



**ANNUAL REPORT  
TO THE MEMBERSHIP  
2007/08**

DANCE ONTARIO ASSOCIATION, 55 Mill Street, Case Goods Building, #304, Toronto, ON M5A 3C4  
*T 416 204 1083 F 416 203 1085 contact@danceontario.ca [www.danceontario.ca](http://www.danceontario.ca)*

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October 2008

DANCE ONTARIO  
REPORT TO THE MEMBERSHIP

April 1, 2007—March 31, 2008

*Message from Catherine Carpenko, Chair – Board of Directors*



*Dear Members of Dance Ontario:*

*In my first year as Chair I have been humbled by the magic that such a small committed organization can create. I am very grateful for the relentless dedication of our staff in serving our membership, who in turn serves the dance community at large.*

*As Dance Ontario's profile expands in so many ways including through membership, our excellent on-line presence and our growing collaborative and inclusive approach to the dancing life of Ontarians, we are challenged by funding limitations. Nonetheless, our creative resourceful inclinations are opening new doors of possibilities and the urge to explore, create, express and share remains alive and strong in the dance community.*

*This year our accomplishments have been many, and although our challenges are sometimes daunting, our individual and collective passion for the dance remains a source of strength, vision, our joie de vivre. Many thanks for your support of Dance Ontario and however dance manifests in your life may it bring you bountiful pleasure and fulfillment in the year ahead.*

*With Gratitude,  
Catherine Carpenko*

*Report from Rosslyn Jacob Edwards, Executive Director*



Dance Ontario initiated and stabilized exciting new projects in 2007/08 that strengthened the dance sector across Ontario and raised profile for our members.

The innovative *Dance For Youth Forums* generously funded by the Department of Canadian Heritage and the Ontario Trillium Foundation, helped us develop a better understanding of the presenting and education environments in London, Hamilton/Burlington and Parry Sound. Marking the first time Dance Ontario has received federal funding, the forums were preceded by matinee presentations of **Kaeja d'Dance**, **AKA Dance**, **The Chimera Project** and **Canadian Children's Dance Theatre** in the respective centres.

The indefatigable **Viv Moore** curated Dance Ontario's first foray into Scotiabank's *Nuit Blanche* assembling an extraordinary group of 14 companies, including many emerging artists, at Toronto's Historic Distillery District for the city's "all night contemporary art thing".

The **Dance Ontario Youth Board (DOYB)**, under the mentorship of Catherine Carpenko and the Board Development Committee, successfully planned and presented performances by emerging groups and students from dance studios at Pearson International Airport's beautiful Terminal 1 - a first for dance presentation at a North American airport. DOYB also secured a sponsorship from Rosco Flooring for the project as well as developing an ongoing relationship with the Greater Toronto Airport Authority (GTAA).

Membership fees increased to cover basic costs and we continued to draw from the province's diverse dance sector, attracting over 70 new members throughout the year including dancers, companies and educators.

#### Ongoing services to the membership and general public

Dance Ontario published four issues of 'headlines' in addition to the annual Directory, 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* and *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, performing on cruise ships and at corporate events, in TV ads, shows and movies, and in print ads.

Communications to our members increased with *e-news*, the new vehicle developed on the recommendation of our Communications Committee to keep members updated on issues of importance to the dance sector. The e-publication encourages members to visit the website on a regular basis and to utilize it as a tool for finding dance-related information.

Our hardworking Board, now at its full quota of 16 members as a result of the diligence of our stellar Nominations Committee, 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

The *Dance For Youth Forums* set best practices for outreach partnerships in support of dances for young audiences and built partnerships to sustain ongoing dance activities in each of three centres. They integrated community presenters/venues, educators/school boards and dance artists, and built on our previous regional initiatives for touring and animation in the *3x3x3 Dance* and *Dance Animation* programs. Reports are available for each forum as well as a final report (downloadable from the website) that will serve as a handbook for artists looking for dance-inclined community partners in specific centres. Dance Ontario's Education & Outreach Committee continues to monitor the forums as well as seek to identify other issues important to the sector.

*International Dance Day (April 29<sup>th</sup>)*: Dance Ontario collaborated with other dance organizations for International Dance Day 2007, devoting coverage in "headlines" to schools' special activities and companies performances as well as a listing on our website carrying official messages from the President of IDD. The main thrust of our activities were initiated and generated by the DOYB with activities at Pearson International Airport.

An active member of the Provincial Arts Service Organizations (PASOs), which meets to identify common issues, the group met with the Ontario Arts Council's John Brotman regarding the impact of council's increased funding and its ongoing strategic planning. We continued to work on Modernization of the Ontario Corporations Act and the Status Of The Artist, as well as developing a stronger relationship with the Ministry of Culture.

Dance Ontario Award recipient Mimi Beck was celebrated at an event planned and implemented by the Awards Committee that followed DanceWeekend at Premiere Dance Theatre last January. Curator of DanceWorks, Toronto's longest running dance series, where she has presented diverse and innovative programming for over twenty-five years, and past Executive Director of Dance Ontario, her contribution to the discipline of dance is considerable and in raising the profile of dance artists, it is nothing short of formidable. She has presented the choreography of over 270 dance artists on the DanceWorks Mainstage Series and introduced many emerging choreographers through CoWorks

Series events. The community saluted her with a delightful video of artists' messages from across the country assembled by **Richard Munter** interspersed with stunning dances representative of her long presenting history. **Heidi Strauss** performed the late **Murray Darroch's** *Grey Lipstick*, **Nova Bhattacharya** danced **José Navas's** *Calm Abiding*, **Peter Chin** brought an improvisational piece that was both offbeat and touching, and the artists of **COBA, Collective Of Black Artists** performed a wonderful evocative ensemble work. Her talented son Jessie and his partner closed the evening with a touching tribute to his mother.

#### Fostering incentives that look to the future

*On The Move Conference*: Dance Ontario 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 Jennifer Watkins (who serves as an independent member). The two-day forum for graduating students entering the dance profession in Toronto, attracted over 150 students professional training organizations as well as emerging artists with up to three years in the field, to the annual event at the Celia Franca Centre, home of Canada's National Ballet School during the first week in February.

#### Performance and work opportunities for members

*Commissions and Creative Partnerships*: The Dance Ontario Commissioning Committee selected works by **Jessica Westermann** and **AKA Dance (Amy Hampton & Keiko Ninomiya)** which were performed at DanceWeekend in January 2008. We guaranteed a fee of \$2,000 for each 15-minute work, plus a performance honorarium and provision of lighting designer: Lighting design was by **Aisling Sampson**. Both works were enthusiastically received by over 900 patrons. We provided an additional performance opportunity for AKA Dance as part of the *Dance For Youth Forums* in Hamilton where piece *In A Single Bound* which featured a live DJ was very well received by a young audience. Hampton and Ninomiya also toured several schools through the Ontario Arts Council's Arts Education Program.

*DanceWeekend* - We presented our unique and dynamic showcase of Toronto's professional dance companies, January 19 & 20, at Premiere Dance Theatre, Harbourfront Centre, Toronto. 23 companies, and hundreds of dancers, and musicians performed for appreciative houses both days. Supported by Harbourfront Corporation who forgave basic theatre rent and contributed towards to technical costs, groups included **The HoneyKats, Parahumans Dance Theatre, Gunaseelan Dance Company, IDAC, AYA Dance Collective, AKA Dance, Jessica Westermann, Sashar Zarif Dance Theatre, City Dance Corps, Ballet Espresso, Arabesque Dance Company, Ballet Jorgen Canada, Canadian Children's Dance Theatre, Arte! Flamenco Spanish Dance, Esmeralda Enrique Spanish Dance Company, OMO Dance Company, Menaka Thakkar Dance Company, The Chimera Project, COBA, Blue Ceiling Dance, Ballet Creole, Mi Young Kim Dance Company** and **Randolph Young Company**. The performances attracted students, families and core dance attendees, promoting new companies, upcoming events and building new audiences through cross marketing. Programming at the Premiere Dance Theatre ran from 1:00 pm until 7:40 pm on the Saturday and 1:00 pm to 6 pm on Sunday (to accommodate the Dance Ontario Award event). Dance Ontario offered free admission to various community groups, in addition to hosting several presenters from across the province.

Now firmly established as a must-see of Toronto's dance season, DanceWeekend also highlighted the work of member production managers and lighting designers. The pre-production was managed by **Janelle Rainville** and **Penny Olorenshaw** was in-theatre to insure a seamless event which was lit by **Arun Srinivasan**.

Board members attended the event as did our intrepid DOYD members who promoted their activities and assisted backstage as well as onstage MC duties.

Dance Ontario commissioned a promotional DVD, compiling DanceWeekend and *Nuit Blanche* performances, and our province-wide activities. To assist in individual promotional incentives, dance companies received a complimentary copy of either a digital and/or VHS tape of their performances.

Summary – 2007/08 was an exciting and significant year for Dance Ontario as we continued to provide important services to the dance community. Members’ productions, workshops, classes, talents, venues and services were promoted and we raised the profile of all forms, as well as that of specific members, increasing the viability and raising the visibility of our varied and extraordinary dance community across Ontario.

Looking Ahead – Dance Ontario’s wonderful Program Manager, **Ann-Marie Williams** left for London (U.K.) at the end of September for an extended working trip. “*While I’m very sad to leave, I’m excited to live and work in London, and experience their dance community. It’s been truly inspiring to work with all of you.*” She will be greatly missed but we welcome **Jessica Westermann** who will take over her responsibilities. Jessica has served as our Program Assistant for several years working on *DanceWeekend*, *Nuit Blanche*, *the Directory* as well as the design of e-news. Her experience as a performer and teacher will be an excellent resource for the organization.

Increases from both the Ontario and Toronto arts councils in addition to funding from the Ontario Trillium Foundation puts us on a stable footing for the current year. Dance Ontario’s *Dance For Youth Forums* will be replaced with our venue centric project *Community Dance Partnerships* developed to increase capacity and sustain new presenters. Inspired by the Dana Foundation’s recognition of community venues as potential hubs of each community, we look forward to exciting developments across the regions as London welcomes the Palace Theatre as a new dance presenter, and the Algoma Fall Festival, together with Sault Ste Marie’s Kiwanis Theatre Centre increase dance performances in their programming. We will keep in touch with all forum participants and have begun a community organizer’s strategy to collect and inform both members and website visitors of dance activities across the province including input from educators in public schools’ and studios and regional arts councils.

We have initiated a *Health* page on the website to promote the services of members in this sector, are in the process of refreshing the site, and continued with e-news as a vehicle to focus members’ attention on important dance related issues. Monthly e-news broadcasts for members’ performance events has recently been initiated. *DOYB* expanded their *International Dance Day* activities to two sites and *DanceWeekend* will expand to run over three days. Dance Ontario has commissioned a new work for Scotiabank’s *Nuit Blanche*.

Funding issues that impact on performing companies as well as tariff concerns involving SOCAN licensing fees that affect our member schools and teachers will also be at the forefront of our activities for 2008/09.

Be assured that we will continue to keep you, our members, informed and that we will work to build partnerships with dance associations such as BATD and CDTA as well as with our colleagues at the municipal, provincial and federal levels to protect and improve conditions across the dance sector.

## FINANCIAL STATEMENTS

### Auditor's Report

We have audited the balance sheet of Dance Ontario Association as at March 31, 2008 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, August 25, 2008*

### SUMMARY BALANCE SHEET

at March 31, 2008

<u>Assets</u>	2008	2007
Current Assets:		
Bank	\$ -	\$ -
Accounts Receivable	\$ 37,016	\$ 11,070
Prepaid Expenses		<u>\$ 2,159</u>
	\$ 37,016	<u>\$ 13,229</u>
Capital Assets	<u>\$ 1,718</u>	<u>\$ 25</u>
	<u>\$ 38,734</u>	<u>\$ 13,254</u>
<b>Liabilities &amp; Surplus</b>		
Current Liabilities:		
Bank indebtedness	\$ 9,801	\$ 1,616
Accounts payable & accrued liabilities	<u>\$ 23,722</u>	<u>\$ 1,500</u>
	\$ 33,523	\$ 13,116
Excess of Revenue over Expenses	<u>\$ 5,211</u>	<u>\$ 138</u>
	<u>\$38,754</u>	<u>\$ 13,254</u>
<b>STATEMENT OF OPERATIONS</b>		
<b>Revenue</b>		
Government Grants	\$ 61,200	\$ 35,000
Membership Fees	\$ 14,600	\$ 14,350
Foundations	\$ 50,000	\$ -
Interest & Other Revenue	<u>\$ 37,169</u>	<u>\$ 48,003</u>
	<u>\$162,969</u>	<u>\$ 97,353</u>
<b>Expenses</b>		
Administration	\$ 37,210	\$ 34,595
DanceWeekend/Forums/Nuit Blanche/Award	\$100,837	\$ 47,866
Publications	\$ 7,661	\$ 8,118
Promotion and Misc Expenses	<u>\$ 12,188</u>	<u>\$ 15,373</u>
	<u>\$157,896</u>	<u>\$105,952</u>

## DANCE ONTARIO BOARD OF DIRECTORS 2007/08

**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 a choreographer, educator, and Radio host for CIUT's EviDance. She holds a Master of Arts from York University's 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.

**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.

**BRIDGET CAUTHERY** is a researcher, lecturer, writer and arts consultant based in Toronto, Canada. She holds a Masters degree in dance from York University where her work was nominated for a university thesis award, and recently completed her doctorate at the University of Surrey, United Kingdom. She has presented her research at international conferences in Canada, the United States and Europe and has been published by Canadian Dance Studies, Culture & Tradition and Ethnologies. Ms. Cauthery is active in the contemporary dance community as a regular contributor to The Dance Current, as a moderator for both Harbourfront Centre's and the Canada Dance Festival's "dance talks," as a juror for the Dora Mavor Moore Awards, as a member of the board of directors for hum dancsoundart (Susanna Hood) and has been working as Company Manager for seven seasons with Toronto Dance Theatre.

**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 understand 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.

**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 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.

**Ann-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:

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Page 2: Catherine Carpenko & Rosslyn Jacob Edwards



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