



DANCE ONTARIO

Connecting the dots

Report Year 1



DANCE ONTARIO ASSOCIATION

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ACKNOWLEDGEMENTS

Dance Ontario Association gratefully acknowledges a generous three-year grant from the Ontario Trillium Foundation that facilitated the *Connecting The Dots* project.



In addition to members' contributions, the Association also acknowledges the following funding bodies who facilitate the general operations of our Ontario dance service organization.



Canadian
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INTRODUCTION

“Public engagement in the arts appears to us to be a priority we need to reaffirm – a societal choice we need to reconfirm, a universal right we need to reassert. For citizens of all ages and from all walks of life, this engagement is a possibility and something of value, for it makes the world a more wondrous place, enriching individual and community life.”

Simon Brault, CEO of the National Theatre School of Canada

Dance Ontario Association’s long-term vision draws from Ontario’s diverse cultural assets to build creative communities, emphasising the dance discipline’s power to entrance and inspire both participants and audiences.

In the last ten years, we have contributed towards this goal and created opportunities that support education, fitness and youth as well as those that impact on increased presentation and tourism in the regions. Growing networks of regional presenters, both established and alternate, bring performances to broad cross sections of municipalities across the province involving people of all ages in classes and workshops taught by local and visiting artists.

Though not yet tenable, *“One performing arts experience each year for every Ontario school child”* would have a three-pronged effect – (i) rejuvenate attendance at regional venues, (ii) make touring viable for companies and (iii) build future audiences. Ways to accomplish this are being investigated.

Dance Ontario has worked towards these ideals since 2002 through *3X3X3 Dance*, *Dance Animation Ontario*, *Dances For Youth Forums* and *Community Dance Partnerships*, collaborating with and strengthening presenters and developing new ways to enhance projects undertaken by touring companies and municipalities.

With the initiation in 2012 of *Ontario Outtakes* and the *Connecting The Dots Project* funded by the Ontario Arts Council and Ontario Trillium Foundation respectively, we see the culmination of the Association’s five-year plan to draw together sub-sectors of our membership and encourage partnerships and collaborations that will see dance activities in regions across Ontario increase as they take realistic steps towards building sustainable levels for the future.

RATIONALE

Given the diversity of Dance Ontario's membership and the ever-shifting funding climate and global economy, it was clear that strengthening dance across the sector through collaborations was likely to be the most effective means of producing the required results. Therefore, we planned to build on relationships already nurtured through the *Dance For Youth Forums* and *Ontario Outtakes* to bring together the various sub-sectors (companies and performers, venues, studios, school boards and teachers and regional arts councils) and provide incentives for them to work together to benefit dance in their communities. Networking and sharing of ideas and incentives in particular between practitioners in different communities was an important aspect in the development and strengthening of the sector through significant cross regional networking.

These initiatives would originate from within the communities, providing opportunities for projects at the grass-roots level which would draw support from local business sectors and municipalities.

METHODOLOGY & DEVELOPMENT

Community groups across Ontario were contacted in addition to professional organizations that provide resources and services such as: (DTRC) Dancer Transition Resource Centre, CODE (Council of

Ontario Drama & Dance Educators), (RAD) Royal Academy of Dance and Cecchetti Society of Canada – Ontario Branch, and (AHA) Arts & Heritage Alliance. All were brought together for the Year 1 *Connecting the Dots* Symposium and encouraged to collaborate in Years 2 & 3 to broadcast, promote and develop community specific projects: these initiatives to be shared or re-worked to fit the particular needs of towns across Ontario.

Content and Projects

Proposed gatherings in each of the three years will concentrate on:

- (i) networking between participants from various areas of the sector (studios, schools, artists, community groups, etc). Identifying dance friendly regional school boards will also be useful at that time, as well as development of lists of possible municipal events where dance might enhance the proceedings.
- (ii) sessions on innovative projects that have proven viable in smaller communities
- (iii) information sessions provided by the various service organizations and our collaborators
- (iv) initial development of possible partnership opportunities

Outcomes – the development through partnerships of models, formats and bridging strategies that can build successful, financially viable dance related activities in Ontario's diverse regions.

YEAR ONE – CONNECTING THE DOTS SYMPOSIUM

Dance Ontario successfully hosted the *Connecting the Dots Symposium* from June 26-28, 2012 at the Young Centre for the Performing Arts in Toronto bringing together a broad range of dance community members from across Ontario. They included:

- Professional Dance artists
- Youth dancers
- Presenters/Venue Operators
- Public school teachers
- Post-secondary educators
- School principals
- Studio owners
- Studio teachers
- Service organizations representatives
- Arts administrators
- Animators

Over three days, delegates shared success stories, concerns and ideas, through info sessions, presentations, breakout sessions, networking and performances by youth groups and professional

artists. The gathering generated excitement and buzz from participants enthusiastic to learn what each was doing in their respective communities and sectors, and curious regarding how others were using creative means to face challenges. All were eager to find meaningful partnerships and collaborations.

Keynote Speaker, Dee Adrian, from the Capitol Centre, spoke to her experiences on building an audience for dance in North Bay through partnerships with dance companies and her own learning along the way. Throughout the gathering, presentations were made by a variety of speakers from different regions across the province working in different sub sectors. Many of these presentations shared new and creative ways of approaching dance education, advocacy, presentation and engagement. Service organizations were afforded the opportunity to inform delegates on the services they offer.

Performances were held at Dancemakers Studio in the Distillery's Cannery Building that showcased the diversity and breadth of dance in Ontario. Youth dance companies and dance teams ages 7 – 21 had the opportunity to perform in a professional venue and to see and support each other's work. The professional showcase offered a mix of dance styles including Belly dance, Flamenco, Contemporary, Indian classical and Urban dance.

Bringing people together to network and explore potential partnerships was a large part of the event. Delegates were offered

networking time in the café/trade show room during the day as well during a cocktail reception and video screening in the evening.

Dance Ontario aimed to identify the realities, the needs and goals of each sub-sector and region, and provide relevant data to the community post-gathering.

Through targeted break out sessions by sub-sector (Education, Artists/Venues, Studios) we asked the delegates to identify the top three priorities for dance in Ontario.

By amalgamating each sectors' priorities, the following emerged:

NINE TOP PRIORITIES FOR DANCE IN ONTARIO

- 1. *Engaging the Public***
- 2. *Business of Touring and Presenting***
- 3. *Balancing Administration and Art-making***
- 4. *Competitions***
- 5. *Student/Parent Education Regarding Transitions***
- 6. *Business Management – Best Practices***
- 7. *Principals' Awareness of dance***
- 8. *Pre-Service Education***
- 9. *Public Awareness of dance education***

1. Engaging the Public

- There is a need for performance opportunities with large audiences such as street festivals, that are free or very low cost to allow artists to be seen by a large audience in a low stress/commitment environment
- There is a need to increase the value of dance to the general public so they can become paying audiences

2. Business of Touring and Presenting

- Presenters and artists have different concerns and need to communicate more to understand each other's needs
- Both artists and presenters would benefit from advice on how to initiate and implement collaborations and partnerships
- Community development in smaller communities is an avenue for touring opportunities where artists and presenters can work together

3. Balancing Administration and Art-making

- Administrative infrastructure is challenging, human resources often do not stay in the sector and this creates too much turnover
- There is a lack of resources for professional development and lack of human resources in areas beyond the GTA
- There is a lack of resources to pay performing artists adequately, often Designers, Stage Managers, Administrators etc are paid more than creators and performers and this creates challenges for artists

- Artists have access to short-term administrative help through grants and internships but there is a concern that this type of support does not lead to long-term activity for the artists/organization

4. Competitions

- There is a need for a set of standards or codification of the ranking systems used by competitions
- With a focus on tricks and winning, sometimes young dancers can be exposed to bad training methods

5. Student/Parent Education Regarding Transitions

- There is a need for parent education so that they can make informed decisions for their children in regards to dance training
- There is a need for student and parent education about the art of dance, how to achieve a well-balanced education, as well as how to transition the post-secondary level
- There is a lack of access to professional performances for students

6. Business Management – Best Practices

- How to foster quality staff and good substitute teachers
- How to juggle it all - marketing, customer service, web presence, social media, keeping up with running the business
- Dancers need business training to complement their dance training. Schools should give students the tools they will need to run successful dance businesses

7. Principals' Awareness of dance

For dance to be valued in the public school system Principals need to believe in its merits and make it a priority

8. Pre-Service Education

- Teachers have little to no training in creative dance education in the Faculties of Education; how can they teach it if they don't know what it is?
- Professional Development (PD) is desperately needed at all levels

9. Public Awareness of dance education

- Making sure parents and public are educated about these issues and also become advocates
- There are the same needs for French schools as well
- We also need to educate the other art teachers that dance is equally important as their disciplines



Dance Ontario then had the delegates break out by region to identify the most pressing concerns.

PRIORITIES BY REGION

NORTHERN ONTARIO

- 2- *Business of Touring and Presenting*
- 3- *Public Awareness of Dance Education and Engagement*
- 4- *Balancing Art-making and Administration*
- 5- *Business management and best practices*
- 6- *Competition Mentality/Dance Studios*

SOUTHWESTERN ONTARIO

1. *Find your voice*
2. *Build relationships*
3. *Developing partnerships*
4. *Educating the Public*

CENTRAL AND EASTERN ONTARIO

1. *Public Awareness of Dance Education*
2. *Balancing Administration and Art-making*
3. *Principals' Awareness of Dance*

These sessions and priorities helped us achieve a better understanding of the needs of dance sector across the province and across sub-sectors.

By analyzing the information gleaned from the breakout sessions and throughout the symposium, Dance Ontario's Board and staff identified the following communities for future *Connecting the Dots* activities:

REGIONS FOR THE NEXT TWO YEARS

1. **Hamilton/Burlington/Oakville /Milton**
2. **London/Dufferin/Barrie/Orillia**
3. **North Bay/Sudbury/Elliott Lake**

The chosen regions were announced on the last day of the event.

To date, there have been many partnerships created from *Connecting the Dots* and we hope that more will continue to evolve. All delegates have been sent a contact list with all the attendees' information to facilitate ongoing discussions.

Moving forward for the next two years, we will be making application forms available for proposing projects that fit the criteria of *Connecting the Dots*, as we want to create the next incarnations with feedback and input from those working in these regions. The initial gathering sparked a sense of community as all the different sectors were able to find common ground and get behind some issues as a whole community.

DANCE ONTARIO *CONNECTING THE DOTS* SYMPOSIUM SCHEDULE

Young Centre for the Performing Arts,

55 Mill St, Historic Distillery, Toronto, ON

DAY 1 – JUNE 26

9:00 am – 10 am

Registration Open (Desk)

TD Studio (Networking all day)

Vendors: SOCAN, Knights Classic DanceWear, *The Dance Current*, ActionPak, Dr Blessyl Buan

Film/Video: DanceWeekend, Dance From A Distance etc on 1 hour loop

Docents: James Kendal/Anjelica Scannura/Sashar Zarif

Breakfast Buffet (Les Louises)

10 am – 11:00 am

Welcome - Peter Ryan (Chair) & Rosslyn Jacob Edwards (Executive Director) Dance Ontario

Lola Rasminsky, C.M., Ontario Trillium Foundation

Myles Warren, Ontario Arts Council – intro for video *Why I dance. Pourquoi je danse*

Facilitator: Debbie Kapp

Keynote - Dee Adrian (Capital Theatre, North Bay)

11:00-12:15 am

Success Stories: Best practices in animating communities

Facilitator: Jennifer Watkins

(i) Venue operators and presenters

Ronnie Brown- Oakville Centre for the Performing Arts, Oakville

Patrick Brennan – Hamilton Festival

Louise Van Lith- Algoma Fall Festival

(ii) Studios and teachers, professional training institutions

Ian Bennett - Principal Lester B. Pearson School (London),

Marc Richard - CODE

Laurel Toto - Canada's National Ballet School

Tina Nicolaidis - City Dance Corps

(iii) Municipality

City of Barrie – Onalee Groves

Summary by Facilitators Debra Kapp & Jennifer Watkins

- | | |
|---------------------------|---|
| 12:15 pm – 1:15 pm | Lunch & Networking (Les Louises) |
| 1:15 pm – 1:45 pm | Info Sessions from DSOs and funders |
| 1:45 pm- 3:45 pm | Concurrent Breakout Sessions to identify THREE priority concerns |
- (i) Studio-Related issues (Burns Classroom A/V)

Facilitators/Animators: Jacque Foesier/Tina Nicolaidis

(ii) Performances issues-companies, presenters & independent artists (Cabaret A/V)

Facilitator/Animator: Samara Thompson

(iii) Elementary & Secondary Schools Teaching issues (Classroom A/V)

Facilitator/Animators: Debbie Kapp, Roopa Cheema

ANNOUNCEMENT OF 9 PRIORITY CONCERNS

3:45 pm – 4:00 pm Break (Coffee/Tea in TD Studio)

4:00 pm – 5:15 pm Presentation from Artists Engaging Communities (Cabaret)

Maxine Heppner (Krima), Karen Kaeja (Porch Dances), Sylvie Bouchard (Dusk Dances), Sarah Lochhead (Simcoe Contemporary Dancers), Lacey Smith (Dasein Dance, London), Deviation Dance (Healing Through Dance)

5:15 pm – 7:00 pm **Dinner Break**

8:00 pm – 9:00 pm **Performances by Competition & Youth Dance Teams** (Dancemakers Studio)

Introductions: Amy Hampton

Jade's Hop-Hop Academy Brampton, City Dance Corps Toronto, TO Dance Machine North York, Cadence Youth Ballet Toronto, Ovation Markham, Ryerson Dance Pak Toronto

DAY 2 – JUNE 27

- 8:30 am – 9:15 am** **Movement Class** - Amy Hampton (Burns Classroom)
- 9:00 am – 10 am** **Registration Open**
- 9:00 am – 10 am** **Breakfast Buffet** (Les Louises)
- 10:00 am – 11 am** **Presentation of the NINE Priorities as identified by Breakout Sessions** (Cabaret)
Facilitator: Debra Kapp
- 11:00 am – 11:15 am** **Break** (Coffee/Tea in TD Studio)
- 11:15 am – 1:00pm** **Concurrent Breakout Sessions to address the NINE Priorities in regions**
(i) Northern Region (Classroom)
Facilitator: Cynthia Lickers-Sage
(ii) South-western Region (Cabaret)
Facilitator: Kate Lowe
(iii) Central/Eastern region (Burns Classroom)
Facilitator: Peter Ryan
- 1:00 pm – 2:30 pm** **Lunch & Networking** (The Louises)
Silent Auction Preview
- 2:30 pm – 3:30 pm** **Studio & Professional Training Institutions Showcases** (Dancemakers)

Introductions: Amy Hampton

Guelph Youth Dance Company, City Dance Corps. The Dance Place, Cadence Bridges Ballet, Randolph Dance Academy

5:00 pm – 6:30pm **Film/Video Screening** (Jasmine Ellis/Cynthia Lickers-Sage/Jennifer Watkins/Sashar Zarif plus)

Reception & Silent Auction

6:30 pm **Dinner Break**

8:00 pm – 10:00 pm **Professional Dance Showcase** (Dancemakers Studio)

Introductions: Kate Cornell

Esmeralda Enrique Spanish Dance Co, Nova Dance, Cadence Progressive Contemporary Ballet Company, Arabesque, Olga Barrios Contemporary Dance, Sashar Zarif Dance Theatre, princess productions, Gadfly

DAY 3 – JUNE 28

8:30 am – 9:15 am **Movement Class** - Amy Hampton (Burns Classroom)

9:00 am – 10 am **Breakfast Buffet** (Les Louises)

10:00 am – 11:00 am **Professional Information Sessions –**

Dance As A Healing Art (Catherine Carpenko)

Native Healing Arts (Cynthia Lickers-Sage and Santee Smith)

Prologue for the Performing Arts (Patti Jarvis)

Insurance/Contract vs Employee (CRA)

Facilitator: Kate Cornell

11:00 am – 11:15 am **Break** (Coffee/Tea in TD Studio)

11:15 am – 12:00 **Presentation of Refined Priorities by Region from Day 2 Breakout Sessions** (Cabaret)

Cynthia Lickers-Sage, Kate Lowe, Peter Ryan

12:00 – 1:00 pm **Select Communities for Year 2 of Connecting the Dots** (Cabaret)

Collaborations & Partnerships

Provincial Dance Strategies for Dance Ontario

Summary by Facilitator Peter Ryan

1:00pm – 1:15pm **Conference Wrap & Evaluation** (issue tickets for draw)

Peter Ryan/Rosslyn Jacob Edwards

1:15 pm – 2:30 pm **Lunch and networking**

ACHIEVEMENTS & SUMMARY YEAR 1

Consultations took place across a broad range of dance and community-based networks including the national and provincial dance service organizations with regional sessions taking place as part of Dance Ontario's *Ontario Outtakes* in London, Sudbury and North Bay. Research led to the creation of a list of targeted invitees from across sectors. As Dance Ontario is currently located in the Historic Distillery District, we worked with other organizations in the District, The Young Centre for the Performing Arts and Dancemakers Centre for Creation as venues for the events.

Sponsorship for the event was successfully secured through Knights Classic Bodywear. We achieved partnerships with seven arts sector organizations, four educational organizations and five business sector organizations. Additional funding was not sought or secured for Year 1 although the OAC participated in the gathering by screening their dance film *Why I dance/Pourquoi je danse* and Myles Warren, Dance Officer, was in attendance. The OAC will be approached for a project grant in year 2.

Dee Adrian from North Bay's Capitol Centre was the Keynote speaker and 20 Panellists from different sectors and communities made up the programming. 10 of Dance Ontario's Board members served as facilitators throughout the gathering. 80 delegates registered, 100 artists participated, 55 additional audience members attended performances for a total of 225 attendees.

Final evaluations were collected from delegates on day three of the gathering, contact lists shared with all participants through email, Facebook page created for delegates to interact pre- and post-gathering, regions for next two years finalized: London/Orangeville & Barrie/Orillia with the possible inclusion of an exchange project; Sudbury/North Bay; and Halton, Milton, Burlington, Hamilton. Proposals are currently being accepted for upcoming activities from these regions. These communities will develop partnerships across the sub-sectors and bring enhanced or new activities to broader markets within their regions.

For dance education in the school system, we will work with CODE advocating to Principals, Faculties of Education and the Ministry of Education to support dance educators' needs throughout the school systems with the support of all service organizations and the dance sector as a whole.

Advocacy at the grass roots level will be undertaken with the CDA under their *I Love Dance* initiative.

Other long-term projects might include a touring circuit for regional artists and a teachers touring group to service northern studios.

The conference was shaped by staff and board over a period of 18 months and funded by the Ontario Trillium Foundation. Our sincere thanks go to all who attended for their honesty and passion, as well as those who performed from young dancers to professional companies who thrilled us with their artistry. We learned that there is a distinct need for gatherings of this sort, as the dance community has the desire to work together but has limited opportunities to do so. Dance Ontario is in a unique position to help facilitate partnerships and collaborations and we heard from our members and the community at large that they want us to take a more

prominent role in doing this. There are numerous ideas currently on the table for the upcoming *Connecting the Dots* and we are excited that we will be able to both participate in and generate more regional events over the next two years.

Feedback collected from attendees and a post-mortem meeting with staff emphasized that, although each regional *Connecting the Dots* will be uniquely targeted to a community's needs, there is some learning that we will be common to all that we can take into the planning phase.



What attendees had to say:

"I felt the one on one conversations were the most effective in finding tangible ideas."

"I think the snapshots of areas were informative especially I was interested in the point of view of School Board Dance Educators as their experience is different and often take place behind closed doors."

"I loved seeing dancers I am not familiar with."

OUTSIDE RESOURCES ALL REGIONS

Service Organizations:

Dance Ontario www.danceontario.ca
Dancer Transition Resource Centre www.dtrc.ca
Dance Umbrella of Ontario www.danceumbrella.net
CDA (Canada Dance Assembly) www.cda-acd.ca
Canadian Alliance of Dance Artists – Ontario Chapter
cadaontario.camp8.org
SOCAN (the Society of Composers, Authors and Music Publishers of Canada) www.socan.ca

Funders:

Ontario Trillium Foundation www.otf.org
Ontario Arts Council www.arts.on.ca
The Canada Council for the Arts canadacouncil.ca
Canadian Heritage www.pch.gc.ca

Education:

CODE (Council of Ontario Drama and Dance Educators)
www.code.on.ca
RAD (Royal Academy of Dancing) radcanada.org
Cecchetti Society of Canada cecchettisociety.ca
Pulse Ontario Youth Dance Conference pulsedance.ca
Learning Through the Arts learning.rcmusic.ca/learning-through-arts

Presenters:

Prologue to the Performing Arts www.prologue.org
The Capitol Centre, North Bay www.capitolcentre.org

The Lyric Theatre, Hamilton www.lyrichamilton.com
Dusk Dances www.duskdances.ca
DanceWorks www.danceworks.ca
Algoma Fall Festival www.algomafallfestival.com
Harbourfront Centre www.harbourfrontcentre.com
Oakville Centre for the Performing Arts www.oakvillecentre.ca
CCI – Ontario Presenting Network ccio.on.ca

Dance and Related Websites:

www.wanttodance.ca
www.highfive.org
www.sharingdance.ca
www.ilovedancecanada.org
www.culturedays.ca
www.artsalive.ca

Artist residencies:

[www.resartis.org/en/
artistcommunities.org/](http://www.resartis.org/en/artistcommunities.org/)

Publications:

The Dance Current www.thedancecurrent.com

Contacts:

Charles Jaisingh, Canada Revenue Agency 416-512-4078

DANCE ONTARIO BOARD OF DIRECTORS (CURRENT)



PETER RYAN (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, and

trains dancers and actors in improvisation for performance. Peter works extensively in the schools, teaching dance and movement. He has served on the board of the Council for the Arts in Ottawa, was a member of the Arts Advisory Committee to the Ottawa-Carleton District School Board, and currently serves on the board of MASC in Ottawa.

JENNIFER WATKINS (Vice Chair) 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.

DEBRA KAPP (Treasurer) 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.

JADE JAGER CLARK (Secretary) 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.

CATHERINE CARPENKO (Past 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.

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 environment to grow and challenge their potential with the guidance of an outstanding faculty

CYNTHIA LICKERS-SAGE is a Mohawk artist from Six Nations. She is the Founder of both, The Centre for Aboriginal Media and the internationally acclaimed imagineNATIVE Film and Media Arts Festival. She has spent most of the last decade working in the arts in

the not-for-profit sector as the previous Executive Director at the Association for Native Development in the Performing and Visual Arts and in the governmental sector as an arts officer at the Ontario Arts Council and the Canada Council for the Arts. She currently serves on the Cultural Human Resources Council, Dance Ontario, Kakawekwewin (Aboriginal advisory committee to the Canada Council for the Arts), Aboriginal Education Council at OCAD and the National Aboriginal Network for Arts Administration and has served on a variety of volunteer boards and arts service organizations, including Toronto Arts Council, Aboriginal Peoples Television Network, Cultural Careers Council of Ontario and YYZ.

BAKARI E. LINDSAY Born Eddison B. Lindsay on the sunny isle of Trinidad, West Indies, BaKari has been perfecting his crafts for the past 24 years. He is a dancer, choreographer, singer, musician, costume designer/ maker and researcher. Trained at the Alvin Ailey American Dance Theater, The School of Toronto Dance Theatre on scholarship and with various teachers from the Caribbean and the African Continent. Bakari holds a craftsman diploma in Style and Design and Masters Degree in Dance Ethnology, from York University, Canada. He researched and developed "A-Feeree - The Physical Language," an innovative training method for dance practitioners working in an Africanist movement aesthetic. Co-founder of COBA Collective Of Black Artists, BaKari danced for the Danny Grossman Dance Company (Canada), Jubilation Dance Co (USA), Toronto Dance Theatre (Canada), Artcho Danse Repertoire (Haiti) and several independent choreographers in Canada. He was an original cast member of Canada's Production of Disney's The Lion King. BaKari has choreographed for Les Enfants Dance Company,

Entre Duex, The National Dance Company of Trinidad and Tobago, while also creating a body of work on COBA Collective Of Black Artists. He is on the faculty of Ryerson University and has taught at York University, Humber College, Lester B. Pearson School for the Performing Arts, and several dance schools, and institutions and community groups. Bakari's artistic vision is to create a harmonious balance between artistic practice and traditional cultural values.

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.

OFILIO SINBADINHO PORTILLO is a choreographer, actor, dancer, designer, photographer, educator, artistic director, and most of all a constant work in progress. His curiosity brought him to learn an array of dance styles. He is responsible for bringing shine on stage to street styles such as Hip Hop and House Dancing. His drive makes him an exceptional professional artist and his realness a unique admiring person. His talent led him into landing roles in feature films "Resident Evil: Retribution", "Turn The Beat Around" and "You Got Served 2: Beat The World" as well as working in the movie "Camp Rock 2" featuring the Jonas Brothers. He can be seen in commercials for Virgin Mobile and WarChild foundation. His hard work has brought him to cities like Berlin, Rio, Paris, Chicago, Los Angeles, Tokyo, and Hong Kong. He has worked with artists such as: Nelly Furtado, Kreesha Turner, Feist, Jully Black, Thunderheist, Danny Fernandes and European sensation Cascada. He is the founder of the highly praised Gadfly Dance Company. His work has been presented during festivals like: Manifesto, Ted Talks Toronto, Luminato, Break Beats and Culture, Toronto Fringe, International Dance Day, and Nuit Blanche. He worked as assistant choreographer in the hit TV show "So You Think You Can Dance Canada". Ofilio has persevered to demonstrate his art on many aspects, from touring, to movies, TV shows, music videos, live stage performances, international dance battles, and theatrical productions. Born in El Salvador, raised in Montreal, trained in New York, and now living in Toronto, Ofilio "Sinbadinho" Portillo has already achieved many of his dreams. His successes and setbacks make him thankful for the experiences and people he has encountered. Therefore, he looks forward to continue to share his talent, energy and mindset to inspire others to dream, believe and achieve.

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.

GEORGE RANDOLPH Artistic Director, Randolph Academy of the Arts (Resigning 2012)

ANJELICA SCANNURA is Co-Artistic Director of Ritmo Flamenco. She is an expert in the fields of Flamenco, Hip-Hop, Ballet, Modern and Irish Dancing. Anjelica was also asked to join numerous Flamenco Dance companies in Spain but chose to stay in Toronto. She attended Etobicoke School of the Arts from 2004-2007 as a Dance major and was accepted into the prestigious school, Alvin Ailey for modern dance in New York City.

SAMARA THOMPSON 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.

DAVE WILSON (resigning 2012)

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.

COMMITTEES (CURRENT)

Executive - Peter Ryan, Jennifer Watkins, Debbie Kapp, Jade Jager Clark & Catherine Carpenko

Board Development/Nominations - Catherine Carpenko

By Laws & Governance - Jacque Foesier, Peter Ryan, Samara Thompson

Education - Debbie Kapp, Kate Lowe, Samara Thompson

Outreach - James Kendal, Anjelica Scannura, Cynthia Lickers-Sage

Commissioning - Peter Ryan, Jennifer Watkins, Yasmina Ramzy, Tina Nicoladis, James Kendal

Awards – Peter Ryan, Jennifer Watkins
Communications - Samara Thompson, Tina Nicoladis, James Kendal, Sashar Zarif

Fundraising – Catherine Carpenko, Cynthia Lickers-Sage
Dance Ontario Youth Board (DOYB) – Jade Jager Clark, Bernado Valdivia, Madison Gray, Riya Patel, Una Wabinski , Radhika Majmuda.

STAFF

ROSSLYN JACOB EDWARDS, Executive Director, has played a significant role in the dance sector for more than 23 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 and assessor

for arts councils and independent dance artists, and both as a Dora Juror and on the Dora Juror Selection Committee. She is a member of the Program Advisory Committee of George Brown College.

KATE CORNELL has twenty years' experience of teaching novices to love dance and create movement. She began by teaching ballet in a private studio and then moved to the Education department of the National Ballet of Canada and Toronto Dance Theatre. In 1998, she published her first book with Nadine Saxton entitled *Toronto Dance Theatre: Stages in a Journey*. In 2000, Kate began teaching with the Royal Conservatory of Music's innovative arts program, *Learning Through the Arts* (LTTA). In LTTA, Kate taught the entire Kindergarten through Grade Seven Ontario core subjects such as math, science and history using dance and drama. In 2003, she toured with the National Ballet and conducted movement workshops for underprivileged children in Saskatchewan, Alberta and BC. Kate has lectured at Ryerson University, York University and Charles Sturt University and her research has been published in magazines, newspapers, journals and anthologies. She is a historian and academic with a PhD in Communication and Culture and serves as the Director of the Canadian Society for Dance Studies as well as Education Manager at DanceWorks. Kate sits on several committees including the Board of Directors of the Society of Dance History Scholars.

KATHY LEWIS, Administrative Assistant is a performer, dance teacher and arts assistant. This past year, Kathy has sung/danced/acted with Jasmyn Fyffe's dance company, Toronto Operetta Theatre, Theatre Scarborough, Opera in Concert, Opera by Request, Bird Entertainment, and various film/TV/viral spots. Kathy teaches creative movement and tap at the Movement Lab, and a musical theatre program at Morse Street Public School. Kathy holds a BFA in dance and is a graduate of the Canadian College of Performing Arts. She is thrilled to be on the Dance Ontario team

AMY HAMPTON (currently on leave) 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 with Keiko Ninomiya and teaches at City Dance Corps. As an administrator, Amy has worked for CAPIC (Canadian Association of Photographers and Illustrators in Communications), The Chimera Project, DNA Theatre and many Toronto-based independent artists.

ANN-MARIE WILLIAMS is dedicated to the study of dance and education. She holds an M.A. in Dance from York University, where her research focused on different learning styles and teaching academics through movement, and a B.F.A. in Theatre-Dance from Ryerson University, with a specialization in dance pedagogy. She is also a fully certified ballet teacher with the Royal Academy of Dance, and the author of Learn to Speak Dance: A Guide to Creating, Performing & Promoting Your Moves, designed to inspire young dance enthusiasts to get moving. Ann-Marie also works in the dance community as a non-profit arts manager, giving her a unique understanding of how to build healthier, more vibrant communities through integrating the arts. She is the Program Manager for The CanDance Network, former staff member for Dance Ontario and also sat on the board of the Canadian Alliance of Dance Artists for several years. In 2007-08, she was a jury member for the Toronto Alliance for the Performing Arts' Dora Mavor Moore Awards. She is also a guest writer for The Dance Current magazine.

BIBLIOGRAPHY/RESOURCES

Dance Ontario Dance For Youth Forums

August 2008

Ann-Marie Williams, MA, BFA, RTS, RAD

Arts Ed Search <http://www.artsedsearch.org>

The focus of this internet-based clearinghouse is “on research examining how education in the arts – in both discrete arts classes and integrated arts lessons – affects students’ cognitive, personal, social and civic development, and how the integration of the arts into the school curriculum affects student learning and educators’ instructional practice and engagement in the teaching profession.”

Users of the site can search for desired reports

Reinvesting in Arts Education: Winning America’s Future Through Creative Schools

President’s Committee on the Arts and the Humanities, May 2011

<http://www.pcah.gov/resources/re-investing-through-arts-educationwinning-americas-future-through-creative-schools>

Partnerships between Schools and the Professional Arts Sector Evaluation of Impact on Student Outcomes

Arts Victoria, November 2011

http://www.arts.vic.gov.au/Research_and_Resources/Research_Projects/Arts_and_Education_Partnerships

Encourage children today to build audiences for tomorrow Evidence from the Taking Part survey on how childhood involvement in the arts affects arts engagement in adulthood

Arts Council England, March 2009

http://www.artscouncil.org.uk/publication_archive/encourage-children-today-to-build-audiences-for-tomorrow/

The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies

National Endowment for the Arts, March 2012

<http://www.arts.gov/research/research.php?type=R>

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