



Canadian Dance Assembly

L'Assemblée canadienne de la danse

**2009 ANNUAL GENERAL MEETING  
OF MEMBERS**

**Friday September 25, 2009 4:00pm to 5:00pm**

The School of Toronto Dance Theatre

80 Winchester Street Toronto, Ontario



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**2009 ANNUAL GENERAL MEETING OF MEMBERS**  
**Friday September 25, 2009 4:00pm to 5:00pm**  
**The School of Toronto Dance Theatre, 80 Winchester Street**  
**Toronto, Ontario**

**ASSEMBLÉE GÉNÉRALE ANNUELLE DES MEMBRES 2008**  
**vendredi le 25 septembre 2009, de 16 h 00 à 17 h 00**  
**The School of Toronto Dance Theatre, 80 rue Winchester**  
**Toronto, Ontario**

**AGENDA / ORDRE DU JOUR**

1. Welcome  
Bienvenue
2. Adoption of Agenda  
Adoption de l'ordre du jour
3. Adoption of 2008 AGM Minutes  
Adoption du procès-verbal des délibérations de l'AGM de 2008
4. President's Report  
Rapport du président
5. Treasurer's Report  
Rapport de la trésorière
6. Executive Director's Report  
Rapport de directrice générale
7. Report of the Advocacy Committee  
Rapport du comité de représentation
8. Report of the Nominating Committee  
Rapport du comité de mise en candidature
- 9 Other Business  
Divers
10. Open Forum  
Discussion ouverte



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## VISION STATEMENT

The **Canadian Dance Assembly** exists to facilitate the dynamic exchange of information relevant to Canadian professional dance of all forms and aesthetics. We strive to cultivate a strong national voice for Canadian professional dance and to support the development of resources for this field of artistic expression.

It is the members of the **Canadian Dance Assembly**, through their activities, experience and participation, who provide the dynamism and the synergy that make the organization vital in the Canadian arts milieu.

We seek to achieve this dynamic state through various mechanisms, including advocacy and education, research and development, communication and information exchange, and professional development initiatives. These mechanisms ensure that the members of the **Canadian Dance Assembly** interact and communicate, propose ideas and represent the organization.

## MEMBERSHIP, STANDING COUNCILS AND GOVERNANCE

### Membership

Regular Membership in the Canadian Dance Assembly is available to individuals and organizations involved in activities related to the development and promotion of professional dance in Canada. This includes, but is not limited to, dance companies, training organizations, dance service organizations, dance artists, teachers, consultants, academics, researchers and journalists. Other individuals and organizations may join the CDA in the Supporter Membership category.

### Standing Councils

Regular Members will form Standing Councils, based on natural groupings within the dance milieu and/or their particular interests. The following Standing Councils have been established: Ballet Companies, Dance Companies, Dance Presenters, Service & Support, Independent Dance Artists, Training & Education / Research & Writing, and Dance Consultants & Freelancers.

The CDA has begun activating the Standing Councils, by orchestrating and subsidizing a number of teleconferences, online discussion forums and facilitated meetings. This will become an avenue for examining common issues, sharing solutions, brainstorming possibilities, developing action plans, and establishing roles and responsibilities for follow-up, thereby affecting the agendas and work-plans of the CDA.

### Governance

A maximum of ten Standing Councils will be created, and they will each elect from among its ranks, one representative to the National Council (Board of Directors). The National Council will have the authority to appoint up to seven other members to the National Council to help balance sectoral representation, regional diversity, cultural diversity, aboriginal representation, generation representation, and gender representation.

The National Council meets one or two times a year in person, and maintains ties through distance communication tools (teleconferences and email). The Executive Council, elected by and from the ranks of the National Council, guides the operations of the organization and oversees the work of senior management.



Canada Council  
for the Arts

Conseil des Arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



Canadian Dance Assembly  
L'Assemblée canadienne de la danse

## Canadian Dance Assembly National Council (2008-2009)

### EXECUTIVE

#### PRESIDENT

**Jim Smith** (Vancouver, BC)  
**Chair: Dance Companies Standing Council**  
Producer, Eponymous  
[jim@eponymous.ca](mailto:jim@eponymous.ca)

#### VICE-PRESIDENT

**Michael Trent** (Toronto, ON)  
Artistic Director, Dancemakers  
[michael@dancemakers.org](mailto:michael@dancemakers.org)

#### VICE-PRESIDENT

**Barbara Richman** (Chester, NS)  
**Chair: Dance Consultants and Freelancers Standing Council**  
[barbararichmanarts@yahoo.ca](mailto:barbararichmanarts@yahoo.ca)

#### TREASURER

**Kathi Sundstrom** (Calgary, AB)  
General Manager, Decidedly Jazz Danceworks  
[ksundstrom@decidedlyjazz.com](mailto:ksundstrom@decidedlyjazz.com)

#### SECRETARY

**Harry Paterson** (Calgary, AB)  
**Chair: Ballet Companies Standing Council**  
Director of Production, Alberta Ballet  
[harryp@albertaballet.com](mailto:harryp@albertaballet.com)

#### EX-OFFICIO

#### PAST PRESIDENT

**Richard Stoker** (St. John's, NL)  
Manager, Programming & Promotions  
Arts and Culture Centres  
[dstoker@artsandculturecentre.com](mailto:dstoker@artsandculturecentre.com)

### DIRECTORS

**Barb Clausen** (Vancouver, BC)  
**Chair: Dance Presenters Standing Council**  
Producer, New Works  
[barb@newworks.ca](mailto:barb@newworks.ca)

**Sasha Ivanochko** (Toronto, ON)  
**Chair: Independent Artists Standing Council**  
Artistic Director, blackandblue dance projects  
[SashaIvanochko@rogers.com](mailto:SashaIvanochko@rogers.com)

**Randy Joynt** (Winnipeg, MB)  
General Manager, Trip Dance Company  
[info@tripdance.com](mailto:info@tripdance.com)

**Laurence Lemieux** (Montréal, QC)  
Co-Artistic Director, Coleman Lemieux & Co.  
[info@colemanlemieux.com](mailto:info@colemanlemieux.com)

**Dianne Milligan** (Halifax, NS)  
**Chair: Service and Support Standing Council**  
Executive Director, DANS  
[director@dancens.ca](mailto:director@dancens.ca)

**Gilles Savary** (Montréal, QC)  
General Director, Fortier Danse-Création Inc.  
[admin@Fortier-Danse.com](mailto:admin@Fortier-Danse.com)

**Lys Stevens** (Montréal, QC)  
Curator, Studio 303  
[lys.stevens@studio303.ca](mailto:lys.stevens@studio303.ca)

**Mary Jane Warner** (Toronto, ON)  
**Chair: Training and Education/ Research and Writing Standing Council**  
Chair, Dance Department, York University  
[mjwarner@yorku.ca](mailto:mjwarner@yorku.ca)



### **JIM SMITH**

Jim Smith began working in the professional dance sector in Montreal at La La La Human Steps. Following a move to Vancouver in 1992, Jim founded Eponymous. Under the aegis of Eponymous, Jim is currently the Producer for Animals of Distinction, Co. Vision Selective, The Holy Body Tattoo, Kidd Pivot, and Wen Wei Dance. In addition, Jim is the Managing Producer of Vancouver New Music. In April of 2008, in association with Barb Clausen, Jim launched DanceHouse, a large-scale contemporary dance series at the Vancouver Playhouse. Jim is the current President of the Canadian Dance Assembly and the chair of the Dance Companies Standing Council. He has also served on the board of the Alliance for Arts and Culture and The Dance Centre. Jim's formal education includes studies in music and commerce.

### **MICHAEL TRENT**

In August 2006, Toronto-based dance artist Michael Trent was appointed Artistic Director and Resident Choreographer of Dancemakers and the Centre for Creation, one of Canada's leading contemporary dance companies and a hothouse for research and professional development. In a career spanning over twenty years, Trent has garnered national recognition as a choreographer, dancer and teacher. He is the co-recipient of the 2004 K.M. Hunter Award in dance, presented to Ontario-based artists who are making an impact in their field. Trent was nominated for a 2006 Dora Award for best performance in Louise Bédard's *Ce qu'il en reste*. His repertoire of over 20 works has been seen in Toronto, Ottawa, Montreal, Halifax and Vancouver. He founded *the empty collective* in 2000 as a crucible for collaborative projects involving two or more media. A highly sought-after performer, Trent has worked with some of Canada's most respected creators, including Louise Bédard, Sarah Chase, Sylvain Émard, Christopher House, Sasha Ivanochko, Laurence Lemieux, Jean- Pierre Perreault, Dominique Porte and Julia Sasso. He was a member of The Toronto Dance Theatre from 1990 to 1998, the Judith Marcuse Dance Company from 1987 to 1990 and ConfiDanse from 1985 to 1987.

### **BARBARA RICHMAN**

Currently a consultant in arts management, Barbara works with emerging artists, small companies, large organizations and funding agencies. She previously held executive management positions with Halifax Dance, Jest in Time Theatre, Debut Atlantic and Symphony Nova Scotia, as well as teaching Arts Management at Dalhousie University. She served as a member of the Canada Council's Dance Advisory Committee from 1999-2002 and has worked with the Music and Dance Sections in her consulting capacity. In 2003, Barbara joined the National Council of the Canadian Dance Assembly as representative for the Dance Consultants and Freelancers Standing Council. She currently sits on the CDA's Executive Committee as Chair of the Human Resources and Nominating committees.

### **KATHI SUNDSTROM**

Kathi attended Decidedly Jazz Danceworks premiere production, *Body and Sole*, in 1984 and became an instant supporter. In 1989 Kathi joined the DJD Board of Directors and in 1992 became President of the Board. In 1993, Kathi made a courageous career move when she left the for-profit world to become General Manager of DJD. The move offered Kathi a myriad of new challenges along with a radical reduction in her annual income. She promised to work with the company for two years, and now, over 14 years later, is still at the helm. She was the proud recipient of the 2005 Rozsa Award for Excellence in Arts Management. Before coming to DJD, Kathi worked for 10 years for three different operating divisions of TNT Express Worldwide in western Canada, in Sales, Management and as a Facilitator and Trainer in Total Quality Management. Prior to that Kathi spent four years in Management in Western Canada for Mariposa Stores, where she coordinated the openings of their first two stores in the United States. Kathi graduated from SAIT as a Business Administration and Consumer Marketing Major with a 4.0 GPA on a scale of 4.0 and was listed on the President's Honour Roll. Kathi is presently Treasurer of the Canadian Dance Alliance, was co chair of the Mayor's Lunch for Business and the Arts in 1999 and 2000, and was a member of the executive committee of the Calgary Professional Arts Alliance from 1994-2000.

### **HARRY PATERSON**

Harry is currently the Director of Production and Touring for Alberta Ballet and has worked for the company since 1990. During this time he has overseen the production and budgets of hundreds of ballets and has established various touring opportunities worldwide for the Company. Harry came to Alberta Ballet from Montreal where he spent several years in senior production positions at various organizations such as Société de la Place des Arts, National Theatre School, Les Grands Ballets Canadiens de Montréal, and the National Film Board of Canada. Harry has also been stage manager for several productions at the Delacorte Theater in New York, Stratford Festival and National Arts Centre. Born in London, England, Harry began his career as a dancer/actor on stage as well as on screen with companies including BBC TV, BBC Radio, Metro Goldwyn Mayer, Le Ballet du Rhin, L'ORTF in Paris, and Les Grands Ballets Canadiens de Montréal. Harry's professional career has taken him around the world to Asia, Europe, the Middle East, North America, and South America.

### **BARBARA CLAUSEN**

Barb Clausen has been working in the arts community in Vancouver since 1980. Originally trained as a visual artist, she later studied dance and has worked as a dance teacher, administrator, and programmer. Barb has programmed dance series at the Firehall Arts centre, the Roundhouse, the Vancouver Playhouse, the Waterfront and the Vancouver East Cultural Centre. Barb was one of the founders and spent four years as the first Executive Director of the Dance Centre. She worked for three years as an Officer at the Canada Council in Ottawa, in both the Dance Section and the Touring Office. In 1993 Barb founded New Performance Works Society (New Works). New Works currently provides management support to artists and projects in dance, and presents Dance Allsorts, All Over the Map, Pop Up Dances and other special events featuring dance from a wide variety of cultures and traditions. In 2008, in partnership with Jim Smith, Barb initiated DanceHouse, Vancouver's large-scale contemporary dance series that is presented at the Vancouver Playhouse. She continues to be a producer of that series.

### **SASHA IVANOCHKO**

Sasha Ivanochko is a Toronto based dance artist. With a career that spans 20 years, Miss Ivanochko has interpreted the works of many of Canada's major choreographic voices, including Tedd Robinson, Denise Fujiwara, James Kudelka and Christopher House. A stellar dance smith in her own right, Ivanochko's choreography has toured across Canada and to Latin America and Japan. As Artistic Director of blackandblue dance projects, Ivanochko is an influential artistic presence in the Toronto dance community, and she has taught many generations of dancers at several dance post secondary institutions across the country. An empathetic and strong advocate for the rights and well being of the independent dance artist, Ivanochko proudly served as Chair of the Canadian Alliance of Dance Artists, Ontario Chapter, from 2006-2009, and is honoured to be CDA's current Independent Artists Standing Council Chair.

### **RANDY JOYNT**

Randy has been the General Manager of TRIP dance company since co-founding the organization with partner Karen Kuzak in 1997. He holds a BA (Theatre/Dance) from the University of Winnipeg and is a graduate of the School of Contemporary Dancers Senior Professional Program. For the past twenty years he enjoyed a career as a dancer with dance companies in Winnipeg, Ottawa and Montreal while developing into a nationally recognized teacher of contemporary dance technique. He is a former member of the Manitoba Arts Council's advisory committee, has been a contributor to the Dance Current, and has taught grant writing workshops for Arts and Cultural Industries Manitoba and the Dancer Transition Resource Centre. Recently, Randy has also taken on the position of Executive Director at Artspace, a Winnipeg arts service organization and cultural institution.

### **LAURENCE LEMIEUX**

Born in Quebec City, Laurence Lemieux received her training at the School of Les Grands Ballets Canadiens in Montreal, and at the School of the Toronto Dance Theatre. In 1986 she joined the Toronto Dance Theatre and danced in the works of David Earle, Peter Randazzo, Patricia Beatty, and Christopher House. During her years at Toronto Dance Theatre (1986-1994), while teaching in the School's professional program, Lemieux choreographed and presented her own work. Crosswalk, a haunting minimalist solo she performed at the Canada Dance Festival in 1994, typified what has become her choreographic trademark: a gentle nostalgia offering subtle glimpses into her past. In 1997, she choreographed Hiver Dernier for Toronto Dance Theatre, and created a group work as part of a choreographic lab with Peter Boneham for Toronto's Dancemakers. Laurence has also danced for: James Kudelka, Margie Gillis, Tere O'Connor, William Douglas, Benoit Lachambre, Bill Coleman, and Jean-Pierre Perreault.

### **DIANNE MILLIGAN**

After a few short years as a struggling actor and choreographer, Dianne Milligan discovered she was better at balancing books than at balancés. She began her administrative career as Registrar for Halifax Dance and was company manager for Nova Dance Theatre. Dianne has been Executive Director of Dance Nova Scotia since 1984, taking over from the formidable Gunter Buchta. She has been active on the Board of several provincial and national organizations including Dance in Canada, the Association of Cultural Executives and the Cultural Federations of Nova Scotia (President), as well as on regional and provincial arts advisory committees and juries. She has authored and co-authored articles on dance, most recently "Dance in Action: Six Nova Scotia Stories" for the Banff Centre Press book Right to Dance edited by Naomi Jackson. Dianne is currently on the CDA Advocacy Committee.

### **GILLES SAVARY**

A manager who rose from the community and co-operative milieu, Gilles has been working in dance for more than twenty years. He was from 1987 to 1991, interim General Manager of O Vertigo Danse before becoming the company's tour manager, and since Executive Manager for Fortier Danse-Création. His commitment to dance has enabled him to sit on various Boards of dance organizations such as Diagramme Gestion culturelle (1992-1995), Circuit-Est centre choréographique (since 2001), Le Regroupement québécois de la danse (1995-1999), L'Agora de la danse (1998-2005), La Danse sur les routes du Québec (2000-2006) and Canadian Dance Assembly (since 2008). He has been a member of several advisory committees for the Canada Council and the Conseil des arts et des lettres du Québec.

### **LYS STEVENS**

Lys Stevens is the curator of the *Vernissage-danse series* at Montreal's contemporary dance center *Studio 303*, where she is also on maternity leave from her duties as Associate Director. Devoted to emerging dance artists, she wrote in 2002 *Taking the Leap*, a guidebook to production, translated into French and updated in 2004 and 2006. As a dance journalist Lys writes for the *Dance Current* and co-founded the *Movement Museum/Le musée vivant*, a weekly radio program, which explores the diversity of dance in contemporary society. Lys completed her master's degree in dance studies at the University of Québec in Montréal (UQAM) with an in-depth research on the hip hop street dance 'breaking' and its translocation to the contemporary dance stage. A graduate of the Concordia University Contemporary Dance Department, she has worked as an administrator for several dance companies including *par b.l.eux*, Benoît Lachambre's company.

### **RICHARD STOKER**

Richard is the Manager of Programming and Promotion for the Arts and Culture Centres in Newfoundland and Labrador. He has been very active in a number of Boards and committees including the Canadian Arts Presenting Association, Debut Atlantic Society, Atlantic Presenters Association, Dance Events Inc, and Contact East. He has been honoured with the Contact East Professional Presenter Award, The National Arts Centre Award for Distinguished Contribution to Touring, the CITT Professional Achievement Award, and as a SOCAN Patron of Music. Richard was the founding President of the National Council of the Canadian Dance Assembly from 2002 to 2006, and has been Past President since 2006.

### **MARY JANE WARNER, Ph.D.**

Mary Jane is a professor in the Dance Department at York University. She teaches courses in education, movement analysis, history, and reconstruction. A specialist in Canadian dance, in 1996, she published *Toronto Dance Teachers: 1825-1925*. Her articles have appeared in *Theatre History in Canada*, *Canadian Dance Studies*, *Canadian Theatre Review*, *Journal of Dance Education* and in numerous dictionaries and conference proceedings. She recently published *Canadian Dance: Visions and Stories*, co-edited with Selma Odom. Her current research focuses on documenting the work of several Canadian choreographers through video and notation. She has a strong interest in dance education. She taught in the Toronto school system early in her career. She developed the dance education courses for the Faculty of Education at York University, and was a writer for the Ontario Curriculum documents for grades 9-12. She also developed the criteria for Additional Qualification Courses for the Ontario College of Teachers. She was the local organizer for the World Dance Alliance Global Assembly held at York University in July 2006.

## **Staff 2008-2009**

### **SHANNON LITZENBERGER – EXECUTIVE DIRECTOR**

Shannon began working with the CDA in 2004, and since that time has shepherded the organization to the forefront of arts advocacy leadership in Canada. In her role as the CDA's Executive Director, Shannon has contributed to shaping sector-wide policy positions on behalf of the arts and culture community. She has been called on frequently by a variety of different organizations and government agencies to provide consultation and to participate in committees and working groups in the areas of dance and cultural policy. Representing the professional dance sector, Shannon is a founding member of Canada's Performing Arts Alliance (an alliance of the Canadian Dance Assembly, Orchestras Canada, Opera.ca, the Professional Association of Canadian Theatre and CAPACOA). She is also a member of the Canadian Arts Coalition Steering Committee – Canada's largest ever group of artists, business leaders and volunteers assembled from across the country.

### **AVIVA FLEISING – PROGRAMS AND SERVICES MANAGER**

Simultaneously pursuing her love of dance and arts management, Aviva currently enjoys a position as Programs and Services Manager with the Canadian Dance Assembly. She holds a Bachelor of Arts degree in Contemporary Dance from the University of Calgary and a certificate in Arts and Cultural Management from Grant MacEwan College. Aviva has studied, performed and lived in Asia, North America, Cuba and Europe in pursuit of her own artistic voice. She has coordinated a variety of independent projects and has choreographed for festivals including Alberta Dance Explosions, Calgary Fringe Festival, the Ignite Festival and the Montreal Fringe Festival. Aviva made the move to Toronto in the fall of 2008 and looks forward to continuing to work with the Toronto dance community.

### **JUDY HARQUAIL – CONSULTANT**

Judy has over twenty years of experience working in the performing arts. Her interests and expertise are in the areas of organizational development, arts marketing and tour management. She works regularly with Opera Atelier, CCI (the Ontario Network of Professional Presenters), and the Canadian Dance Assembly, and provides her expertise to a number of other arts organizations on specific projects ranging from developing long-range touring plans to audience development and research. Judy spent eight years developing and running For Dance and Opera, worked as the Dissemination Dance Officer at the Canada Council for the Arts, and had an instrumental role in the creation of the dance program of support for presenting, dissemination and residency activities. Judy is the 2007 recipient of the National Art Centre for distinguished contribution to touring.



Canadian Dance Assembly  
L'Assemblée canadienne de la danse

**MEMBERS / MEMBRES**  
September 25 septembre 2009

Newfoundland and Labrador /  
Terre-Neuve et Labrador

Gutsink Productions  
Arts and Culture Centres  
Kittiwake Dance Theatre  
Neighbourhood Dance Works

Calla Lachance

Prince Edward Island / Île-du-Prince-Édouard

Confederation Centre of the Arts

Shirley Burke  
Heather Burke-Currie  
Peggy Reddin

Nova Scotia / Nouvelle-Écosse

Dance Nova Scotia  
Halifax Dance  
Kinetic Studio Society  
Live Art Productions  
Mocean Dance  
Strategic Arts Management

Jacinte Armstrong  
Katherine Bourbonniere  
Susanne Chui  
Susan Cook  
Carolle Crooks  
Kelly DeBouver Pearl  
Belinda Ferguson  
Jess Gaea  
Sarah Gordon-Yanofsky  
Emily Gore  
Sara Harrigan  
Sheilagh Hunt  
Rebecca MacCulloch  
Veronique MacKenzie  
Maria Osende  
Lisa Phinney  
Barbara Richman  
Jordan Sanford  
Rebecka Smith

Margaret Spore  
Elise Vanderborcht

New Brunswick / Nouveau-Brunswick

Atlantic Ballet Theatre of Canada Inc.  
Les Productions DansEncorps Inc.

Québec

Christiane Bélanger-Danse  
Circuit - Est  
Compagnie de Danse Sursaut  
Compagnie Marie Chouinard  
Fortier Danse-Creation  
La Rotonde Centre Choreographique Contemporain de Quebec  
Le Ballet de Québec  
Le Centre Uriel  
L'ecole de danse contemporaine- LADMMI  
Les Grands Ballets Canadiens de Montréal  
Studio 303

Sylvain Bleau  
Christiane Bélanger  
DenaDavida  
Eryn Dace Trudell

Ontario

10 Gates Dancing Inc.  
CADA ON / Canadian Alliance of Dance Artists  
(Ontario chapter)  
Canada Dance Festival  
Canada's National Ballet School  
Canadian Actors' Equity Association  
Canadian Children's Dance Theatre (CCDT) / Tilt Sound  
and Motion Dance Festival  
CanDance / CanDanse  
COBA Collective of Black Artists  
Coleman Lemieux & Co.  
CORPUS Dance Projects  
Dance Collection Danse  
Dance Department, York University  
Dance Ontario Association  
Dance Our Way Home  
Dance Umbrella of Ontario / DUO  
Dancemakers

Ontario cont.

Dancer Transition Resource Centre / DTRC  
Danny Grossman Dance Company  
Esmeralda Enrique Spanish Dance Company  
Fujiwara Dance Inventions  
Integrated Dance Artists Collective / IDAC  
Janak Khendry Dance Company  
Korean Dance Studies Society of Canada  
Menaka Thakkar Dance Company  
Motus O Dance Theatre  
National Arts Centre - Dance Department  
National Ballet of Canada  
Peggy Baker Dance Projects  
Peterborough New Dance  
Princess Productions  
Sampradaya Dance Creations  
Society for Canadian Dance Studies (Visus Foundation)  
The Dance Current  
The School of Toronto Dance Theatre  
Toronto Dance Theatre / TDT  
Tribal Crackling Wind  
Victoria Ballet Academy

Robert Abubo  
Corrin Adams  
Meryem Alaoui  
Misha Albert  
Kate Alton  
Erin Amadio  
Carol Anderson  
Megan Andrews  
Sarah Anthony  
Norma Araiza  
Peggy Baker  
Natasha Bakht  
Danielle Baskerville  
Nova Bhattacharya  
Laura Bolender  
Sylvie Bouchard  
Susan Bowden  
Amy Bowring  
Tom Brouillette  
Gideon Buntyn  
Susie Burpee  
Ellen Busby  
Michael Caldwell  
Yves Candau  
Arwyn Carpenter  
Annie Cassar  
Bridget Cauthery  
Marie-Josée Chartier  
Martin Chemagne  
Peter Chin  
Penny Chivas  
Sandra Clarke  
Jen Cole  
Kate Cornell

Erin Cowan  
Jennifer Dahl  
Jesse Dell  
Michelle Dennis Mitchell  
Andrea deZeijzer  
Jennifer Dick  
Leanne Dixon  
Katherine Duncanson  
Amelia Ehrhard  
Megan English  
Esmeralda Enrique  
Cheryl A. Ewing  
Eden Fieldstone  
Mairéad Filgate  
Anna Finkel  
Kala Merissa Fletcher  
Marie France Forcier  
Kate Franklin  
Natasha Frid  
Denise Fujiwara  
Tina Fushell  
Jasmyn Fyffe  
Anne-Marie Gaston  
Kelly Goodine  
Jenn Goodwin  
Alicia Grant  
Julie Grant  
Fiona Griffiths  
Diana Groenendijk  
Robert Halley  
Heather Hammond  
Amy Hampton  
Amanda Hancox  
Judy Harquail  
Jocelyn Harvey  
Jennifer Helland  
Ame Henderson  
Maxine Heppner  
Shelly Hering  
Kate Holden  
Susanna Hood  
Christopher House  
Julye Huggins  
Kendra Hughes  
Kerri-Ann Hutton  
Sasha Ivanochko  
Molly Johnson  
Pam Johnson  
Allen Kaeja  
Karen Kaeja  
Debra Kapp  
Laura Kappel  
Jessica Keeling  
Susan Kendal  
Kristy Kennedy  
Bonnie Kim  
Vanessa Kimmons  
Keiko Kitano

Ontario cont.

Elizabeth Kmiec  
Sanford Kong  
Donna Krasnow  
Louis Laberge-Côté  
Slade Lander  
Kim Laporte  
Emily Law  
Susan Lee  
Barbara Lindenberg  
Suzanne Liska  
Andrea Lithgow  
Shannon Litzenberger  
Christa Lochead  
Sarah Lochhead  
Susan Macpherson  
Ruth Madden  
Monica Man  
Celine Marks  
Rebecca Mendoza  
Anisa Misaljevic  
Claudia Moore  
Vivian Moore  
Sahara Morimoto  
Mary – Jo Mullins  
Liisa Murray  
Hannah Naiman  
Kate Nankervis  
Andrea Nann  
John Newton  
Yvonne Ng  
Eroca Nicols  
Skye Nicolson  
Caroline Niklas-Gordon  
Tracey Norman  
Kellie Nuovo  
Zita Nyarady  
Selma Odom  
Kennetha O'Heany  
Meagan O'Shea  
Lata Pada  
Barbara Pallomina  
Solange Paquette  
Joan Phillips  
Emily Poirier  
Sara Porter  
Krista Posyniak  
Janelle Rainville  
Andrea Roberts  
Matthew Romantini  
Emma Lu Romerein  
Laura Ross  
Jessica Runge  
Lucy Rupert  
Jannine Saarinen  
Heather Saum  
Chantal Saxe

Elke Schroeder  
Barbara Sellers-Young  
Rina Singha  
Debbie Slade  
Teisha Smith  
Elizabeth Snell  
Barbara J. Soren  
Andrea Spaziani  
Cara Spooner  
Kelly Steadman  
Karen Stewart  
Erika-Leigh Stirton  
Heidi Strauss  
Menaka Thakkar  
Meredith Thompson  
Michael Trent  
Robert Turner  
Claire Turner Reid  
Jason Vanstone  
Catrina Von Radecki  
Matt Waldie  
Mary Jane Warner  
Jennifer Watkins  
Timea Wharton  
Jessica Whitford  
Phyllis Whyte  
Tanya Williams  
Dave Wilson  
Claudia Wittmann  
Claire Wootten  
Cindy Yip  
William Yong  
Kathy Zaborsky

Manitoba

Canada's Royal Winnipeg Ballet  
Dance Manitoba Inc.  
Trip Dance Company  
Winnipeg's Contemporary Dancers

Maritel Centurion  
Odette Heyne-Penner  
Stephanie Ballard  
Faye Thomsontte

Saskatchewan

Dance Saskatchewan  
New Dance Horizons

Charlene Bosiak  
Ann Kipling Brown  
Heather Currie  
Paige Currie  
Robin Poitras  
Michelle Richter  
Linea Ruszkowski

Saskatchewan cont.

Hazel-Ann Stark  
Ann Tutt  
Michelle Weimer  
Misty Wensel  
Connie Wernikowski

Alberta

Alberta Ballet  
Springboard Dance  
Vinok Worldance  
Eko Dance Projects of Calgary Association  
M-Body: Mind and Music in Motion  
Alberta Dance Alliance  
Alberta Dance Theatre for Young People  
Dancers' Studio West  
Decidedly Jazz Danceworks / DJD  
Mile Zero Dance  
Program of Dance- University of Calgary

Heidi Bunting  
Helen Husak  
Sarah Makins  
Rosanna Terracciano  
Stephen Thompson  
Brian Webb

British Columbia / Colombie-Britannique

Anatomica  
Ballet Kelowna  
Ballet Victoria Society  
Battery Opera Performing Arts Society  
CADA BC / Canadian Alliance of Dance Artists (BC chapter)  
DanceHouse  
Dancers Dancing  
EDAM Dance  
Eponymous  
Flamenco Rosario  
Joe Ink Performance Society  
Karen Jamieson Dance  
Kidd Pivot Performing Arts Society  
Kinesis Dance Society  
Left Right Minds  
Made in BC - Dance on Tour  
Mandala Arts and Culture Society  
Marta Marta Hop Society  
Mascall Dance Society  
New Works  
Pro Arte Performing Arts In Motion  
Raven Spirit Dance Society  
Tara Cheyenne Performance  
The Dance Centre  
The Holy Body Tattoo Society  
The Lola MacLaughlin Dance Society  
Wen Wei Dance

Douglas Durand  
Andrea Gunnlaugson  
Laura Hicks  
Susan Kania  
Judith Marcuse  
Emily Molnar  
Leslie Nandon  
Kaija Pepper  
Crystal Pite  
Grant Strate  
Wen Wei Wang

International

Dance USA (Washington, D.C.)  
Anne Dunning (New York)



Canadian Dance Assembly

L'Assemblée canadienne de la danse

## **CDA Annual General Meeting of Members**

Friday, June 6<sup>th</sup>, 2008, 4:30pm – 5:30pm

National Arts Centre, Ottawa, Ontario

### **1. CALL TO ORDER / WELCOME**

- Jim Smith welcomes members and introduces speakers, including Barbara Richman, Gilles Savary, Michael Trent and Shannon Litzenberger
- Richman reports that the CDA has forty-five registered voting members present either in person or by proxy at this AGM out of a potential 240 members, which constitutes quota. Notice was duly given 21 days prior to the meeting, and this constitutes a valid meeting of the members

### **2. AGENDA**

*Motion to accept agenda as tabled.* Gilles Savary. Seconded by Adam Dymburt. All in favour; motion carried.

### **3. ADOPTION OF 2007 AGM MINUTES**

*Motion to approve minutes from 2007 AGM.* Harry Paterson. Seconded by Stephanie Ballard. All in favour; Motion carried.

### **4. PRESIDENT'S REPORT**

Smith delivers the President's report

Highlights include an increase in Canada Council dance section funding, the formation of the Performing Arts Alliance, and increased invitations to consult with policy makers.

Smith thanks national council colleagues with special thanks to Jill Reid and Gerard Roxburgh who have served full 6-year terms of service.

[*applause*]

Smith reports that Lee Su Feh and Denise Fujiwara are also stepping down from the National Council and thanks them for their contribution. Smith also thanks staff members, Shannon Litzenberger and Meaghan Giusti, Judy Harquail and the membership.

*Motion to accept the President's report as tabled.* Meagan O'Shea; seconded by Jennifer Dick. Motion carried.

### **5. MANAGEMENT REPORT**

Litzenberger presents the management report.

Highlights include a 10% membership increase, new communication materials, reinstatement of some regional meetings and a successful national conference in Halifax. Litzenberger also noted that all activities were maintained despite significant staff transitions over the last year.

Litzenberger thanks Judy Harquail, Ellen Busby, past and present staff members, translator Lilian Kapp, The Dance Current and 2007 conference volunteers, and the national council, including president Jim Smith.

*Motion to accept the Management Report with the inclusion of Gilles Savary on the list of Advocacy Committee members.* Kaija Pepper; seconded by Claire Wooten. All in favour. Motion carried.

### **6. TREASURER'S REPORT**

Michael Trent delivers Treasurer's Report as prepared by Kathi Sundstrom.

Highlights from 2007/08 operation results show an operation surplus due to tight expenditure management, savings on staff costs due to staffing transitions and a capitalized computer purchase.

Grants represent the largest contribution of revenue at 73%. Membership is the most important area for growth.

Trent notes that Sundstrom wishes to thanks to staff and Judy Harquail in the preparations of the report and to auditors Francis and McKinney.

*Motion to accept the Treasurer's Report as tabled.* Jim Smith; seconded by Tony Chong. All in favour. Motion carried.

### **7. AUDITED STATEMENTS**

Trent presents 2007/2008 Audited Statements as tabled.

**Motion to accept the Audited financial statements as tabled.** Michael Trent; seconded by Jason Dubois All in favour. Motion carried.

**Motion to empower National Council to appoint financial auditors in 2008/2009.** (Michael Trent)  
Seconded by Dennis Lepsi. All in favour. Motion carried.

## **8. REPORT OF THE ADVOCACY COMMITTEE**

Smith delivers the advocacy committee report.

Highlights include CDA's contribution to the Canada Council for the Arts Strategic Plan, the formation of the Performing Arts Alliance, a federal pre-budget submission, and CDA's invitation to the Canadian Arts Coalition Steering Committee. Next actions include a focus on renewing programs formerly known as 'Tomorrow Starts Today'. Smith thanks the committee and co-chairs Randy Joynt and Brian Webb (until September 2007).

**Motion to accept the Advocacy Report as tabled.** Christine Moynihan; seconded by Doug Durand

**Jeff Melanson:** I would add that 'Tomorrow Starts Today' houses the only funding program for educational institutions. It is a precarious and challenging situation that we need to support.

**Dianne Milligan:** I would like to reiterate CDA's role in advocating for the Canada Council increase. The dance section got a major increase. Without CDA that would not have happened we owe the whole organization, Shannon and Jim a debt of gratitude.

[applause]

All in favour. Motion carried.

## **9. REPORT OF THE NOMINATING COMMITTEE**

Barbara Richman presents the Nominating Committee report.

Richman notes that three vacant positions will be appointed after standing council elections are complete.

Executive officers of the national council will be appointed by the national council after the annual general meeting.

Richman thanks outgoing members Jill Reid, Paul Caskey, Denise Fujiwara and Lee Su Feh. Richman also thanks president Jim Smith.

**Motion to accept the nominating report as tabled.** Joyce Rosario; seconded by Jason Dubois.

**Megan Andrews** asks: With the merge of the councils for education and writing, can they be separated again if needed? Can the creation of councils come as the need emerges?

**Richman:** Yes.

**Litzenberger:** We can create up to ten councils with critical mass in order to address any needs that may not be represented through existing councils.

**Andrews:** Notes that the Independent Artists Council does not have a representative at the National Council. Heidi [Strauss] was the representative and that roll has not been filled since her resignation. Is that a challenging position to fill?

**Litzenberger:** Yes somewhat challenging. Several times this position has been vacant and we are looking at new strategies to recruit a representative.

All in favour. Motion carried.

## **10. OTHER BUSINESS**

Smith notes that other business includes items that require quorum.

No other business

## **11. OPEN FORUM**

Smith opens the floor for discussion.

**Andrews:** I would like to say that there is value in these conferences every year and are key for us to engage in person. It is an essential service to provide. It is so important for us to do. Thanks for enabling this Shannon.

**Smith:** I agree.

**Tony Chong:** I would like to have more opportunities to bring our heads together and discuss like this.

**Litzenberger:** Are there suggestions for better ways to pull the community together?

**Chong:** We are so far apart maybe teleconference and broadband?

**Smith:** We could consider the possibility of video conferencing.

**Elizabeth Chitty:** I'd like to take this opportunity to share that I am the new Executive Director at CADA Ontario. Strategic planning will be presented in draft at our AGM in September. We hope to elevate the usage of our professional standards document in Ontario. It is a holistic model where presenters, companies, producers artists work together collaboratively. We are also working on a dispute resolution process which will be rewritten for the next iteration of the professional standards document.

**Smith:** Anything else?

**Richman:** I'd like to thank the membership. After being on the national council for years, I've seen the commitment from fledgling to becoming significant player because you are willing to pay membership fees and participate. It is great to know how much you are behind the organization.

**Smith:** I echo all of that and echo if you can do more, volunteer etc. you can be on a committee. You can work on informing an issue or on work advocate to colleagues not in the room. Give that consideration.

**Amanda Hancox:** Where do you see membership going? Where is representation lacking?

**Smith:** One of the challenges of being a NASO is having a membership that reflects the community. CDA emerged at an interesting time. Unlike PACT, Orchestras Canada and Opera.ca who have a long history of taking on advocacy, in dance, there was an absence of that and in its place, many service organizations grew up. CDA arrives in landscape that is rich with other potential partners. CDA has taken the position of trying to, respectfully, hold the community together. This is challenging with respect to Québec. The RQD has served its members very well for a very long time. CDA needs to have membership from Quebec to fully represent the national community. We are engaged in initiatives with RQD and the Canada Council. How can we open membership to the province of Québec? Where are we going? We have initiated a campaign to recruit members from Quebec and have struck a national representation task force.

**Chitty:** There was a comment made where you define professional dancers. What about hip hop artists what type of conversations have you had around membership and types?

**Litzenberger:** Membership at the CDA is less about defining what is a professional in order to determine who can or can't join the organization and more about what CDA does and who this work is in service to. Our advocacy focus connects to a membership that is or wants to access funding, which is typically a non-commercial, theatrical dance community.

**Melanson:** So far the conference has had great content and I am gracious. Not to mention the re-branding of the organization, the financial results. It's worth mentioning Shannon and her leadership.  
[*applause*]

**Litzenberger:** Thank you.

**Smith:** Thank you for your time.

## **12. ADJOURNMENT OF MEETING**

- Motion to adjourn the 2007 Annual General Meeting at 5:42pm Eastern Standard Time. Smith moves to adjourn. All in favour. Motion carried.
- Meeting is adjourned at 5:42pm EST



Canadian Dance Assembly  
L'Assemblée canadienne de la danse

**2009 Annual General Meeting of Members  
September 25, 2009, Toronto, Ontario**

## **PRESIDENT'S REPORT**

This will be my third report to the membership of the Canadian Dance Assembly (CDA) as President.

As I look back on this past year, I am truly impressed with what we have collectively accomplished as an organization, specifically in terms of membership growth, financial development, organizational stability and advocacy impact. The various reports that you will review today will demonstrate each of the above.

While we have accomplished much, and have much to celebrate, I believe we must also give pause to consider how much we have yet to do as a community. While we must embrace and value difference, diversity and individuality, we must always strive to find common understanding. Within the various differences of stylistic pursuit, scale of activity, language, ethnicity and/or cultural identity, we must find a space that allows for equity, appreciation and the healthy exchange of ideas; all of which contributes to the richness of our community and development of our sector.

I would like to take this opportunity to thank Aviva Fleising who joined the CDA staff this past year. Aviva has been a great addition to the CDA management team. May I also take this opportunity to give a special nod of thanks to Judy Harquail who continues to play a valuable role in counselling both the national council and staff in an advisory capacity.

I would like to take this opportunity to thank my fellow National Council members for their ongoing commitment to the organization and recognize the time, effort and dedication that they volunteer to stewarding and leading our association. Special mention goes to Laurence Lemieux and Barbara Richman who leave the National Council at this time. I would also like to recognize and personally thank Executive Committee members Harry Paterson, Barbara Richman, Kathi Sundstrom and Michael Trent.

And now, I will close my report by recognizing Shannon Litzenberger.

Shannon began working with the CDA in 2004 as the Manager of Operations, and since that time has developed and grown into a respected Executive Director and credible spokesperson for the professional Canadian dance sector. Shannon has played a significant role in shepherding the CDA to the forefront of arts advocacy leadership in Canada. While Shannon will be leaving her role as Executive Director in November 2009 to dedicate more time to her own artistic practice, we will be seeing her in the future, both in the context of the CDA and as part of Canada's professional dance community. I know you will join me in thanking Shannon for her considerable contribution to the Assembly thus far, and in wishing her well in her future artistic endeavours.

Respectfully submitted,

Jim Smith  
President



Canadian Dance Assembly  
L'Assemblée canadienne de la danse

**2009 Annual General Meeting of Members  
September 25, 2009 Toronto Ontario**

## **EXECUTIVE DIRECTOR'S REPORT**

CDA membership continues to grow from year to year. At 349 members, a 37% increase over last year, our collective voice is becoming stronger and more fully representative of the rich and diverse Canadian dance milieu. This significant growth is due in part to a new joint membership relationship with CADA Ontario as well as increased membership in Quebec. In light of the challenging economy, CDA reconsidered plans to increase membership fees and focused efforts on membership retention, which continues to be exceptionally high. Over the last year, substantive effort has been made by CDA national council and staff to connect with Quebec artists and companies as well as further develop a sustainable working relationship with the Regroupement québécois de la danse (RQD). CDA has also proposed a joint membership relationship with CADA BC which we expect will take effect in 2009-10.

Following a branding and communication exercise undertaken in 2007-08, CDA re-designed its communication materials including a new logo, stationary package and membership brochure. The new logo and materials were introduced in time for our 2008 national conference. With support from the Ontario Arts Council, CDA has also began a collaborative project in partnership with Dance Current and the Dance Umbrella of Ontario to investigate the potential of creating a national web-based dance 'portal' that would become the central point of access to information on dance in Canada, while allowing organizations to maintain their own unique identity and promote their work. Work with social marketing and web technology consultants is also informing how CDA approaches the development and content of its own website.

In addition to improving our brand and image, CDA has aimed to improve the personal connectivity to our members and potential members by hosting a short series of regional meetings over the last year. Without an increase in public funding, CDA was unable to achieve regional connections in the full scope imagined. However, with support from the Canada Council, CDA was able to attend and participate in roundtable discussions with an invited group of community members in Halifax, Vancouver and Toronto to explore potential changes to assessment criteria in the operating programs. During these visits, CDA was also able to connect with community members on other issues of interest. In addition to these centres, CDA also visited St. John's NFLD during the Festival of New Dance and Moncton NB for the first time in 2008-09. CDA's presence in the regions has been met with positive feedback from community members who express a feeling of isolation.

CDA's 2008 national conference and Annual General Meeting was held June 6-8 in Ottawa. The event, Advancing Dance in Canada: Vision, Reality, Strategy, Action, was our most successful event to date where discussions around policy, community and collective action were more sophisticated than ever, indicating that the national community is more aware and engaged in discussion and action around broad sectoral issues. CDA partnered once again with the Canada Dance Festival and the National Arts Centre to orchestrate the event, which attracted an attendance of approximately 80 delegates, including members and non-members. In The Dance Current's September 2008 issue, Michael Trent reported that "Over two days we engaged in a systematic process that asked us to take a current snapshot of where we are, articulate our future vision, define collective strategies and identify personal actions to put these strategies in play. By all accounts, this fourth national gathering went deeper and further than any of its previous incarnations". This event continues to be an important one for the organization and its membership, which validates the importance of CDA's role in assembling the community to network and discuss relevant issues affecting the sector. Through collected evaluation forms, it is evident that members viewed the conference as a success and have become more engaged in providing feedback and suggesting content for future events.

Standing Council meetings were also held in conjunction with the 2008 conference. Topics this year included touring, International Dance Day, national standards in dance education and the nationalization of a training subsidy program, among others. These meetings illustrate the success of CDA's organizational structure as it enables subgroups of the membership to have more intimate exchanges in order to address issues of particular concern. Positive exchanges generated by these meetings continue to feed into CDA's larger agenda where appropriate. For example, CDA has begun to investigate the potential of a national training subsidy program.

Last June, CDA facilitated the reconvening of the Canadian ballet companies in Toronto after a multi-year hiatus in order to improve the level of collaboration among the companies as well as to engage them in the advocacy work of the CDA. There were many positive outcomes to this meeting, including new collaborative initiatives as well as a more active engagement in CDA's advocacy work with the addition of a ballet company representative to the CDA Advocacy Committee.

As a service-based organization, CDA's capacity and effectiveness relies heavily on the capacity and effectiveness of its staff and the many volunteer leaders from the National Council and the membership who contribute their time and talent to CDA committees and working groups. After a period of transition, CDA hired full time Programs and Services Manager Aviva Fleising in October of 2008 who has been a wonderful asset to the CDA team, helping to increase the overall productivity of the organization.

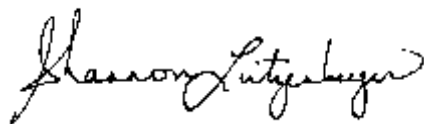
After over five years with the organization, I have offered my resignation as CDA's Executive Director and will conclude this role on November 30th, 2009. My time at the CDA has been an exceptional landmark in my career and I am looking forward to watching the organization continue to grow and thrive under new leadership.

As I reflect on the development of the organization over the years, I am proud of what we've accomplished together. CDA is a strong, unified voice for dance with a diverse and representative membership. It is a visible and credible ambassador for the dance community and has emerged as an arts advocacy leader in the broader arts and culture sector. It is my hope that moving forward CDA will continue to build on this momentum and strengthen its role as an advocacy leader, supported by an informed, engaged and politically active membership. I cannot stress enough how critical it is for each of us to make advocacy an essential part of our working lives. We have already made great strides in asserting our presence on public and political agendas, and I believe our future success lies in our commitment to ourselves, to each other and to the value and importance of our work. So as I prepare for my departure from the organization, my challenge to you is to make the commitment to contribute actively and often to the new and better future we all aspire to enjoy.

I'd like to extend my sincere thanks to Judy Harquail, Ellen Busby and Robert Sirman, past and present national council members, working committee members, and others who have contributed to my development and to the development of the organization over the last 5 years. I'd also like to thank the CDA staff, past and present, Helen Yung, Meaghan Giusti and Aviva Fleising, our service providers and working partners, web-master George Wolf, our expedient and meticulous translator Lilian Kapp, Megan Andrews and our colleagues at The Dance Current magazine, and the many volunteers who assisted with the 2008 conference. You have all have made unique and valuable contributions to the organization.

Finally, I would like to extend special thanks to our president Jim Smith, who has been an inspiring leader and dedicated steward for CDA over the past 3 years.

Respectfully submitted,

A handwritten signature in black ink that reads "Shannon Litzenberger". The signature is written in a cursive, flowing style.

Shannon Litzenberger  
Executive Director

**2009 Annual General Meeting of Members**  
**September 25, 2009, Toronto Ontario**  
**TREASURER'S REPORT**

CDA's operating results for the fiscal year ending March 31, 2009 exceeded budget

Overall results for the year are

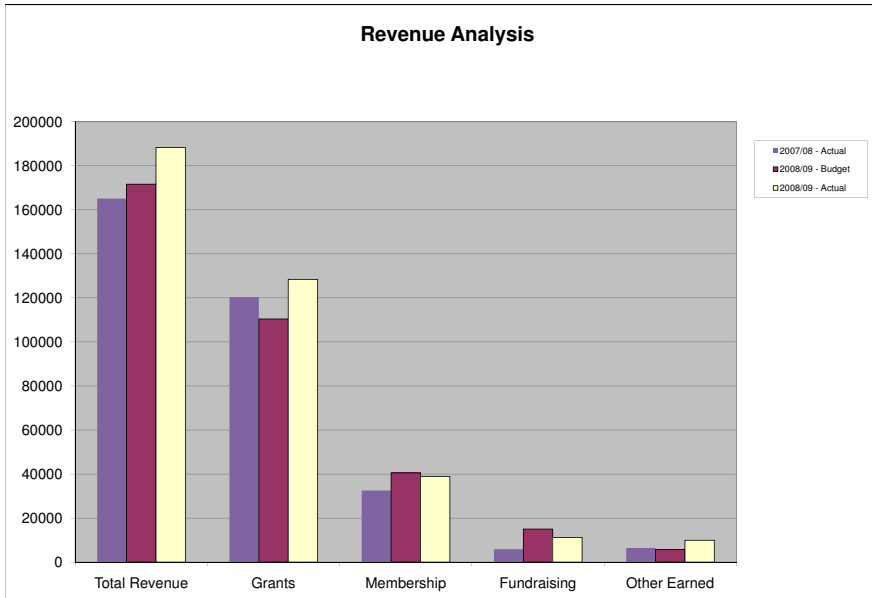
- \*revenues of \$188,382
- \*expenses of \$186,496
- \*operating surplus of \$1,886
- \*at year end the accumulated reserves are now \$8,716

Cash Flow management is challenging for the organization in January - March due to the cyclical nature of revenue streams. The organization continues to concentrate on increasing revenues from membership to grow the organization.

**Revenue Analysis**

Below you will see a comparison of revenues from 2007/08 and 2008/09, and results vs. budget for 2008/09

- \*Grants continue to represent the largest contributor of revenues at 68%
- Canada Council for the Arts** - Our operating grant remained stable at \$75,000 - the same amount as 07/08
- We received additional funds of \$24,430 in Project, Flying Squad and Audience and Market Development grants
- Ontario Arts Council** - Our operating grant was increased to \$29,000, from \$21,000
- Canadian Heritage** - No grants this year
- \*The most important area for revenue growth is membership - the organization increased this area by 19% in FY 2008/09 or \$6,624. This increase is due solely to increased membership as no fee increases were implemented this year
- \*Additionally, CDA was able to leverage substantive project based funding in support of new and special programs and initiatives



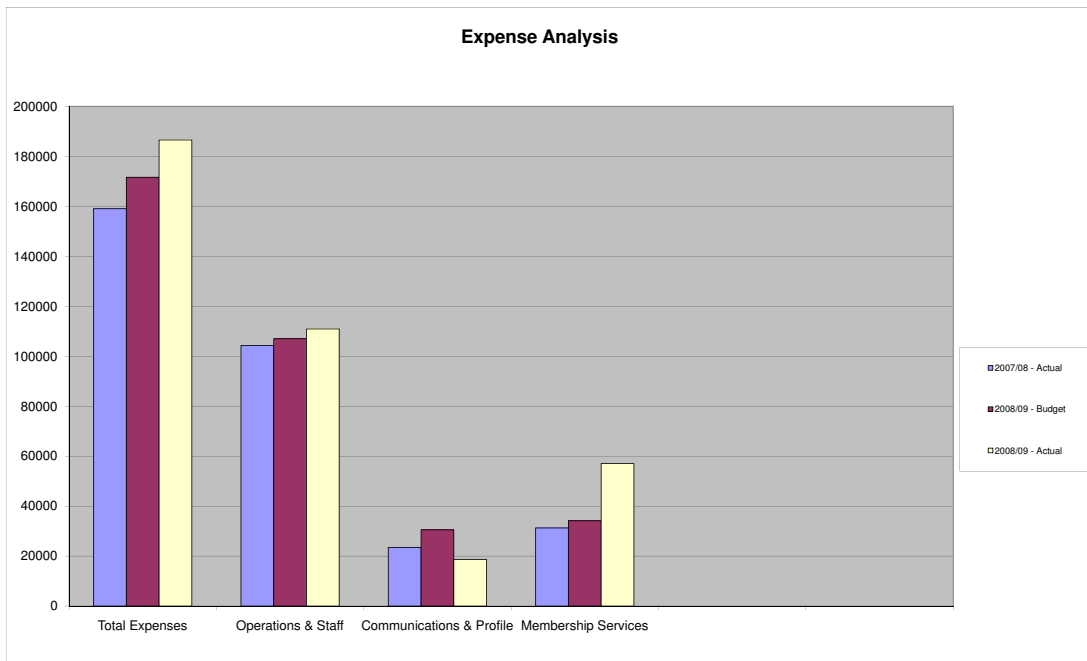


Canadian Dance Assembly  
L'Assemblée canadienne de la danse

## Expense Analysis

Operations & Staffing costs are the largest expense item at 59% of the budget  
Management has done an excellent job controlling expenses and working to the budget

Total expenses were \$14,915 over budget due to expenses directly related to the execution of the 2 project grants received from the Canada Council for the Arts. These projects included a national meeting of the ballet companies and a special meeting of the Performing Arts Alliance



I would like to thank Shannon Litzenberger and Judy Harquail for all their help and hard work. CDA would also like to acknowledge and thank accountant David Mayhew and Francis & McKinney for their services on our audit.

Kathi Sundstrom  
Treasurer

**CANADIAN DANCE ASSEMBLY /**  
**ASSEMBLEE CANADIENNE DE LA DANSE**  
**FINANCIAL STATEMENTS**  
**MARCH 31, 2009**

## **Auditors' Report**

To the Shareholders of:  
Canadian Dance Assembly / Assemblée canadienne de la danse

We have audited the balance sheet of Canadian Dance Assembly / Assemblée canadienne de la danse as at March 31, 2009 and the statements of income and cash flow for the year then ended. These financial statements are the responsibility of the company'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 Canadian 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 Canadian Dance Assembly / Assemblée canadienne danse derives revenue from donations and fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the organization and we are not able to determine whether any adjustments might be necessary to revenue, excess of expense over revenue, assets, liabilities, or net assets.

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 company as at March 31, 2009 and the results of its operations and cash flow for the year then ended in accordance with Canadian generally accepted accounting principles.

July 10, 2009  
Markham, Ontario

Francis & McKinney, LLP  
Chartered Accountants  
Licensed Public Accountants

**CANADIAN DANCE ASSEMBLY /  
ASSEMBLEE CANADIENNE DE LA DANSE**

**Balance Sheet  
As at March 31, 2009**

	<u>2009</u>	<u>2008</u>
<b>Assets</b>		
<b>Current</b>		
Cash	\$ -	\$ 331
Accounts receivable - Grants receivable	7,500	7,790
- Other receivables	2,488	1,345
Prepaid expenses	<u>1,731</u>	<u>1,256</u>
	<u>11,719</u>	<u>10,722</u>
<b>Long Term</b>		
Capital assets	<u>3,183</u>	<u>3,979</u>
	<u>\$ 14,902</u>	<u>\$ 14,701</u>
<b>Liabilities</b>		
<b>Current</b>		
Bank indebtedness	\$ 4,780	\$ -
Accounts payable	1,406	5,441
Unearned revenue	<u>-</u>	<u>2,430</u>
	<u>6,186</u>	<u>7,871</u>
<b>Fund Balances</b>		
<b>Net assets invested in capital assets</b>	3,183	3,979
<b>Unrestricted</b>	<u>5,533</u>	<u>2,851</u>
	<u>8,716</u>	<u>6,830</u>
	<u>\$ 14,902</u>	<u>\$ 14,701</u>

**Approved on Behalf of the Board**

\_\_\_\_\_ Director  
\_\_\_\_\_ Director

See the Accompanying Notes

**CANADIAN DANCE ASSEMBLY /**  
**ASSEMBLEE CANADIENNE DE LA DANSE**

**Statement of Income and Accumulated Surplus**

**For the Year Ended March 31, 2009**

	<u>2009</u>	<u>2008</u>
<b>Revenue</b>		
Membership	\$ 38,845	\$ 32,521
Donations and fundraising	11,183	3,855
Donation-in-Kind	-	1,978
Grants - Canada Council	99,430	88,000
- Department of Canadian Heritage	-	3,870
Ontario Arts Council	29,000	28,500
Other	<u>9,924</u>	<u>6,412</u>
	<u>188,382</u>	<u>165,136</u>
<b>Expenses</b>		
<b>Membership Services</b>		
Community meetings	21,350	3,795
Conferences	15,428	15,024
Advocacy	4,730	3,248
National Council and other meetings	15,502	6,801
Publications	<u>-</u>	<u>2,384</u>
	<u>57,010</u>	<u>31,252</u>
<b>Communications and Profile</b>		
Advertising and promotion	5,561	1,316
Writing and translation fees	5,601	7,802
Internet and web-site	1,944	1,538
Rebranding consultants and design	1,384	8,866
Telephone	3,004	2,752
Printing and postage	<u>1,114</u>	<u>1,188</u>
	<u>18,608</u>	<u>23,462</u>
<b>Operations</b>		
Salaries, fees and benefits	81,436	74,710
Consultant-Mentors	6,334	11,863
Rent, repairs and insurance	13,497	12,004
Administration expenses	6,188	1,566
Accounting and legal	2,099	2,858
Bank and interest charges	528	449
Amortization	<u>796</u>	<u>826</u>
	<u>110,878</u>	<u>104,276</u>
	<u>186,496</u>	<u>158,990</u>
<b>Net Income (loss) for the year</b>	1,886	6,146
<b>Accumulated surplus, beginning of year</b>	<u>6,830</u>	<u>684</u>
<b>Accumulated surplus, end of year</b>	<u>\$ 8,716</u>	<u>\$ 6,830</u>

See the Accompanying Notes

**CANADIAN DANCE ASSEMBLY /  
ASSEMBLEE CANADIENNE DE LA DANSE**

**Statement of Cash Flow**

**March 31, 2009**

	<u><b>2009</b></u>	<u><b>2008</b></u>
<b>Cash Provided by Operating Activities</b>		
Net income (loss) for the year	\$ 1,886	\$ 6,146
Amortization	796	826
<b>Changes in non-cash working capital:</b>		
Accounts receivable - Grant	290	3,080
Prepaid rent	(475)	(603)
Unearned revenue	(2,430)	2,000
Accounts payable	(5,178)	(2,746)
Advances	-	(8,000)
	<u>(5,111)</u>	<u>703</u>
<b>Cash from Investing Activities</b>		
Increase in capital assets	-	(1,352)
<b>Cash Flows used in Investing Activities</b>	<u>-</u>	<u>(1,352)</u>
<b>Net Increase (Decrease) in Cash and Cash Equivalents</b>	(5,111)	(649)
<b>Net Cash and Cash Equivalents, beginning of year</b>	<u>331</u>	<u>980</u>
<b>Net Cash and Cash Equivalents, end of year</b>	<u>\$ (4,780)</u>	<u>\$ 331</u>

See the Accompanying Notes

# CANADIAN DANCE ASSEMBLY / ASSEMBLEE CANADIENNE DE LA DANSE

## Notes to the Financial Statements

March 31, 2009

### 1. Summary of Significant Accounting Policies

(a) Revenue Recognition:

The Canadian Dance Assembly follows the deferral method of accounting for contributions. Restricted contributions, if any, are recognized in revenue in the year in which the related expenditures are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount can be reasonably estimated and collection is reasonably assured. Contributions are allocated to the purpose to which they relate. If the contributor makes no designation they are allocated to general purposes. Grants are recognized in the period to which the related project occurs. Grants are recorded in income when the corresponding conditions of the funds received are met or the period for which the funds are designated. Conference fees, membership fees, sponsorships, and donations are recorded when received.

(b) Use of Estimates:

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amount of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenue and expenses during the reporting period. These estimates are reviewed periodically, and, as adjustments become necessary, they are reported in earnings in the period in which they become known. Actual results could differ from those estimates.

(c) Capital Assets:

Capital assets are recorded at cost. Amortization is provided annually at rates calculated to write-off the assets over their estimated useful lives as follows:

Furniture and fixtures    20% declining balance

(d) Expenditures:

Expenditures related to products and services are expensed to the period and/or program to which they relate.

(e) Accrual Basis of Accounting:

These financial statements have been prepared using the accrual basis of accounting, whereby, revenue and expenditures are reflected in the accounts in the periods to which they pertain, whether or not transactions have been finally settled by the receipt or payment of money. Grants that have been committed to the current period are included in revenue whether they have been received or not. Grants received or receivable, but committed to future periods are included in deferred revenue.

(f) Donated Materials and Services:

The organization records as revenue and expenditures donated materials and services when the fair market value of such materials and services can be reasonably estimated.

# CANADIAN DANCE ASSEMBLY / ASSEMBLEE CANADIENNE DE LA DANSE

## Notes to the Financial Statements

March 31, 2009

(g) Contributed Services:

Volunteers contribute time to assist the organization in carrying out its programs. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements. Corpus Dance Projects appreciates the contributions of volunteers.

### 2. Purpose of the Organization

The Canadian Dance Assembly is a national arts service organization for professional dance in Canada. The Canadian Dance Assembly promotes, in both of the official languages of Canada, dance throughout Canada by public awareness, education, research, communication, information exchanges, and other activities. The Canadian Dance Assembly commenced operations in June of 2002 and was incorporated in December of 2004 as a non-profit member organization. The Canadian Dance Assembly was granted charitable status on May 1, 2006. The organization has no liability protection for its Directors. The organization is exempt from income tax.

### 3. Lease Commitment

Effective March 1, 2003 the organization entered into a five year lease to rent office space. Rent for each year of the lease, will increase by the greater of 3.5%, the percentage increase in CPI for the preceding year or prorata increased operating costs of the building. Hydro is billed by the landlord separately. Since the expiry of this lease, space is being rented on a month to month basis pending a new lease.

### 4. Capital Assets

	<u>Cost</u>	<u>Amortization</u>	<u>Net 2009</u>	<u>Net 2008</u>
Furniture and equipment	\$ <u>6,897</u>	\$ <u>3,714</u>	\$ <u>3,183</u>	\$ <u>3,979</u>

### 5. Financial Instruments

The organizations financial instruments consist of cash, accounts receivable and accounts payable and accrued liabilities. Unless otherwise noted, it is management's opinion that the organization is not exposed to significant interest, currency, or credit risks from these financial instruments. The fair value of these financial instruments approximates their carrying values.

### 6. Donations In-Kind

The organization receives donations of goods from time to time. The fair value of these goods contributed in fiscal 2009 was \$ 0 (2008 - \$ 1,978) These donations have been recorded as both an income and expense in the financial statements.

# CANADIAN DANCE ASSEMBLY / ASSEMBLEE CANADIENNE DE LA DANSE

## Notes to the Financial Statements

March 31, 2009

### 7. Cash Flow Information

(a) Cash and cash equivalents consist of cash on hand and balances with bank. Cash and cash equivalents included in the cash flow statement comprise the following balance sheet amounts:

	2009	2008
Cash on hand and balances with bank	\$(4,780)	\$ 331

(b) Interest and income taxes paid:

	2009	2008
Interest paid	\$ 0	\$ 0
Income taxes paid	\$ 0	\$ 0



Canadian Dance Assembly  
L'Assemblée canadienne de la danse

2009 Annual General Meeting of Members  
September 25, 2009 Toronto Ontario

## ADVOCACY REPORT

The Canadian Dance Assembly (CDA) is the voice of Canadian dance. Together with its growing number of partners in government and in the cultural and social sectors, CDA has advanced the cause of dance by monitoring and responding to public policy, representing its membership around critical issues, funding, taxation, legislation, and trends affecting dance in Canada. CDA applies particular emphasis on advocating for increased funding for arts and culture and, specifically, for dance. The efforts of the organization and its members have had a considerable impact over the last year.

The CDA Advocacy Committee continues to meet regularly and provide consultation on CDA advocacy responses and initiatives. CDA's advocacy work is undertaken in collaboration with a number of partner organizations including the Canadian Conference of the Arts (CCA), Canadian Arts Coalition (CAC), Performing Arts Alliance (PAA), Regional Dance Service Organizations, and other National Dance Service Organizations

### The 2008-09 Advocacy Committee members include:

Jim Smith (Co-Chair)	President, CDA and Producer, Eponymous, Vancouver, BC
Randy Joynt (Co-Chair)	General Manager, TRIP Dance, Winnipeg, MB
Janice Beley	General Manager, Raven Spirit Dance, Vancouver, BC
Paul Caskey	Artistic Director, Live Art, Halifax, NS
Alain Dancyger	Directeur général, Les Grands Ballets Canadiens, Montreal, QC
Andrea Gunnlaghson (to Dec. 2008)	DTRC, BC representative, Vancouver, BC
Judy Harquail	Consultant, CDA, Toronto, ON
Shannon Litzenberger	Executive Director, CDA, Toronto, ON
Jeffery Melanson	Executive Director, National Ballet School, Toronto, ON
Dianne Milligan	Executive Director, Dance Nova Scotia, Halifax, NS
Nicole Mion	Artistic Director, Springboard Dance, Calgary, AB
Lata Pada	Artistic Director, Sampradaya Dance Creations, Mississauga, ON
Bernard Sauvé	General Manager, Eponymous, Vancouver, BC
Gilles Savary	Directeur général, Fortier Danse-Création, Montreal, QC

The following is a synopsis of CDA advocacy activity to March 31<sup>st</sup>, 2009.

**Ongoing advocacy to renew investment in federal funding programs at the Department of Canadian Heritage, due to expire in 2010** – CDA, together with the Performing Arts Alliance initiated a series of meetings with departmental and ministerial staff last year, in order to stress the importance of reinvestment in programs such as Arts Presentation Canada, the National Arts Training Contribution Program, the Canadian Arts and Heritage Sustainability Program, Cultural Spaces and Cultural Capitals Canada. As a result of a meeting with the Minister's senior policy advisor, the PAA was invited to submit recommendations related to the programs. This meeting also led to a second meeting where PAA member President's met directly with the Minister of Heritage. The PAA conducted a survey of our collective membership over the summer of 2008 to ascertain the impact and potential impact of the existing programs. The development of recommendations was sidelined by the election in the fall. However, we quickly returned to this work and met again with the Minister of Heritage on this topic and others in December. In July of this year, a 5-year renewal commitment was made on all programs.

Also in relation to arts and culture programs at the Department of Heritage, CDA intervened when dance presenters and festivals were facing major programming and financial planning challenges due to delays around Arts Presentation Canada application results. CDA instigated national media attention, noting that excessive processing delays were hindering the impact of public investment in arts and culture. A Globe and Mail article quoting the CDA triggered questions on the issue directed at Minister Moore by opposition culture critics during question period.

**Advocacy and representation related to program cuts at DFAIT and PCH** – Following surreptitious cuts to federal cultural programs such as ProMart, Trade Routes and the Capacity Building component of the Canadian Arts and Heritage

Sustainability Program (CAHSP), CDA quickly distributed a press release about the impact of these cuts on the dance sector. CDA staff and members of the National Council participated in media interviews and members of our advocacy committee were quoted in national and regional publications. CDA also issued several advocacy bulletins with updates to our members as well as an Advocacy toolkit that included facts, key messages, letter templates and speaking notes, as a way of equipping them to respond effectively to this issue. CDA also prepared a presentation for the Standing Committee on Canadian Heritage who called a series of public hearings about the cuts. These hearings were cancelled at short notice, though reconvened in March 2009. CDA was invited to appear in front of the committee and garnered national media attention by illustrating that the impact of the cuts would mean cancelled tours, stalled contract negotiations, lost workweeks for artists and the ultimate disappearance of Canadian art from the world stage. This issue remains high on CDA's advocacy agenda.

**Established representation on the Canada Council's Dance Advisory Committee** – At CDA's initiative, the Canada Council brought together past members of the Dance Advisory Committee (DAC) and select dance service organization representatives to discuss the role of the Dance Advisory Committee given the existence and evolving role of the CDA. The outcome of this meeting resulted in an articulated process around the DAC consultations, which will formally include at least one representative of the CDA.

**Submitted pre-budget recommendations to the Federal Standing Committee on Finance** – As a member of the Canadian Arts Coalition Steering Committee, CDA prepared the pre-budget brief to the federal Standing Committee on Finance on behalf of the Coalition and its members. CDA and other NASO's then used the Coalition brief as the basis for individual submissions, ensuring recommendations from the arts sector were consistent and coordinated. Budget recommendations were submitted in August and again in December. In the January 2009 federal 'Economic Action Plan', the arts and culture sector was identified as a 'key sector' along with forestry, agriculture, the auto sector and others. New arts and culture investment measures totaling \$276 million over two years included \$100 million to Arts Presentation Canada for marquee festivals, \$60M to Cultural Spaces, \$14M in new investment to the National Arts Training Contribution Program (NATCP) and a contentious \$25M endowment for a new initiative called the Canada Prizes.

**Federal Election 2008** – In preparation for a federal election, CDA's advocacy committee developed and approved an election strategy in January 2008, which was used to guide the actions of the organization when the election was called this fall. During the campaign, CDA played a leadership role within the dance community and inside the wider arts and culture sector through our work with the Canadian Arts Coalition. As a result of coordinated efforts, the arts and culture received unprecedented profile during the campaign. To assist our members understand and engage in the political process, CDA developed an election toolkit that included key facts, messages, questions and speaking points. This toolkit was also appropriated for the use of the Canadian Arts Coalition and for the members of the Canadian Arts Summit, demonstrating the leadership role CDA has been playing in developing positions and key messages for the wider arts community. During the six weeks of the election campaign, CDA's advocacy committee met weekly to keep the national office apprised of advocacy activities and initiatives underway across the country. Advocacy committee members participated in local initiatives as CDA representatives. CDA also distributed regular election news bulletins and updates. Many members took the time to offer positive feedback about our '10 things you can do...' bulletin that provided access to information and simple direction on how to engage in election advocacy.

**Performing Arts Alliance joint board meeting** – CDA staff and National Council converged in Ottawa with colleagues from Opera.ca, Orchestras Canada and the Professional Association of Canadian Theatres (PACT) on December 8-9, 2008 for the inaugural meeting of the Performing Arts Alliance. The two-day program included an international guest speaker - Robert Lynch of Americans for the Arts - who spoke about collaboration and shared leadership as a key to policy effectiveness. The shared program also included time for the group to learn from each other through discussion and exchange about collaboration, policy, government and public advocacy. Also planned as part of this initiative were meetings with members of Canada's newly elected Parliament. In light of the recent election and the unfolding impact of challenging economic conditions, connecting on the Hill with Parliamentarians about the importance of working together toward sustained federal investment in the arts was seen to be particularly timely. However, the 72 secured meetings were mostly cancelled due to the prorogation of Parliament shortly before our scheduled event. Despite the circumstances, the PAA carried on with planned leadership development activity for board members and met with some MP's including Minister of Heritage James Moore as well as Liberal and NDP culture critics. Developing a positive working relationship with Canada's new government is key to the advancement of our individual and collective advocacy priorities.

**Other consultations and representations** – This year, CDA participated in the advisory committee for the Cultural Human Resource Council compensation survey, joined the Performing Arts working group on the International Trade Action Plan, and provided consultation around the Ontario Arts Council Strategic Plan and the National Arts Centre

Strategic Plan. CDA has also joined the Toronto Arts Council Advocacy Committee (as the National rep) and the Ontario Steering Committee for the National Culture Days project and continues to sit on the Canadian Arts Coalition Steering Committee.

In January 2009, CDA was invited to attend an arts and culture roundtable hosted by Minister James Moore in Toronto. In collaboration with PAA colleagues, CDA also met with Ontario Culture Minister Aileen Carroll in September 2008, and was invited to attend a lunch with her at the Economic Club of Canada in May.

CDA commissioned a national message from Nico Archambault, the first winner of 'So You Think You Can Dance Canada?' in celebration of International dance Day, which was distributed to the community and to our Regional Service Organization partners for use and re-distribution. CDA also generated a press release, which included both this message and the official international message along with a sampling of activity taking place on the day across the country.

**Looking Ahead – a commitment to action**

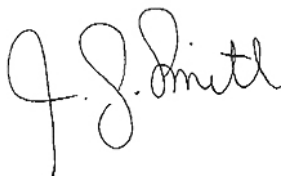
In anticipation of yet another election, the CDA has developed key messages, in concert with the Performing Arts Alliance and the Arts Summit. These include:

- 1) a renewed ask of \$120M over three years to the Canada Council for the Arts, increasing its budget to \$300M by 2013;
- 2) the creation of a new \$25M Market Access and Development Fund, designed to recoup critical investments lost from the PromArt and Trade Routes programs that were eliminated last August; and
- 3) an increased tax credit to 39% on gifts between \$200 and \$10,000 to stimulate the flow of charitable gifts from middle-income Canadians.

As always, the participation of our members in delivering these key messages to MP's is critical.

CDA staff and National Council wish to thank all those members who have actively engaged in the advocacy efforts of the organization over the last year. Together with our colleagues across the cultural sector and beyond, the collective voice of the dance community MUST continue to inform critical policy discussion, in order to protect our artistic legacy and build a positive future.

Respectfully Submitted,



Jim Smith  
Co-Chair of the Advocacy Committee



Randy Joynt  
Co-Chair of the Advocacy Committee



Canadian Dance Assembly  
L'Assemblée canadienne de la danse

2009 Annual General Meeting of Members  
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## REPORT OF THE NOMINATING COMMITTEE

The National Council of the Canadian Dance Assembly is composed of the Chairs of the Standing Councils, who are elected by their Council memberships, and additional Members at Large (up to seven) who are appointed by the National Council to ensure broad geographic representation and a good mix of disciplines and skills.

The terms for the Chairs of Standing Councils are three years, unless a Council has to fill a position that has been vacated during that term's cycle. The appointed members serve for terms of one year, which may be renewed, to ensure flexibility in representation. The maximum term of service for a National Council member is six consecutive years.

The Nominating Committee announces the following slate for 2009-2010:

### **Standing Council Positions (these are elected positions with three year terms)**

Dianne Milligan (NS)	Chair of the Service and Support Standing Council (2010)
Jim Smith (BC)	Chair of the Dance Companies Standing Council (2010)
Barbara Clausen (BC)	Chair of the Dance Presenters Standing Council (2011)
Chrystine Chambers (NS)	Chair of the Freelancers and Consultants Standing Council (2012)
Sasha Ivanochko (ON)	Chair of the Independent Artists Standing Council (2012)
Alain Dancyger (QC)	Chair of the Ballet Companies Standing Council (2012)
Mary Jane Warner (ON)	Chair of the Writers, Researchers and Educators Standing Council (2011)

### **Members At Large – (these are appointed positions with one year terms)**

Michael Greyeyes (ON)  
Randy Joynt (MB)  
Harry Paterson (AB)  
Gilles Savary (QC)  
Lys Stevens (QC)  
Kathi Sundstrom (AB)  
Michael Trent (ON)

### **Ex-Officio Positions:**

Richard Stoker (NF) - Past President

### **Officers of the National Council**

The officers of the National Council are appointed by the National Council immediately following the Annual General Meeting.

The National Council would like to thank outgoing member Barbara Richman who has completed the maximum six years of service. Barbara has been instrumental in guiding the organization and its development, serving as Vice President, and Chairing the Human Resources, Governance and Nominating committees. We would also like to thank Laurence Lemieux, who served as an Appointed Member of the National Council, bringing a much welcomed voice from Quebec to our deliberations. She has had to step down in order to fulfill professional commitments, and we are grateful for the time she was able to give to CDA.

The members of the Nominating Committee for this year were: Barbara Richman, Chair; Jim Smith; Michael Trent; Shannon Litzenberger; and Judy Harquail. We are delighted that we are able to present such a varied and skilled slate to the membership at this Annual General Meeting; we believe this is a testament to growing strength of the organization and its clarity of direction. Sincere thanks to all the members of the committee, for their creative, insightful and committed efforts.

Respectfully Submitted,

Barbara Richman  
Chair of the Nominating Committee