with participating groups and artists, and the General Managers Network met to plan strategies for the year.

Our partners, Harbourfront Centre, and Imperial Tobacco Foundation continued their support for this important event now firmly established as a highlight of Toronto's dance season: the latter providing an increase in sponsorship funding. DanceWeekend highlighted the work of member production managers and lighting designers. Once again the production was managed by Janelle Rainville and lit by Arun Srinivasan.

Dance Ontario commissioned a promotional DVD, compiling DanceWeekend performances and our province-wide activities. In addition to the videotapes from 2001, 2002, 2003, and 2004, these dynamic and exciting DVDs edited by Rick Fronik go on tour with Dance Animation Ontario, and are part of our promotions at The Distillery and International Dance Day activities. To assist in individual promotional incentives, dance companies received a complimentary copy of either a digital and/or VHS tape of their performances.

DANCE ANIMATION ONTARIO - "*Artists are the connectors of communities and must increasingly take on the roles of educators and animators*" Judith Jarvis

With funding from the Ontario Trillium Foundation and the Ontario Arts Council's Touring & Collaborations Program, we sent 12 touring companies to Ontario communities.

This initiative further extended Dance Ontario's reach as well as that of participating artists in a diversity of forms including Esmeralda Enrique Spanish Dance Company (Spanish), CHHANDAM (Kathak), COBA, Collective Of Black Artists (African/Modern), Peter Ryan and Kenneth Emig (Contact Improv), Juliana Pulford and Anton Covic (Spanish), Anik Bouvrette Danse (Modern), What's On? Tap! and the late Kimberley Timlock (Tap), Motus O Dance Theatre, The Chimera Project (Modern/Physical Theatre), inDANCE (Bharanatyam) and Candice Helm (Ballet). Workshops in different styles of dance plus evening performances took artists from Toronto to Ottawa, Huntsville, Orillia, Manitoulin Island, London, Kitchener and North Bay, involving not only presenters but also organizations such as the Ottawa School of Art and the SAW Gallery, Lester B. Pearson School for the Arts, South Secondary School, Dance Extreme and Dance Steps. A presenter-driven initiative, the participating community groups chose forms that excited and interested their target audiences. Each event was different and introduced audiences in smaller Ontario towns to new dance forms. Myles Warren, Dance Officer at the Ontario Arts Council attended the London events and met with the collaborators. Dance Ontario networked with these communities and built bridges for other tours and work opportunities by these talented artists. For example, Manitoulin Island's 4elements has spearheaded a new project that will take artists to the island next summer, and London collaborators have formed the London Dance Alliance that will bring new dance projects each year to their city.

Summary – In 2005/06, Dance Ontario continued to provide significant services to the dance community. We promoted members' productions, workshops, classes, talents, venues and services to dance workers and to the general public. We added new initiatives to serve the commercial sector and raised the profile of all forms, as well as that of specific members, increased the viability and raised the visibility of our varied and extraordinary dance community across Ontario.

Looking Ahead - The Board of Directors has recently approved the first Dance Ontario Youth Board (DOYB) that will involve up to 12 young people (aged 13 to 18 years). They will learn about and engage in governance of the association as well as activities such as International Dance Day. An initiative of Vice-Chair, Catherine Carpenko, it is hoped that DOYB will be in place early in 2007.

Also leaning towards youth issues, Dance Ontario's *Dance For Youth Forums & Performances* (planned to launch in 2007) are being developed to set best practices for outreach partnerships in support of dances for young audiences. The forums and performances will integrate community presenters/venues, educators/school boards and dance artists, and will build on our previous regional initiatives for touring and animation in the 3x3x3 Dance and Dance Animation programs. The initiative will include up to three forums followed by performances in selected communities. Developing outreach partnerships will strengthen the province's dance community, help teachers fulfill provincial education requirements for dance, and enrich the cultural environments of underserved areas. Engaging the youth market will boost current dance attendance, and encourage lifelong audience participation through establishment of an early appreciation of the art form.



We anticipate an exciting and productive year and look forward to your continued input to keep Dance Ontario vital and relevant to our diverse membership.

Rosslyn Jacob Edwards

FINANCIAL STATEMENTS

Auditor's Report

We have audited the balance sheet of Dance Ontario Association as at March 31, 2006 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, 2006 and the result of its operations for the year then ended in accordance with generally accepted accounting principles.

Markham, Ontario, August 9, 2006

Francis & McKinney, LLP, Chartered Accountants

SUMMARY BALANCE SHEET At March 31, 2006

<u>Assets</u>	2006	2005
Current Assets:		
Bank	\$ -	\$ -
Accounts Receivable	\$31,743	\$35,327
Prepaid Expenses	<u>\$ -</u>	<u>\$ 660</u>
	<u>\$31,743</u>	<u>\$35,987</u>
Capital Assets	<u>\$ 36</u>	<u>\$ 52</u>
	<u>\$31,779</u>	<u>\$36,039</u>
Liabilities & Surplus		
Current Liabilities:		
Bank indebtedness	\$ 1,042	\$ 3,791
Accounts payable & accrued liabilities	<u>\$22,000</u>	<u>\$25,185</u>
	\$23,042	\$28,976
Excess of Revenue over Expenses	<u>\$ 8,837</u>	<u>\$ 7,063</u>
	<u>\$31,779</u>	<u>\$36,039</u>

STATEMENT OF OPERATIONS

Revenue		
Government Grants	\$54,500	\$44,500
Membership Fees	\$13,325	\$13,185
Foundations	\$59,500	\$59,500
Interest & Other Revenue	<u>\$37,988</u>	<u>\$30,619</u>
	<u>\$165,313</u>	<u>\$147,804</u>
Expenses		
Administration	\$30,030	\$31,544
DanceWeekend/Dance Animation	\$98,833	\$90,928
Publications	\$ 5,050	\$ 6,872
Promotion and Misc Expenses	<u>\$29,726</u>	<u>\$13,682</u>
	<u>\$163,639</u>	<u>\$143,026</u>

DANCE ONTARIO'S CURRENT BOARD OF DIRECTORS

PETER RYAN (Chair) is now in his second four-year term as the organization's leader. Fluently bilingual, he 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 and Toronto's Series 8:08. 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. His experience in the field and friendly but firm leadership style encourages participation and an enthusiastic response from the association's board members.

CATHERINE CARPENKO (Vice 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. Currently she is Vice-Chair of Dance Ontario.

CHARLOTTE DAVIS holds degrees in English (Queen's University) and law (Dalhousie). After seven years as an immigration and refugee lawyer in Toronto, Charlotte moved to Melbourne, Australia where she worked in marketing and development for The Australian Ballet School. In May 2001, on her return to Canada, Charlotte joined Canada's National Ballet School. She is currently the School's Senior Marketing and Communications Manager.

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).

DEVASIGAMANI GUNASEELAN is the Founder and Director of the Samarpana Dance Academy and the Gunaseelan Dance Company. Originally from Chennai, India, he has been performing and choreographing from an early age, and is committed to traditions of teaching, practice and performance of Bharata Natyam in the Kalakshetra style.

DWAIN JONES has had the good fortune to have worked in many different fields. At this time, he is working in the area of web and graphic design, and is currently in performing mode. His approach to movement is deeply influenced by his involvement with Canada's Contact Improvisation community as a jammer and performer for the past 15 years, his experience in Butoh with Muteki Sha and his training in Limón technique. He is also very grateful for the experience gleaned from many teachers in the areas of improvisation, ballet and modern. In addition to creating and performing dances, he has photographed dance, composed music for dance, and created graphic design for dance.

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.

ALLISON CUMMINGS 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.

SAMARA THOMPSON (Secretary) is a choreographer, educator, and Radio host for CIUT's EviDance. She holds a Master of Arts from York University Dance Department where she is occasionally a guest lecturer, has performed her own choreography at fFIDA, and is interested in dance as it relates to technology and film.

JENNIFER WATKINS (Treasurer) 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, Administrative Director for Theatre Direct and CADA, as well as Interim Grants Officer for the Toronto Arts Council. She currently works with Moving Pictures Festival, Esmeralda Enrique Spanish Dance Company and Arabesque Dance. She received a Harold Award in 2000. **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 is a Dora Juror for Toronto's 2006/07 season. The organization's presentation activities are a result of Rosslyn's outreach into communities across Ontario, as well as networking and collaborations with other dance service organizations. She is committed to providing activities for a broad range of the organization's membership and to bringing them together to strengthen the sector. Her programming decisions are backed by a 14-16 member board, most of whom are dance professionals from various sectors across the province.

Jessica Westermann, *Program and Administrative Assistant* 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 teach at the National Dance of Canada, Canadian Children's Dance Theatre, The Dancers' Studio, Dance with Alana, Martha Hick's School of Dance, Innovative Rhythm Dance Studio, and MBS Performing Arts Industry. Jessica is currently on the dance faculty at Randolph teaching Beginner, and Advanced Tap. As the Program and Administrative Assistant for Dance Ontario, DanceWorks, and The CanDance Network, Jessica is proud to take on new challenges in the dance world.

Anne-Marie Williams, *Project Manager*, holds a B.F.A. in Theatre-Dance from Ryerson Polytechnic University, and an M.A. in Dance from York University. In addition to her work with Dance Ontario, she is also the Program Manager at The Canadian Network of Dance Presenters/CanDance. Ann-Marie has worked in administrative and research capacities for The Dancer Transition Resource Centre, York University's Department of Dance, and volunteered for the Society of Canadian Dance Studies. A fully certified teacher with the Royal Academy of Dance, Ann-Marie has taught and developed curriculum for several respectable schools across Toronto, as well as the Toronto District School Board and the City of Toronto.

Photo Credits:

Sashar Zarif *In The Letters Of My Name* by David Hou

Motus O Dance Theatre's Lara Bernstein & Jack Langenhuizen in *Variations in Love* by James Croker

Canadian Children's Dance Theatre by Cylla von Tiedemann

