

AUSTRALIAN DANCE SUMMITS

2001

Report by Vasiliki Nihas and Julie Dyson

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FOREWORD

This document has been produced by the Ausdance National Secretariat, and demonstrates the wonderful diversity and commitment of the dance community in Australia. More than 220 people attended nine meetings across Australia during February and March 2001, and all sectors were represented (see Attachment 2).

I wish to thank the Australia Council and State and Territory funding bodies which contributed to the project. Without their financial assistance, these meetings would not have been possible – their generosity, goodwill and support for dance is very much appreciated. State and Territory branches of Ausdance also contributed enormous energy and time in co-ordinating their meetings, and I thank all Presidents and Executive Officers for ensuring the best possible outcomes for their dance communities. Funding bodies and Ausdance branches have contributed comments for this publication.

The discussion and strategies for action contained in this report are only a beginning. We have not set out to make recommendations, but rather to encourage debate and dialogue across all dance sectors. As noted in the report, one of the most important outcomes was an acknowledgment by the dance community that all sectors are interrelated and equally important. Together they create a dynamic dance culture, but one that needs constant vigilance – even one severely under-resourced sector can upset the balance. These were the concerns on which these lively and exciting meetings were focused.

While a wide range of issues was identified as priorities in each State and Territory, there was consensus at the final national meeting about where attention should be focused. The discussion in this report highlights these issues, and also sets out strategies for action. As the national service organisation, Ausdance across the country will take responsibility for ensuring that these issues remain on the agenda. Each branch will facilitate a continuation of the dialogue and, in consultation with the funding bodies and the dance community, strategies will be allocated timelines and action plans.

I want to take this opportunity to thank Vasiliki Nihlas who facilitated these meetings at short notice and within a very tight timeframe. Without her skill and expertise we would not have been able to arrive at such positive and impressive outcomes. I would also like to thank Julie Dyson for her outstanding work in co-ordinating the meetings and compiling the final report, and Rosalind Richards, Manager of the Dance Board of the Australia Council, who attended, and contributed to, every meeting.

The Ausdance National Council looks forward to participating in this ongoing dialogue, and continuing to contribute to the health and wellbeing of Australian dance.

Shane Colquhoun
National President
Australian Dance Council – Ausdance Inc.
May 2001

EXECUTIVE SUMMARY

Julie Dyson

This report presents some of the debate from a series of Dance Summits held in each State and Territory during February/March 2001. It was launched during Australian Dance Week (12-20 May 2001).

In 1991, under the auspices of the Australia Council, 148 members of the Australian dance community gathered in Canberra to debate the future of dance for the following decade. Much was achieved from those recommendations, but with a new decade about to begin, Ausdance assumed the role of facilitator and organised a series of State and Territory meetings, culminating in a national summit in Canberra on 26 March 2001. More than 220 members of the Australian dance community debated a wide range of issues during these consultations, and agreed on six priorities for action.

Participants included:

- Artistic directors and administrators
- Independent artists
- Choreographers
- Indigenous artists
- Ethnic community artists
- Community dance artists
- Presenters and directors of dance centres
- Tertiary dance heads, academics and writers
- Representatives of service organisations – board members and staff
- Representatives of funding bodies – dance panel members and staff

At the National Summit on March 26 2001, participants identified the following priorities. Strategies are presented in the report under individual States and Territories:

1. **Cross-sectoral infrastructure building and development:** growth and viability based on inclusive ongoing dialogue and commitment, meeting infrastructure needs and the development of new models and partnerships.
2. **Valuing diversity in dance practice within Australian cultural diversity,** including positioning the art form centrally at the local, State/Territory, regional and national levels.
3. **Career pathways and opportunities:** identifying entry and exit points and any obstacles, and addressing the gaps through policy, funding and professional development.
4. **Advocacy:** a series of interventions, including input into policy development, judicious lobbying with all three levels of government, and more strategic partnership building.
5. **Audience and sector development:** recognition that long term growth of audience numbers would only be attainable on the basis of a better understanding, through research, of both current and potential audiences and an investment in a range of strategies for diverse audience sectors.
6. **Education:** recognition of all sectors of education in the professional dance continuum, i.e. schools, studios, tertiary training, professional development, research and analysis.

The meetings were funded or assisted by Ausdance, the Australia Council and all State/Territory funding bodies (except Queensland).

INTRODUCTION

Vasiliki Nihas

It was abundantly clear that dance and culture are intertwined and fuelled by passion for many of those who participated recently in the summit meetings held across Australia, auspiced by Ausdance. This intense abiding love and loyalty was clear across diverse dance forms, offerings and practices whether Indigenous, community, classical, traditional or contemporary. Dance, at its best, inspires dance makers and dancers because it has the awesome and therefore challenging potential to both transform and transcend the minutiae as well as the greatness of life.

Dance is in our language and therefore in our psyche, no matter what language we speak. We talk about *the dance of life*, *the dance of love* and *the dance of death*. If we're lucky, on rare occasions, we even *dance on air*. Some dances are danced alone, some intertwined with another and still others are danced in ensemble or in concert as one body. It is not surprising that dance is derived from the Greek '*horo*' which also gives birth to the words *chord* and *chorus* and conjures notions of the body making music or of fine tuning the body. Dance has its birth in the sacred gifts. This is because dance compels one to feel totally stretched and sensately alive in every fibre of being; engaged across the gamut of emotions, whether in sadness, contemplation, grief or joy. In dance, body, mind, spirit and feeling become one.

When audience members choose to go to a dance performance, it is because they want to observe the skill and the mastery of body and spirit working together. They want to connect with or be moved by the experience, in the same way that the striving for excellence so often seen in Olympic sport can bring tears to the eyes and an unspeakable joy to the heart.

Paradoxically, it is the reverse side of the gifts of dance which place it in a precarious and vulnerable position within the Australian arts landscape. In the absence of a supportive (political) infrastructure which acknowledges the worth and validity of all dance forms, barriers have been erected and fragmentation has occurred, particularly in the career paths available to dance artists, contributing to a diminution of the form and its development over the last decade.

Over this time, attention to *major* players has led to less attention to those perceived as *minor* players. This shows a lack of long term political vision detrimental to the health of the profession and indeed the dance industry as a whole. A lack of nurturing and of developing the so-called *minor* players means that ultimately there will be no *major* players of note and distinction. Dance is a costly art form which has been funded poorly, despite the strong efforts of those charged with distributing those funds. Because of people's individual and collective dance passions, they continue to work and to build dance despite this paucity. However, that very paucity leads to a part-time dance community, a part-time dance profession and a body of dance derived from part-time work rather than dedicated time. Although this situation can come about by choice, difficulties arise when there is no choice.

The national overview contained in this report, and the process from which it arose, tells us that the dance industry, incorporating the profession and all of its partners, has a strong vision of itself within a uniquely Australian arts scene, and a compelling set of priorities to go with it. There is a recognition that the fabric of dance is fragile and that dance itself is at a precipitous and vulnerable point in its development and growth. This then is timely in the context of the Australia Council's *Planning for the Future* processes as well as Ausdance's own imperative for review, planning and future advocacy.

THE DANCE SUMMIT – a nation wide dialogue

‘Dance is my passion. I can’t separate it from the rest of my life.
Dance is eating, drinking, breathing. It’s my culture.’ – *Julia Gray*

How and why this consultation process came about.

After discussion with State/Territory funding bodies and the Australia Council – as well as with companies and independent artists – Ausdance identified a need to revisit the 1991 Dance Summit. At that time the dance community had set an agenda for the decade to 2001, but it was felt that there was an increasing need to revisit its vision and consider the appropriateness of developing new models more suitable to the challenges of the coming decade.

Ausdance’s major concern was the need to identify and document current issues of concern and to establish clear directions for dance across Ausdance branches and State/Territory and Federal funding bodies to enable more consistent delivery of funding, support and development for the art form. It has been said that *dance in Australia is in crisis*, and there is evidence to support this claim in the diminution of small (full time) companies, fewer opportunities for the development of independent artists, lack of touring opportunities, inadequate targeted audience development strategies, lack of work longevity and less engagement with technology than might have been predicted. *Was it that dance was in crisis or that dance funding was in crisis?* It was important for the process to reveal whether it was reality or perception speaking.

Ausdance National, in partnership with the Australia Council and State/Territory funding bodies, consequently took the lead in opening these issues up for debate, with the aim of exploring options for managing what appeared to be entrenched problems. The corollary was to create a picture of what was working well and to document achievements.

As a result, each branch of Ausdance assisted with the organisation of a series of summit meetings in all States and Territories to enable as full participation as possible from their dance communities. A final national summit was held in Canberra to conclude the process. The National President of Ausdance, Shane Colquhoun, travelled to a number of the summits. Rosalind Richards, Manager of the Dance Fund of the Australia Council and Julie Dyson (manager of the project) were in attendance at all meetings. Vasiliki Nihlas, a Canberra-based facilitator who has worked extensively in the arts industry, facilitated the summits in every State and Territory except for Hobart, in order to ensure continuity of approach and outcomes.

This process was complementary to the series of *Vision Days* already held by the Australia Council as part of its preparation for developing its *Planning for the Future* document, which was released for public comment in February and was the reason for expediting the consultation process. The Council and Ausdance both have the need to inform their planning processes in order to develop new strategies and responsibilities for achieving the long-term goals of the dance sector.

A positive outcome of the Dance Summits was the acknowledgment by professional practitioners of the importance of the interrelated nature of the various dance forms. These include education in studios, schools and tertiary institutions, dancers participating at community levels, employed company dancers and choreographers, independent artists and senior artists. There appeared to be less discussion about ‘sectors’ and more debate about how these sectors could work together for the mutual benefit of dance.

It is important to note that all of these discussions were underpinned by a recurring set of values, often expressed through heated debate but universally agreed to. These core values have taken on different shapes and colours in the various States and Territories, but undeniably are the values that people in the dance sector of the arts are inspired by, ascribe to and are prepared to defend vigorously.

VISION AND CORE VALUES UNDERPINNING PRIORITIES

A dance ecosystem

The values articulated by summit participants are based on the vision of dance as an integrated ecosystem which grows, evolves and flourishes, its health determined by the health of each of its constituent parts. Each part of the ecosystem comes together to create a garden of dance which has own unique plantings and cycles. Each dance plant needs water and sun, not just to coax its first sprouting but on an ongoing basis. The amount will determine how well it grows. Dance plants which receive only seed or project funding, may flourish for a while, but have no reserves left to invest in further growth and development.

Dance is already making a contribution to promoting the value of the greater arts ecosystem for all Australians, but has much greater potential to contribute if it is thriving rather than struggling. Each of the values articulated below is essential to keeping the ecosystem operating at an optimum level. Not all of the them require an injection of funding; most of the values are driven by commitment, positive intent and high motivation. However, they do all require the right mix of ingredients to build up the soil base in which they are nourished. Understandably then, the values below were seen as integral to the stated priorities and often appear in their own right as State and Territory priorities as well as underlying values.

- ***Diversity of practice***

It was clearly stated: 'no diversity, no dance'. Innovative dance practice and the development of new dance languages have the capacity to draw on the richness of cultural diversity existing in the Australian community. As Australians we share a unique geography, the oldest living extant population on the planet, i.e. Indigenous Australians, and a unique history of settlement and immigration. It is timely that these elements are valued and respected as integral to the development of Australian identity and its expression through dance. As was said at the national summit meeting, 'No biodiversity, no life: no dance diversity, no dance.'

- ***Inclusivity and interdependence***

This is about placing a positive value on each interconnected element of the dance ecosystem. Participants aspired to a dance ecosystem which recognises the value of each of its contributors and does not ascribe to the superiority of one dance form or practice over another. Each plant has its place, and the beauty of the garden is derived from the mix of the *flamenco* blooms next to the *Giselle* flower, which in turn nods good morning to the *line dancing* flowers opposite. This is the same as *companion planting* of roses and garlic; perennials and annuals, and new beds thriving next to established trees. When the health of one thrives, the health of the others thrive. All genres, all ages, all abilities, all locations for dance are required to create an inclusive and interconnected dance environment.

- ***Dynamic evolution***

There was not only a recognition that both change and tension are healthy prerequisites to creativity but that they are essential components of it. This value was about the significance of developing a dance ecosystem which supports the promotion of an enabling environment, one where risks can be taken and challenges can be met. It is to do with the notion that a confident, empowered dance sector relishes the inescapable dynamic of change: it is not just responsive to it, but is actively stimulated by it.

- ***Dance as a whole of life pursuit***

This value was about turning notions of *emerging* and *mid-career artists* or *artists in transition* on their respective heads. There was a considerable strength of feeling that there is a dance continuum; the term 'evolving artist' was a preferred description. Dance artists should have the opportunity to continue to evolve and mature as dancers in the same way that their art practice evolves, throughout their lives. Their roles may change and be supplemented by all manner of dance related or unrelated ventures but their choice to dance should not be automatically cut off because of attaining some randomly assigned *use-by* date. Participants at the dance summit were committed to developing a dance ecosystem where the wisdom and experience and learning of the oak tree, which had never stopped being and growing as anything but an oak tree, were not only valued but highly sought after.

DISCUSSION OF SUMMIT MEETING OUTCOMES

NATIONAL PRIORITIES

At every phase of the dance summits, participants were required to engage in a prioritising and refining exercise. While they began with a much longer list of possible priorities, for the purposes of strategic targeting they were required to nominate up to five priorities for Ausdance and funding bodies' attention. At the national summit it was found that there was considerable commonality across the States and Territories as to what areas of the dance ecosystem needed nurturing and attention in the first instance. After extensive debate, the following were agreed on as the areas most urgently in need of national attention in order to ensure a viable, healthy Australian dance sector.

1. *Cross-sectoral infrastructure building and development.*

Economic factors play a major role in the dance sector, which is identified as being a 'hot spot' in the Australia Council's *Planning for the Future* document. Funds allocated to dance by Federal and State/Territory funding bodies are simply inadequate to maintain the sector, let alone make it viable. For instance, there are few affordable spaces available for ongoing practice (a matter partly being addressed by the Dance Board), there are soaring costs for projects (including the cost of accounting with the GST), few professional classes available outside major capital cities, a general lack of marketing expertise, plus the need to pay adequate wages and provide suitable working conditions for dancers. These are costs which can only be met project by project through the limited funds available to Dance panels in the various Federal and State/Territory funding bodies, leaving the vast majority of dance practitioners without a dance making career structure.

Professional dance at all levels is an expensive art form which urgently needs to be economically redefined and appropriately resourced if it is to survive as part of the cultural sector. What is being achieved on incredibly small project funds is remarkable, but the industry is facing burnout and disillusionment on a large scale.

Summit consensus made it very clear that the diminution of the full-time small to medium company structure has had serious implications for the development of a new generation of practitioners. Many of the companies remaining in this sector are financially troubled, and do not see themselves as sustainable, let alone viable. It therefore follows that career path opportunities for graduates, including performing experience with professional production values, further training, mentoring, touring and choreographing, are equally diminished. While there are new companies to replace those which no longer exist, they are mostly part time or project companies which are unable to provide the longer term employment (and therefore experience) needed to maintain and develop a healthy and diverse dance culture.

What is therefore required is the development of flexible new models, tailored to specific needs and circumstances, and based on the identification of infrastructure gaps on an ongoing basis. Without this there is no dance viability and no dance growth. It was suggested that funding needs to be more strategically placed, that funding is sometimes spread too thinly and over too short a time frame. Conversely, people may not be willing to see even fewer grants made to an already under-funded sector. It should be emphasised that this issue needs far more debate than was possible during these brief consultations, but it is clear that the dance profession wants to see *growth and viability*, rather than merely *sustaining* what presently exists.

The investment in building new models requires imagination and adequate funding and is predicated on commitment to inclusive dialogue and review with dance funding partners. This may well mean a move to changed timing of funding cycles and funding practices and the number of funding applications which could be put forward in any particular year to allow for partnerships which operate on staged funding. In this way dance projects could be funded through a succession of phases approved by funding partners. It is acknowledged that moves have already been made in this direction, particularly in the latest Australia Council *Support for the Arts Handbook 2001*, but this should not preclude further development of these ideas.

2. Valuing diversity of dance practice within Australian cultural life.

This is both a value and a priority. It aims for recognition and value being ascribed to dance in all of its diverse forms and practices. It recognises Australia's advantageous position as a multicultural society with a unique Indigenous population and arts heritage. It entails positioning dance centrally in people's lives or recognising and building on the centrality it already has in people's lives across many communities. Positioning dance locally, in the respective State or Territory, regionally and nationally, allows it to draw on the advantage of its shared heritage in ways which are respectful and honest. This core value needs to be reflected in equitable funding decisions.

The issue of what makes dance uniquely '*Australian*' was raised many times during the Dance Summits, and there was general agreement that it was usually Indigenous forms which were both recognisable and in demand internationally. However, Indigenous dance is seriously under-resourced, with only one major company receiving ongoing funding, and little development outside the Sydney-based organisations NAISDA and Bangarra. It was noted in several centres (especially in Darwin) that international touring was a real possibility for Indigenous dance if demand could be met, and there were several calls for training centres and small companies to be set up in Northern Australia where many Indigenous communities reside.

3. Career pathways and opportunities for addressing the gaps.

Although '*diversity of practice*' was a consistent theme identified, the diversity now evident in the range of newer structures being funded did not appear to compensate for the diminution of full-time small company structures. Career path options and the further development of the form were seen to have suffered.

This was encapsulated in a debate about the use of the term '*independent artist*', and its application to a large group of dance practitioners who may or may not have chosen to work independently. Those who choose to work independently appear to set out with a long term vision about their practice. For those who are unable to find employment as dancers, and therefore need to create independent employment for themselves in order to remain in the profession, there can be a sense of frustration – they feel they do not have the training to work as choreographers or in communities as professional practitioners. Structures such as the Choreographic Centre in Canberra can provide support and work opportunities, and similar models could well be established in all States and Territories to facilitate career path opportunities for these artists. Whatever their status within the independent sector however, the issue of **isolation** as dance practitioners was seen as a barrier to the growth of a vibrant and diverse art form.

Career pathways in dance are now often more meandering than linear. This does not make dance unique. In the current social context careers have become consultancies and projects. They are characterised by change, by the need for multiskilling and the capacity to undertake several jobs or projects simultaneously as well as by the necessity to understand the practitioner's client base.

Despite the circular rather than linear nature of career stimulus and growth, there are undoubtedly holes in the dance ecosystem's ozone layer. There is a need to be creative about the provision of professional development opportunities. It is not just the need to develop traineeships and mentoring through apprenticeships, but also the need to support dance learning long after the initial formal training has been completed.

Some dancers and choreographers train, leave the country and all too often don't return. Interstate and overseas placements and fellowships in dance need to be fostered. However, these also need to return benefit to the local or initiating community, fostering learning in others in exchange. Funding mechanisms can initiate such value adding by ensuring a return e.g. through implementing an *on-training* clause as a condition of funding.

4. Audience/Sector Development

There was a strong feeling expressed that terminology such as *audience development* could be seen as patronising and that audiences didn't always need to be developed – sometimes they simply wanted to observe or participate or be entertained. It was acknowledged however, that contemporary dance audiences were relatively small and often specialised. This was not the case with Indigenous dance and other forms of community based dance where dance was already perceived as integral to the health and well-being of its community and where there was often the opportunity to participate in the event, although not necessarily the performance.

It was recognised that long term growth of audience numbers would only be attainable on the basis of a better understanding, through research, of both current and potential audience patterns and an investment in a range of strategies for diverse audience sectors. Audience development is the focus of most funding bodies' priorities, and the dance profession needs to continue to work closely with them in implementing strategies and finding more creative ways of attracting new audiences.

5. Advocacy

Advocacy was seen to happen through a series of interventions. These included input into policy development, judicious lobbying with all three levels of government, and through more strategic partnership building. This latter in turn had a number of facets. It entailed both community and corporate collaboration and engaging partners as advocates. It was noted that not every project or venture requires government funding and mention was made of the corporate sector employing artists to show them how to grow their business and develop their creativity. This offered opportunities for dance to develop industry linkages across other professions.

The notion of advocacy was based on the parallel development of established collaboration across government sectors, ie local, State, Territory and Commonwealth and a smoother meshing of their respective roles so as to increase opportunities for '*whole of government*' dance approaches. As an example, one strategy submitted for consideration was to place dance practitioners into local government sectors and document the results in relation to community health and well-being. This would require a mixed partnership based on collaborative funding through non-traditional government funding sources, but may need to be brokered by funding bodies.

Another area of advocacy is in relation to the right to a *living wage*. Currently, working in dance ensures no sense of security in regard to growing older and having basic needs met. It is part of a broader issue whereby employment in the arts more generally does not appear to carry either status or rewarding remuneration unless there is extraordinary personal recognition.

Dancers and their audiences need to be dance advocates. The participation of the artist in promoting the value of the art form is significant, and is highlighted in the Australia Council's *Promoting the Value of the Arts*. Opportunities exist for artists-in-residence projects whereby dancers work directly with their future audiences.

Finally, it was acknowledged that the dance community must become more politically active, and that it needs to take its agenda to the very top of government and bureaucratic hierarchies. While Ausdance maintains a strong advocacy role at national level, there is a need for more local development of political advocacy strategies.

6. Education

This particular priority covers a very broad range of activities and potential linkages across various education sectors, and includes the schools sector as a very significant partner in dance. Linkages with education have always been part of the dance agenda, but the current

climate lends itself to more structured, long-term opportunities for artists working in education than have been available previously.

Increased brokerage is required between Departments of Education and Ministries of the Arts to recruit and employ dance education officers or establish working partnerships between schools and dance companies and artists.

Education based strategies, however, need to address not only schools but the entire education sector in a targeted way. This would create a seamless transition between studios, schools, tertiary education, industry placements, ongoing vocational and professional development, postgraduate study and the research, analysis and critiquing necessary to complement and evaluate praxis.

There is a role and a responsibility through education to ensure that Australian dance is documented and available for further study. While the *Keep Dancing!* project has established and documented an Australian Dance Collection, there may also be a need to redefine traditional research and development approaches.

AUSTRALIA COUNCIL SUMMIT RESPONSE

Rosalind Richards, Manager, Dance

The outcomes of these Ausdance meetings around the country will feed into the Australia Council's *Planning for the Future* process, which has a deadline of 11 April for responses to the just-released Discussion Paper. Ausdance flagged it would revisit the 1991 Dance Summit as part its triennial grant program and the Dance Fund is grateful for this fast-tracking of that process in order to be able to provide the Australia Council with such a comprehensive overview of dance in this country. Dance is the only Fund which will benefit from this level of consultation.

One of Council's four key directions for 1999-2001 is 'ensuring the sustainability of the arts'. Compared with 'promoting the value of the arts', 'building a greater international focus' and 'youth and the arts', sustainability of the arts sector has proved the most elusive. Council's work towards 'sustainability' included a considerable contribution to the government's consideration of the Major Performing Arts Inquiry (MPAS) and the *Securing the Future Report* and advice on the draft bill of Commonwealth Moral Rights Legislation. Then in the lead-up to the July 2000 introduction of the Federal government's tax package, it involved intensive work on the new tax system and the GST Arts Start Up Education Program, implementing the Books Industry Assistance plan and advice and advocacy on the implications of the Ralph Business Review.

Late in 1999 a broad strategy was developed by the Australia Council, called '*Planning for the Future*' turning our focus on ways in which sustainability can be defined and pursued. Each of Council's Funds **and** the Aboriginal and Torres Strait Islander Arts Board (ATSIB) held vision days to discuss critical issues and to **plan a preferred** future for the arts. '*Planning for the Future*' is directly influencing Council's next corporate plan and the development of key directions for 2001-2004.

'*Planning for the Future*' exists at all because the world has changed from 30 years ago when the Australia Council was the only significant funding body for the arts. **Now**, Council's annual budget is only 22% of the Commonwealth's direct support for the arts, and less than 2% of total government funding for culture (which includes film and broadcasting). Some city councils have a larger budget than the Australia Council's artform Funds - certainly more than the Dance Fund. Yet Council conducts its business in largely the same way as it did in 1975. In the broader landscape, local issues are now often global, and through '*Planning for the Future*' Council is looking at the implications of **these** changes for the arts and examining how we facilitate and support **the** arts into the future.

Even before we complete the '*Planning for the Future*' discussions it is clear that we need to take a hard look at what we are calling 'strategic infrastructure', for the arts in Australia. Any intervention with funding has to be done in the most intelligent way and we need to ensure that we provide the best possible support for activities that are essential for ongoing artform development. There may need to be some changes in how we regard infrastructure and the Fund will need to articulate clear priorities in order to nurture such development – to devise strategies to meet identified need, rather than being reactive. What sort of priorities can the Dance Fund set for itself for the next three years?. Change is always difficult in a fragile environment.

Through the grants process the Dance Fund works hard to achieve its aims of fostering diversity of dance practice, cultural diversity and a widespread interest in dance. We share your frustration that as the demand on our resources has increased our budget does not allow us to make as big an imprint as we'd like.

There are too many critical issues to mention in this introduction to the day's discussion but maybe they can be summed up in that the Fund's greatest challenge is how to maximise the capacity of what we have. How to maximise the impact of our current resources and opportunities and how to increase the resources available to dance artists?

This includes: identifying and supporting a strategic infrastructure for dance; ensuring that the money is not spread too thinly to be effective; using the Fund's allocation for strategic partnerships (\$200,000 in 2000/01) to lever support from other sources; finding new models and

structures and ways of working. The Fund is looking at the role of curators and producers, and solutions that allow artists to retain independence whilst sharing resources such as dance centres or creative services. In saying all this we are very aware of the tension between support for individual artists and for organisations and between current structures and potential ones.

How to fulfil the lifecycle of good work? The framing of the New Work grants category has helped, but the Fund is also looking at the role of venues and presenters, at touring circuits and new technologies for distribution as opposed to live performance.

Other issues orbit around building relationships – dance and the media, dance and business, dance and the tertiary sector and most importantly with audiences. There is such a lot to do! - fortunately, the dance community is up to it.

– Vasiliki Nihlas

ACT SUMMARY

The ACT has a small professional dance community served well with infrastructure support – Ausdance ACT, the Choreographic Centre and Mirramu Creative Arts Centre. A number of young professional artists work within the Choreographic Centre structures (e.g. through Quantum Leap Youth Choreographic Ensemble or as part of the Hatchery space), while others work alongside these structures, seeking support as needed. On rare occasions a Choreographic Centre Fellow elects to stay in the ACT at the end of the process.

Two speakers outlined their visions for dance in the ACT, Mark Gordon, Director of the Choreographic Centre, and Wendy Morrow, independent artist. There was debate about how best to support practising artists, and 'access' seemed to be a key word: to stimulating environments; to a variety of venues/sites; to resources; and to diverse 'knowledges'. 'Making dance more visible and facilitating places to discuss practices' were seen as key strategies, as was 'recognition of performance makers and their contribution to the ACT environment'. Funding for dance through artsACT was seen to be relatively generous (see Appendix A).

Without a tertiary dance course, the ACT dance community sees the lack of formal training in Canberra as a major critical issue. This is not so much because ACT students have to leave the Territory to study dance but because the presence of such a course would stimulate more critical debate, work opportunities and diversity of practice.

Dance education in ACT schools was also seen to be a major weakness, with the loss of arts consultants' positions in the Education Department, leaving professional development almost entirely to Ausdance. There was also little contact between arts funding bodies and the Department to help stimulate an improved teaching and learning environment.

Youth dance policy was seen as a critical issue, and there was discussion about the need for the profession to 'understand the value of, and potential for, the youth dance company structure', particularly its choreographic processes, potential for young dancers and its value in audience development strategies. Government policy needed to 'support youth dance projects so that there is access for all – including boys, youth at risk, disadvantaged youth and regional youth'.

The following were identified as core values underlying ACT priorities:

- Cultural diversity
- Diversity of practice
- Dance as 'whole of life'
- Education – all forms including in school system and audience development
- Training – vocational training including tertiary training and professional development opportunities throughout career.
- Interactivity
- Inclusivity
- 'Practice' - the ongoing development and evolution of work through practising.
- Independent - independent from a structure and an aesthetic, to have artistic control (does not mean working on own)

PRIORITIES FOR THE ACT:

1. DIVERSITY OF PRACTICE AND NEW AESTHETIC IN PERFORMANCE, INCLUDING CULTURAL UNDERSTANDING.

Strategies:

- Allow the development of a diverse dance aesthetic, e.g. residencies with diverse cultural focus, breaking down of cultural barriers, diversity of venues and sites for performers; increased visibility.
- Encourage recognition and identification of diverse training or cultural tradition as legitimate foundation.
- Recognise diversity in the range of dance practices and dance expression in the Australian dance landscape, e.g. Kai Tai Chan, David McAllister, Lloyd Newson; Angelo Tsakalos, Keith Bain, Chi Long – career paths established despite diversity of practice.
- Provide alternatives to ballet as audition criteria.

2. SUSTAINABILITY AND VIABILITY

Issues:

- **Career path options**
- **Support for practising artists**
- **Overcoming isolation**

Strategies:

Facilitate dialogue to overcome isolation and address access issues:

- Provide opportunities for discussion, the sharing of resources, increased cultural understanding, increased visibility through workshops, festivals, residencies.
- Provide access to stimulating environments; a variety of venues/sites; resources; diverse 'knowledges'.
- Make dance more visible; recognise performance makers and their contribution to the environment.
 - *Establish producer/promoter position for performance artists*
 - *Establish an artist in residence program through major institutions, community dance centres, e.g.: NGA, ANU, CMAG, Museum, ANU Institute of the Arts, Bundanoon, dance schools.*

Develop youth dance policy through:

- Working with the profession to understand the value of, and potential for, the youth dance company structure, particularly its choreographic processes, potential for young dancers and its value in audience development strategies.
- Government policy to support youth dance projects so that there is access for all – including boys, youth at risk, disadvantaged youth and regional youth.

Provide audition opportunities and new ports of entry (career paths) through:

- Developing map for ACT with assistance of key partners, e.g. 'clients' identify who they are, what their needs are, identify opportunities / employment alternatives; identify range of career paths and educate early.
- Providing access to development opportunities, e.g. target regional funding; develop networks between artists; create partnerships with organisations/infrastructure; provide IT solutions; offer touring support; access regional arts officers; utilise public transport.

- Developing links with tertiary institutions and other key organisations, e.g. corporate, tourism, festivals and events. Develop structure for this and encourage business acumen for dancers.

Devise audience development strategies through:

- effective documentation of Australian dance heritage;
- regional touring opportunities for mid-tier companies and independent artists;
- engaging major companies in audience development activities;
- forums and symposia
- preview articles in newspapers featuring dance personalities, e.g. Ian Thorpe in sport!
- IT – web sites, CD ROM, Web casting.

Assist social marketing

- Prepare and implement national 'generic' dance marketing/media campaign e.g. TV commercial which promotes all aspects of dance including professional productions, social/ recreational, Indigenous, multicultural. Work towards obtaining major media sponsorship (national).
- Promote dance for health, self-esteem, confidence (dance as sport) for fitness etc. Link with health industry to support / finance / promote this.
- Campaign for business and corporate support – sponsorship, employment (trade promotions etc)

Debate and define role of dance critics.

3. EDUCATION

Issues:

- **Development and implementation of professional codes of practice**

Strategies:

Dance studio sector to:

- Implement professional code(s) of practice.
- Lobby Australian National Training Authority (ANTA) to develop training packages for teacher competencies.
 - Work with the Media Entertainment and Arts Alliance (MEAA) to develop standardised awards and conditions for dance teachers. Implement these through industry regulation.
 - Provide more open auditions; teacher qualifications; safe dance practice; award wage and superannuation, holiday and sick pay – contracts!
 - Provide a safe dance environment, including adequate insurance cover for staff.

Improved dialogue between education and arts sectors through:

- Discussion: Education Department, artsACT, dance sector – issues, policy, funding, curriculum, teacher training and standardisation etc.
- Establishment of Dance Education Officer position – full time, funded by Education Dept) and private and public sectors (placement with Choreographic Centre and Ausdance ACT.

Address the adequacy of current dance education and teacher training through:

- defining the difference between education and training;
- developing the relationship between the teaching of dance in schools and current professional practice;

- providing training opportunities for dance teachers in schools (in-service), professional development and ongoing education and support for graduates and professionals;
- arts and education ministries working effectively together;
- raising school principals' awareness of need for dance teachers' qualifications and training;
- encouraging dance practitioners to work in schools as an attractive career pathway.

Promote the relevance of dance education in Australia through:

- valuing the basic human right to dance;
- encouraging creativity and the valuing of culture through dance;
- reviewing appropriateness of training to the profession's needs.

4. ENGAGE IN POLITICAL ADVOCACY

Issues:

- **Matching policy and funding**
- **Dialogue between Federal and State/Territory funding bodies**

Strategies:

- Lobbying of Federal/State Ministers and departments
- Australia Council and artsACT to increase dialogue.
- Media advocacy
- Touring and showcasing Australian dance.

APPENDIX A

artsACT funding statistics relating to dance in the ACT for the period 2000-2001.

artsACT provides policy advice to the ACT Government and is responsible for the implementation and development of *Arts Capital*, the Government's 15 year strategy for the arts. The arts activities supported by the Arts Program will contribute to achieving *Arts Capital* (copies can be obtained from artsACT).

artsACT manages the Arts Program; the Public Art Program; develops and manages a range of arts facilities and monitors the purchase of arts services. artsACT also provides support to the ACT Cultural Council.

The ACT Cultural Council is the ACT Government's principal advisory body on arts policy and funding. The Cultural Council comprises up to sixteen government-appointed community members. It advises the ACT Government on the development and implementation of *Arts Capital*.

The ACT Government provided \$3.34 million to the ACT Arts Program for 2000-2001.

In 2000-2001 Dance received:

Ausdance ACT – \$65,000
Choreographic Centre – \$185,000
V Rogis – \$6,000
Bega Valley Performing Arts – \$7,850
Croatian Folkloric Group – \$4,000
E Dalman – \$11,500
C Dyson – \$30,000

APPENDIX B

Ausdance ACT response to critical issues

Deborah Schaler, Ausdance ACT Executive Officer

The role of Ausdance ACT is to interact with everyone here and to facilitate discussion. Ausdance's core mission is to promote and service dance.

There is wide representation of the dance community with many critical issues to be debated. The key sectors in the ACT are practising professional artists, education, community, youth and our strategic partners (sponsors, media, etc), all of which have a flow-on effect to others in the dance community. While Ausdance cannot be all things to all people, it can provide professional development, forums, support networks, employment opportunities, debate on industry issues, summer schools and a monthly newsletter.

Best practice is important – we should be doing everything at the highest professional level. Education and advocacy are important, and Ausdance is presently working with the Choreographic Centre on various projects, including the ACT youth dance festival. Community dance is profiled during Australian Dance Week, and dance itself is attractive to media, providing an important focus on all that is happening.

The youth dance sector is also supported by Ausdance, with a particular focus at present on boys in dance. Strategic partners include Ausdance National and branches, and the Choreographic Centre – all have different roles, but we continue to work very closely with them. Other sponsors and partners include Healthpact, tourism authorities and the media.

Finally, the major critical issue is the need to be responsive and aware of the whole dance community's critical issues. This meeting is therefore only a beginning – Ausdance ACT intends to ensure that regular forums of this kind take place in future, beginning with a follow-up during Australian Dance Week.

NSW SUMMARY

The NSW meeting was the largest in the country. More than eighty participants reflected the diversity of the region and represented a wide range of dance forms and areas of practice including the independent and commercial dance sectors, folkloric groups, peak bodies, studio teachers, community dance practitioners and education providers. The discussions were lively and passionate, and included three speakers who offered different perspectives on both policy and practice and provided an inspirational context for this cross-sectoral debate: regional artist James Cunningham; independent choreographer Tess de Quincey and William Forsythe, a commercial choreographer and agent.

Funding for dance in NSW was a major issue, as was the lack of space for professional choreographic and independent development. As the country's most densely populated region, containing its largest city, it was recognised that current levels of funding and infrastructure are comparatively low, and that the State is unable to adequately sustain the vibrant independent dance scene which should be available. 'NSW is not well served – it is missing a significant layer of dance, the small to medium size companies ... Made to Move has had no small NSW companies ... there are lots of independents and they struggle to make work – none of this is healthy for dance.' A NSW Ministry for the Arts dance panel member reiterated that 'discretionary money has to deal with an extraordinary amount of activity – youth, Indigenous, community. There is an imbalance that creates a lopsided structure in NSW.' She noted that 'there needs to be a firm strata throughout and it needs to work for a whole dance culture. NSW dance artists are victims of their own success – they do lots of things for nothing.'

The NSW Arts Ministry representative outlined some of the problems arising from the increased funding to MOF companies, which had subsequently drained the general dance budget nationally. She saw this as a major issue for the growth of dance in NSW, and noted that of the thirty one small organisations funded across the arts, dance was struggling to maintain five, including Ausdance NSW and One Extra. Ausdance NSW was able to deliver infrastructure support and regional outreach programs, but the Ausdance representative noted that the resources of his organisation were stretched beyond capacity, and that the branch was reassessing its own situation and the services which could, and should, be offered in the future.

There was, nevertheless, a feeling that forums of this kind provided a valuable opportunity for the dance communities of NSW to work together towards an engagement with a set of mutually agreed values. These values are applicable to a range of practices and levels/sites of engagement and predicated on a desire to produce work that is of high quality. They are:

- risk taking
- collaboration
- engagement with multiculturalism
- engagement with Indigenous issues
- support for a longer life span for work
- interface with other sectors
- development of infrastructure to support creativity and innovation
- addressing of issues of isolation – geographic, artistic, Indigenous
- engagement with dance education in all its forms

PRIORITIES FOR NSW

1. INFRASTRUCTURE:

Strategies:

Sustainability* and viability of small company and independent sector.

- Shared management infrastructure for small companies and independent artists (including touring).
- Government inquiry into small companies and independent artists (like Nugent) with a view to increased funding for these sectors.
- Positive government incentives to induce commercial sponsorship – tax breaks for arts support.
- Resourcing of networks of small venues, nationally and internationally and the development of flexible touring models.
- Strengthening of partnerships (larger companies, tertiary institutions, individuals, agencies, corporations, cross genre).
- Develop alternative producer / presenter models

*[*Note: sustainability means continued development.]*

Availability of spaces to invent and present work.

- Identification and resourcing of a range of spaces for dance and rehearsal (including addressing the needs of existing spaces/agencies including The Performance Space and One Extra).
- Development of models for operating in a shared environment, e.g. Arts Incubator – a space with commercial and arts components.
- Enhanced networking between state agencies and the creation of a mechanism for access to school and other education institution space and facilities.

2. EDUCATION

Strategies:

Relationship between teaching dance in education and current professional practice:

- Facilitate dialogue between educators, professionals and key bodies around curriculum development, extra-curricular activities and audience development (including sharing of resources).

Research and development:

- Advocacy for resources for dance research within the tertiary sector
- Educational courses to embrace interdisciplinary practise

Career path opportunities:

- Develop opportunities for aspiring and successor generation artists to develop work/collaborations in/with major companies
- Encourage artists to look beyond the present funding/infrastructure horizon –the evolution of self-reliant dance artists not reliant on government funding and company employment in the long term.
- Incorporate basic administration skills into tertiary/vocational dance education
- Place discourse about 'Australian' dance within the context of broad practise, influence and concerns.

Indigenous dance development (see 4 below).

3. AUDIENCES: RESEARCH AND DEVELOPMENT.

Strategies:

New audiences:

- Develop strategies to attract greater audiences and exploit new presentational models
- Undertake market research to study successful marketing strategies from around the world and apply to dance markets in NSW.

Effective documentation of Australian dance:

- Collaborate with Australian Film and Television School for video and access.
- Lobby Arts TV programs for more dance programs.

4. INDIGENOUS DANCE DEVELOPMENT:

Strategies:

Career path opportunities for indigenous dancers:

- Identify key artists, companies, etc and provide opportunities for cross-cultural development, e.g. performances, events; fellowships and residencies, exchanges; partnerships.
- Provide opportunities for sharing between indigenous contemporary and non-indigenous contemporary dance artists initiated at grass roots level.

Opportunities for increasing dialogue with indigenous dance sector:

- Ensure representation of indigenous points of view at all levels of dance activity – organisations and committees.

Raise awareness of diversity of indigenous dance practice.

- Film and video documentation of works.

5. REGIONAL DEVELOPMENT:

Strategies:

Community based imperatives:

- Develop administration organisation model to pool resources for regional artists.
- Encourage regional groups/companies to contribute their own resources to the model.
- Provide government support to do this.
- Develop co-productions with venues and festivals – ensure opportunities for exposure and distribution of work by regional artists through nationally/international partnerships

6. MULTICULTURAL DANCE DEVELOPMENT:

Strategies:

Development of a new aesthetic.

- Identify key artists, companies, etc and provide opportunities for cross-cultural development, e.g. – performances, events; fellowships and residencies – exchanges; partnerships.
- Increase the dialogue between dance sectors about what is 'valid'.

Opportunities for increasing dialogue with culturally diverse dance communities:

- Ensure representation of multicultural points of view at all levels of dance activity – organisations and committees.
- Ensure greater awareness of diversity of multicultural dance practice, e.g. encourage film and video documentation of works/form.

APPENDIX A

NSW Ministry for the Arts response

Kim Spinks

Although the Theatre and Dance programs for the NSW Ministry for the Arts are managed by the same program manager, they each have their own committee and peer review. The Dance Committee considered this gathering to be so significant that the initial committee meeting for 2001 was scheduled to coincide with the Dance Summit and most committee members are in attendance. Both the Committee and the Ministry recognises that dance in NSW has some serious problems and indeed officers for the Ministry and the Chair of the Committee went to Canberra last year to discuss the issues with Ausdance National.

Many at this meeting may not be familiar with the brief of the Ministry's dance program which struggles to maintain a certain amount of state dance infrastructure as well as to support art-form development. Until 2001 all grants for dance in NSW were part of the program's budget and allocated through the committee process, about \$1.4 million in 2000. However since the new arrangements with the Commonwealth Government post Nugent, the Major Performing Arts Companies (i.e. Sydney Dance Company, Bangarra and The Australian Ballet) have a separate allocation which has increased the total allocation to dance by about \$340,000 pa. In addition the NSW Government has increased its total funding to dance both through an additional \$400,000 for the program in 1995 to regular annual increments commensurate with theatre, a much larger program.

While dance is receiving more money, a large amount is locked into the three MPA companies leaving the amount available through the dance program from 2001 at about \$690,000.

The issues facing dance in NSW are recognised across the Ministry, for instance the Performing Arts Touring Committee is actively working to encourage more dance touring to regional NSW, and the issues have been regularly presented at Arts Advisory Council by the Chair. The two main issues for dance in NSW are:

- NSW does not have all the apparatus and infrastructure of a rich dance culture. If you visit the Opera House and see the major companies: Sydney Dance Company, Bangarra, The Australian Ballet, it seems to have a wealth of dance practice and all appears well. But a significant layer of dance, the small to medium size companies is missing. When an audit of this sector in NSW was done for inclusion in the Cultural Ministers Council report there were 31 theatre clients that met the criteria but Dance was struggling to find five. In fact only two significant organisations are funded, Ausdance NSW and the One Extra Company. It is significant too that Made to Move has had no small NSW companies available to tour, which is not a healthy situation for dance in NSW.
- There is a crisis in relation to space, for both rehearsal and performance, and this is impacting on what is a very heterogeneous independent dance sector. There are many independent artists and they struggle to make work but there are very few funded sites to assist them. So for example a youth dance project first funded two years ago will only be fully realised this year with the assistance of the SOH Studio.

The NSW Arts Ministry will continue its dialogue with Ausdance and the dance community in an effort to find equitable solutions to the issues raised.

APPENDIX B

Ausdance NSW response to critical issues Gregory Nash – Executive Officer

Funded principally by the NSW Ministry for the Arts, Ausdance NSW is the key service provider for the dance communities throughout the state. We design and deliver these services for our members – and there are over 600 of these reflecting a wide range of interests and varying levels of engagement with dance – and for the wider public and dance-related professions.

We do this in four main ways.

Firstly through membership services. It costs between \$30 and \$60 a year to become an individual member of Ausdance and this allows access to information and advice, our resource facility and office services, and our soon to be bi-monthly newspaper.

We provide services to artists. Public grants made to artists can be auspiced through Ausdance and we can also offer management services for projects, advice on contracts, budgeting and other aspects of company management and production. Ausdance also set up the Safe Dance insurance scheme for independent dancers, teachers and managers.

An increasingly important part of our artist services portfolio is the Dancers etc scheme. Run by Julianne Sanders, Dancers etc matches dance talent with demand – identifying, creating and managing opportunities for NSW dancers and choreographers within a range of projects in the subsidised, education and commercial sectors. Dancers etc negotiates and issues contracts on behalf of the artists selected by our clients, and for the duration of their employment they join the Ausdance payroll, receiving full superannuation and workers compensation benefits.

Last year Dancers etc brought in over \$120,000 of private sector money through contracts for corporate events, conferences, tourism initiatives and film and television projects. A further \$102,000 was generated through contracts with federal and local government agencies, city councils and venues. In the process over 100 NSW artists were employed on 850 contracts and received in excess of \$150,000 in fees.

For us Dancers etc responds to a vital need for the cross-fertilisation of the commercial and subsidised sectors – a concept inherent in the working lives of most actors. It allows us, as an organisation, to connect with the wider arts industries, and our members to diversify their sources of income. Both, we believe, are essential to the development of the form and to its survival in a landscape of static or shrinking state subsidy.

The principal developmental area of our work is a program of outreach projects managed by Jeff Meiners and funded by a special grant from the Ministry. Grass roots work undertaken with teams of NSW artists over the last three years has led to the establishment of dance action projects in Western Sydney and the Northern Rivers, and rapidly consolidating networks in the Far West, the Southern Tablelands and in Albury and Wodonga. The Western Sydney Dance Action project received substantial funding from two departments of the NSW Ministry in its first year and as it enters its second under the leadership of Kathy Baykitch it is beginning to attract inward investment from local partners.

Jeff's ongoing work also includes consultation on curriculum development, input to the establishment of a set of national standards for teachers of dance and to the Australian Youth Dance Festival which will be held in Armidale in October this year.

Our brief also extends to the co-ordination of individual projects and these have included last year's Moving On conference of community dance practitioners in Sydney and the annual Australian Dance Awards for which we act as producer. These activity strands balance with others to help raise the profile of dance both locally and nationally while the administration fees we receive for them provide a crucial source of additional income.

Like many small arts organisations Ausdance has been ambitious in its scope and as a result has expanded beyond its modest means. Despite the concrete support of the NSW Ministry, the Australia Council, and our members, we don't have enough money to support our present level of operation and are currently doing some radical thinking about how we will manage the future.

I am concerned about our dependency on a single principal source of subsidy – the NSW Ministry – and the immediate challenge we face is the necessity to diversify income streams. And we need to do this by looking above the reassuring parapet of arts funding agencies.

I believe that we would be foolish to commit significant resources to the pursuit of corporate sponsorship. As a service organisation for what is, whether we like it or not, a low profile art form, we have neither the 'product' nor the market following to attract such sponsors. I am however, hopeful that our work with socially excluded young people in Western Sydney, and in rural parts of the state may be of interest to the community involvement departments of some of the major corporates and to trusts and foundations. These are avenues we will pursue.

Like many small arts organisations – particularly in dance – our structure has evolved as a result of the skills and qualities of the exceptional individuals within it. We must also accept that these people will want in time to move on and others will take their places. We need therefore to instigate some succession planning and recognise that organisational structures need to change as the people within it do.

We have a problem with perception. Ballet teachers think that we are only interested in contemporary dance, while one or two of our leading contemporary choreographers think that we are an amateur ballet circle. The dance profession thinks we are all about community; community practitioners think we are biased towards the profession. Our funders think we are doing vital, dynamic work in an innovative way; some non-members think we are moribund and crusty. Having worked in this field for over twenty years I have learned that where it is usually impossible to please all of the people all of time, in dance it is usually impossible to please most of the people most of the time. But of course we will keep working on this.

I would love to talk to you now about our plans for the future, about our shift towards virtual services and a concentration on field instead of office work. Given time I would wax lyrical about the need to remain flexible to cultural change, to strive to be more reflective of the diversity of arts practise in NSW, to advocate and demonstrate minimal bureaucracy and maximum action.

I will close simply by suggesting that the future for dance in general is not about more money (although this would of course be great) but about how we use what we have, and what for. For me it's about a really radical shift in thinking about what we do, how we do it and who we do it for. We have to stop limiting our thinking to traditional presentational formats and making age-old assumptions about audiences. We need to move out of dependency mode and towards an acceptance that the old model of state patronage will be gradually dismantled. If Australia aligns with the global trend we will witness the institution of more competitive, market-led mechanisms and an increased expectation of accountability to the electorate.

I believe that dance – an essentially fluid medium with the power to transcend barriers of language, culture and social class – could be really responsive to this change. What is more I believe that we, as artists who have evolved into multi-skilled, resourceful and entrepreneurial individuals and groups, are really well placed to be at the vanguard of it. History shows us that public policy has always responded to artistic movements and their social impact. Unfortunately it has usually been a little slow to do so and rarely keeps pace with it. So let's flip the equation and instead of sitting back and waiting for the policy-makers to give us some guidelines to work to, let's formulate a decisive, coherent vision for the future of the art form that we shape, and work together with them, and others, on making it happen.

NORTHERN TERRITORY SUMMARY

The Northern Territory meeting was defined by the dance community's cultural diversity and specific issues of geographic and professional isolation. Lack of infrastructure support – particularly the part-time nature of Ausdance NT – was identified as a major obstacle in solving the problems of isolation. However, there are committed and passionate artists working in the Territory at a highly professional level. Their needs were articulated in relation to the diverse cultures with which they worked and the ongoing problem of attracting and keeping dance artists in the NT. Lack of formal training in dance was identified as a highly critical issue, as was the identification of a distinctly NT dance culture.

Arts NT representatives noted that 'funding is always an issue, faced by every artform. With a lack of critical mass in the Territory, there is a finite amount of funding across all genres.' While they noted the strength of a 'resourceful dance community', they also acknowledged that there were 'enormous challenges' – dancers having to create in difficult circumstances without access to purpose-built facilities, although this problem was not limited to the dance community. The issue of touring dance was discussed, with the observation that 'Tracks can only deliver so much', and that spaces for presenting dance were also needed. Tracks representatives noted that it was 'difficult to create and then fit work into different spaces – theatres, halls, schools, communities. The initial creation of the work for touring the NT is interesting.' There was lengthy discussion about the role of artists in devising policy and processes with ArtsNT, and the need for a 'halfway meeting point with artists to try to identify what role artists would have.'

Issues for Indigenous dance included 'commitment and professionalism', particularly from the community dance aspect. Browns Mart Indigenous arts officers conducted workshops to try to fill gaps in training and commitment, but 'continuity of standards of performance' was needed. It was often a matter of 'trying to commit people to something they don't understand, let alone want.' Other issues included ongoing employment opportunities, convincing people that dance can be an avenue of employment, bringing product into communities, but what happens next? The arts officers talked about 'working with individual artists, trying to get dancers who are in town together, trying to form a collective, presenting a united face to the arts world, funding bodies, etc.' and the 'need for more dedication'.

The meeting was encouraged to explore strategies with the Australia Council under its *Arts for a Multicultural Society* policy.

PRIORITIES FOR NT:

1. Cross-sectoral development, growth and viability based on inclusive ongoing dialogue and commitment, infrastructure needs developing new models, identifying ongoing gaps.

Strategies:

- Define a unique NT dance identity via cross sectoral dialogue, inclusivity and commitment (eg. Indigenous, multi-cultural, across the arts and across dance forms).
- Undertake a Dance Review (who's out there, what do they do, what are their skills/knowledge). Identify gaps and possibilities, pathways and opportunities.
- Develop networks, open and utilise communication channels.

Obstacles:

- Under valuing of the artists and cultural knowledge. (eg. contemporary artists drawing on traditional knowledge inappropriately).
- Regional influences and issues – dance is created and presented in a regional context with limited resources and infrastructure.

Responsibility / Partner

- Ausdance NT and arts NT, Dance Fund of Australia Council, Key organisations in the NT.
- Ausdance NT – dance community, Artsmark and arts NT

Monitoring and Evaluation:

- Project reference group
- Consultation across NT
- Development of map.
- Feedback to /from stakeholders – dance community, Ausdance NT and National, arts NT, Australia Council

2. Infrastructure development for dance

Strategy:

- Management and/or support structure for NT dance in the coming decade that is relevant and enhances dialogue across dance and art form sectors eg Ausdance NT operating at full capacity

Obstacles:

- Infrastructure almost non-existent eg no well-established dance company that employs artists on an annual basis to develop or present works at a professional level. (The only existing across NT dance service is operating part-time due to competition for funding; linkages across arts organisations not developed to full potential.)
- Limited resources (\$):
 - arts NT top amount for project funding \$15000, small no of identified orgs receive annual funding, model of annual funding to one org of each art form

- (organisations or companies rep same art form in direct competition although they serve different purposes eg Tracks and Ausdance NT)
- very and I mean very small no of dance administrators/artists/workers employed full-time – limited access to developing up applications therefore limited applications to the Australia Council or any other funding body
- Demands for training, education or professional development in the arts and dance at any level (school, tertiary, PD) currently not identified or monitored.
- Education and training in arts currently focussed on music and visual arts, reasonably well developed and drawing on existing resources.

Strategies:

- Find Partners - identify linkages with existing training centres eg. Batchelor College and NAISDA to establish courses in NT
- Dance Review to identify possible linkages, partnerships, gaps and demands for education, training and opportunities to develop a higher level infrastructure
- Lobby government to provide space
- Long Term:
- Establish a dedicated space with a range of uses eg. Production house, presenter, training and performance development
- Get Ausdance NT up and running as a full time office and service.

Responsibility / Partnerships

- Ausdance NT and key organisations, interstate training facilities
- Ausdance NT and Arts NT, Dance Fund of Australia Council, key organisations in the NT.
- Dance Community and Arts NT through Minister etc...
- Ausdance NT developing/emerging companies and Arts NT. Australia Council.
- Ausdance NT; Arts NT

3. Valuing dance in all its diversity within Australian cultural life positioning dance locally, in the State, regionally and nationally (overlap with priority 1)

Strategy:

- Define a unique NT Dance Identity via cross sectorial dialogue, inclusivity and commitment. (eg. Indigenous, multi-cultural, across the arts and across dance forms)
- Provide opportunities for dialogue across the sector.
- Develop an international profile of NT dance (Asia links etc.).
- Encourage dialogue across NT sector, especially multicultural and indigenous.
- Access - large distances - small population!

4. Advocacy – political (policy and action), partnerships and collaborations, community/consultation and inclusion of sector.

5. Role of artists in the policy process in the development of NT dance. (education, peer support, funding principles).

Strategy

- Partnership with Arts NT - a series of forums to 'uncover' Arts NT outcomes and priorities, initiatives and expectations.

Obstacles

- Outcomes currently identified in annual report, not always referred to or accessed by arts industry. Need to work to involve bigger picture. 'Foundations for our Future' is whole of Government strategic plan (what government wants to achieve, i.e. building on lifestyle). The Government needs to say more what it is about, so artists understand where they fit. Information not relevant until people need access.

6. Audience / Sector Development: Tandem long term growth, potential / current quo

Strategies:

- Develop audiences e.g. through workplace functions, etc... business, near overseas neighbours, youth. Developing work out of a theatre concept, e.g. site specific
- Develop a touring model that works for the NT – touring of NT work and touring of interstate/international work
- Addressing community issues and using new 'performers' that are interested in eg. footballers dancing (Tracks)

7. Pathways and opportunities addressing the gaps. Professional development.

Strategies:

- Provide access to resources (in broadest sense) to harness opportunities to make/create dance work, provide development remote, regional, ATSI

National:

- Strengthen and create relations with federal and state bodies.
- Better promote existing organisations that assist artists
- Establish an ATSI/cultural dance company(s) that incorporates traditional, contemporary and youth.
- Provide mentorships

State:

- Establish an ATSI/cultural dance company(s) that incorporates traditional, contemporary and youth.
- Strengthen and create relations with federal and state bodies.
- Better promote existing organisations that assist artists

Responsibility / Partnerships

- Ausdance (NT) Key organisations (NT) with Local/State Government through the Australia Council – Federal Government.
- Artsmark
- Who ever can handle it.
- Ausdance NT in partnership with Regional Arts.

8. Education – schooling, training, studios, research and analysis. (Overlap with national priority)

Strategies:

- NT - Infrastructure development for dance through career pathways, professional development, relevant/appropriate training and research:
 - a Performing Arts course inclusive of dance and a dedicated, culturally appropriate performance space in the NT.
 - Improved partnership between school and tertiary education institutions on policy/curriculum and implementation approaches

Obstacles:

- Infrastructure almost non-existent, e.g.no well established dance company that employs artists on an annual basis to develop or present works at a professional level; linkages across arts organisations not developed to full potential.
- Limited resources (\$)
- Demands for training, education or professional development in the arts and dance at any level (school, tertiary, PD) currently not identified or monitored.
- Education and training in arts currently focused on music and visual arts, reasonably well developed and drawing on existing resources.
- Dance a part of the NTDE Arts learning area – not a high priority in learning and teaching programs.

Strategies:

- Find Partners - identify linkages with existing training centres eg. Batchelor College and NAISDA to establish courses in NT
- Undertake dance review to identify possible linkages, partnerships, gaps and demands for education, training and opportunities to develop a higher level infrastructure
- Lobby government to provide space

Long Term:

- Establish a dedicated space with a range of uses eg. Production house, presenter, training and performance development
- Get Ausdance NT up and running as a fulltime office and service.

Responsibility / Partnerships

- Ausdance NT and Key organisations, interstate training facilities
- Ausdance NT and Arts NT, Dance Fund of Australia Council, Key organisations in the NT.
- Dance community and Arts NT through Minister etc.
- Ausdance NT developing/emerging companies and arts NT. Australia Council. Ausdance NT – Arts NT

APPENDIX A

Arts NT funding for Dance Christine Silvester, Assistant Director

The primary function of arts NT is to encourage a vibrant, diverse and sustainable arts and cultural environment in the NT through a number of programs

- Arts Sponsorships (including scholarships)
- Industry Development
- Regional Development
- Arts Infrastructure
- Marketing and Promotion
- Arts Advocacy Services (policy development and advice)

Direct financial support for the arts through the Arts Sponsorship Program assists in ensuring all Territorians have reasonable access to a variety of arts and cultural activities. In 1999/00 the Arts Sponsorship program managed a total funding of \$2,611,998 administered under 12 application categories. In financial year 1999/00 arts NT funded a total of \$202,000 in dance, an increase of 46.4% from the previous year.

The Arts Sponsorship program is particularly interested in arts performance outcomes, in audience development, collaboration between artforms and developing art forms. The program is flexible and I have provided a snapshot of funded activities over the past two financial years.

A component of many regional and multicultural festivals includes funding support for dance. The key to the program is flexibility, there is no set amount for any artform. An example of the type of innovative projects that are being developed here is the Massacre Corroboree by Artback NT with the Meminuwarlin Dance Group from the Kimberleys (Traditional indigenous story and dance in a contemporary production to travel).

ANNUAL FUNDING

AUSDANCE NT

- Over the last two years Ausdance NT has received annual operational funding under a Performance Development Agreement. This year Ausdance has received \$30,000 for operational funding and \$10,000 under core project funding for Dance week.

TRACKS

- Over the last two years Tracks has received \$65,000 annually for operational funding and this year received an additional \$25,000 core project funding. In 2001 Tracks will receive \$30,000 for the first Multicultural Arts residency in Dance.

PROJECT FUNDING

Ausdance

- | | |
|-----------------------------------|----------|
| • Dance week, Darwin and Regional | \$10,000 |
| • Dance Workshops | \$3,000 |

Tracks

- | | |
|---|----------|
| • 'Outside the Camp' Darwin | \$10,000 |
| • 'Youth, Community Dance project' leading to a major performance | \$9,000 |
| • Production at DEC 'Love Vs Gravity' | \$9,000 |

ATSI Arts Brown's Mart Community Arts

- | | |
|--|---------|
| • "Development of an Indigenous artists data base and community events calendar" | \$9,000 |
|--|---------|

ATSI Arts Brown's Mart Community Arts	
• 'Cultural exchange between ATSI Elders and School Children, Darwin' (Postponed until 2001)	\$10,000
Juniper Tree Dance Company	
• 'From Little Things Big Things Grow', Darwin	\$ 8,000
Julia Quinn	
• 'Writing My Space' Darwin	\$10,000
Stanley Stanislaus	
• 'Prisoners in the Garden' Darwin	\$4,500
Chung Wah Society	
• 'Traditional Dance Workshops'	\$4,000
Nicholas Rowe	
• 'Performances of Hotel Nada and Secrets'	\$3,990
Yirrkala Dhanbul Community Association	
'Banduk Marika – Djanpangarri Dance performance'	\$4,900
Grey Panthers	\$7,000
• 'Workshops series leading to performance'	
Component of North Australian and Central Australian Eisteddfods	\$6,000

Regional Arts Fund

David Gulpilil	
• 3 rd National Aboriginal Dance Conference, Sydney	\$9,000
Parrakeyye – Pertame Dance Troup	
• Mimili Irma Festival, Alice Springs	\$450
Sprung Theatre	
• Training performances at Araluen, Alice Springs	\$3,000
Tiwi Land Council	
• New Dance work by the community of Bathurst Is	\$5,000
Salsita Dance Group Darwin	
• Latin American workshops and classes	\$2,000

RAA Regional Quick Turn Around

Alice Springs Youth Arts Group	
• Workshops in Youth Dance by visiting African Dancer	\$995
Arid Zone Dance Group, Tennant Creek	
• Group to participate in Dance week in Darwin	\$1,000
Palmerston High School	
• Croc Eisteddfod performances Palmertson	\$1,000

Scholarships

Angela Diaz (Darwin)	BA Dance	\$4,000
Cassie Reed (Darwin)	BA Dance	\$2,000
Erica Sims (Alice Springs)	Diploma Dance	\$2,000
Mathew Walker (Darwin)	BA Dance	\$4,000

Skills Development

Batayi Purnell	
• Attend 3 National Aboriginal Dance Conference Sydney	\$750
Natalie Copley	
• Associate Diploma Dance at NAISDA	\$1,000
Natalie Copley	
• Diploma in Dance at NAISDA	\$2,000
Phillip Light (Alice Springs)	\$800
Clare Weymouth (Katherine)	\$2,000

APPENDIX B

Ausdance NT response to critical issues

Liz Pearce, Ausdance NT President

Ausdance NT is funded by Arts NT, with other income from auspicing fees and membership, some sponsorship and workshop fees, some sale of resources. There is a part time Executive Officer position, currently vacant. The branch has moved through three EOs in three years and the change in funding arrangements has meant going to part time operation, which in turn creates a problem in trying to attract people to position. Ausdance NT provides referral advice and an information service, facilitates Dance Week, maintains a small dance library and a quarterly newsletter.

The strategic plan for 1999-2002 has been developed by the voluntary Ausdance NT board, and positions are held by members of the dance community. Board members take on an advocacy role, which is not always easy across the Territory and across dance forms.

Critical issues in the Territory include the difficulty of servicing the whole of the NT – the branch communicates with individuals and organisations across the NT, mainly through Dance Week, and particularly in regional areas. It also supports individual artists and groups through development of projects and applications.

The branch would like to undertake a mapping exercise in the NT, but needs funding to do this and maintain momentum from previous projects, e.g. positive outcomes from the Australian Youth Dance Festival held in Darwin in 1997 have not been maintained. Sectors serviced include those across art forms, e.g. Indigenous youth and education, but resources are needed to find linkages. Other critical issues are in training and the limited options for young people in the Territory, although Corrugated Iron, Tracks and Juniper Tree do provide some opportunities within their resources. There are also dance curriculum issues which need development, and more support for teachers. The branch needs an active Executive Officer to collaborate with other arts associations and develop dance opportunities in the NT.

QUEENSLAND SUMMARY

The Queensland meeting was characterised by strong representation across most sectors. The artistic directors of Queensland's three professional dance companies were present, as were two general managers and some of the dancers. There were independent artists, presenters from major venues, youth, community and education representatives, as well as Arts Queensland and Ausdance officers. All had a strong vision for dance in Queensland. The vision included 'Making dance a national obsession', which could be achieved through some of the following long term goals:

- A dance landscape which allows the co-existence of diverse forms (status is equally accorded), i.e. dance on all fronts.
- Awareness of imperatives driving dance development.
- Creation of dance alliances – sector and cross, e.g. education, music, etc.
- Recognition of dance as a continuum/spectrum – it is an ongoing developing sector.
- Dance as a contributor to the development and shaping of a creative Australian community. Dance community taking responsibility as a contributor.
- Dance guided by a principle of inclusivity (access).
- Dancers recognised as workers (validity through recognition).
- Dance as an economic/commercial contributor, viable as an industry as well as an art form.
- Dance able to tap into sports spectators' desire to watch (e.g. the tribal aspect of Australian identity – we don't have wars).
- Breaking down images of dance stereotype.
- Information available to general public so they have access, i.e. validation of audience.
- Australia in a position to invent its own identity (and image).

Some of the discussion at this meeting involved questions such as 'why are we making art? Isn't it more important to work on your own terms, or should you be driven by economic concerns? Are the two mutually exclusive? How much should we expect audiences to understand?' There was discussion about whose vision should be driving the art form – funding bodies or artists? Independent artists and company directors felt they needed to be free to have their own vision, 'which comes out of the needs of artists', i.e. they should be responsible for implementing their vision with any funding received, rather than changing their modes of working to suit funding parameters. Marketing of dance was also seen as a critical issue, and one which received much attention during the Queensland meeting.

There was discussion about the need for a dance policy in Queensland, and about the funding available to dance. The Arts Queensland representative noted that dance funding was fairly small, and that although there had been an increase in infrastructure funding, project funding had decreased between 1997 and 2001. Numbers of dance project applications was highly variable from year to year. There was no set allocation of funds to dance in Queensland, but figures were provided which are published as Appendix A. The Ausdance Qld Executive Officer provided examples of Ausdance's response to critical issues (see Appendix B).

The following were identified as core values underlying Queensland priorities:

- Inclusivity
- Diversity of practice, i.e. cultural, genres, aesthetics, ways of working
- Age relevant (including youth)
- Indigenous
- Regional
- Audience includes the traditional mode of a bum on a seat and all the other ways of engaging and notion of client.
- Education = formal education plus all the other broad education mechanisms.

PRIORITIES FOR QUEENSLAND

Over-arching statement:

Sustainability, growth and development of a viable dance sector that is vital to the Australian community.

1. SUSTAINABILITY AND VIABILITY OF NON-MOF SECTOR

Strategies:

Support and create alternative models/structures to enable dance practice:

- Explore alternative models and structures to enable dance practice, e.g. The Choreographic Centre (Canberra), Dancehouse (Melbourne), Powerhouse (Brisbane)
- *Fund space for experimentation/collaborations e.g. The Crab Room, Cherry Herring*
- Promote dance in alternative spaces
- Support collaborative projects
- Support infrastructure for running of venue
- Provide support for grant writing

Sustain and develop the identity of Australian dance through:

- Touring opportunities
- Audience development
- Dialogue between Federal/State/Local funding bodies
- Dialogue and relationship building between dance sectors
- Political advocacy and dialogue
- Increased opportunities for dialogue with the Indigenous dance sector, e.g. collaborations and exchanges.

Provide career path mobility (including transitions, cradle to grave provisions, education and partnerships potential)

- Develop and recognise all career paths for artists, not just through company models.
- Investigate transition fund for dancers to retrain
- Develop pathways for apprenticeships into admin/ education/ directorships
- Develop youth dance policy – no education, no knowledge, no power, no future.
- Provide assistance to enable mobility of skills within the industry – \$\$\$\$
- Provide support for grant writing
- Provide forums on how 'emerging' becomes 'emerged'
- Provide mentoring program and counselling where appropriate
- Identify employment/vocational paths
- Provide access between regional artists/centres.

Develop audiences (client base growth and development, including a developmental education component):

- Increase the percentage of population for whom dance is important in order to sustain diversity of practice.
- Collect and analyse audience data
- Promote audience experiences, i.e. forums, workshops, handbills and dissemination of information.
- Use new technologies, i.e. the web, to maximise the interface between existing and potential audiences and dance practitioners.
- Provide good detailed research
- Extend program notes
- Support the delivery of existing touring structures

2. REFINE MARKETING STRATEGIES

Strategies

- Present models from research and dialogue
- Identify corporate groups for promotional partnerships.
- Support stronger economy within dance: Marketing audience, and development.
- Advocate for dance across the broader community to develop and maintain the profile of dance.
- Establish and promote dance as an issue of political importance at all levels of government.

3. IMPROVE DIALOGUE BETWEEN EDUCATION AND ARTS SECTORS

Strategies:

Improve relationship between dance teaching and current professional practice

- Expand the philosophies of, and resources available to, tertiary dance departments
- Embrace and 'push the envelope' in terms of long term research and development (i.e. increase interface between tertiary sector and industry).
- Promote dance as a lifetime career, i.e. post dance career (transition) – renewal of purpose.
- Allow access for a broad range of artist and artists-in-training, from performers and choreographers to designers and community workers to company resources.

4. POLICY AND FUNDING STRATEGIES INFORMED BY THE FIELD

Strategies:

- Match policy objectives to funding and coordinate a state/federal approach.
- Consult with the field for funding policy development.
- Provide regular policy revue at annual gatherings.
- Ausdance and major organisations to facilitate more forums involving the dance sector, the public, government and media.
- Establish dance sector lobby groups, specifically to target media, government and corporations.
- Reinforce viability of established infrastructures through an ongoing communication program.

5. BIENNIAL NATIONAL CONGRESS OR SUMMIT

Strategies:

Track and report on developments and changes, and establish forums for baseline information and dialogue, information gathering, etc.

- Implement national annual and biennial forums or festival
- Encourage independent groups and sectors to have own forums to feed state and national forums which support reflection and renewal, involving:
 - Funding agencies
 - Educators
 - Dance Community
 - General Community
 - Venues
 - Programmers

APPENDIX A

Arts Queensland funding statistics relating to dance in Queensland for the period 1997-2001

Stefan Greda

Key points:

- Funding for dance infrastructure (organisations receiving operational funding on an annual and recurrent basis) has increased by \$1.1M from \$1.6M in 1997 to \$2.7M in 2001. (The increase in infrastructure funding in that period is due, in part, to two new dance organisations moving from project to operational funding, and one new dance/performing arts education organisation being funded for the first time.)
- Project funding for dance has decreased from \$165,000 in 1997 to \$48,000 in 2001. (This decline is, in part, explained by two project funded dance organisations moving to operational funding. These two organisations currently receive a combined total of \$192,000.)
- Requests for dance project funding have decreased from \$564,000 in 1997 to \$295,000 in 2001. (See explanatory notes in points 1 and 2.)
- The majority of project funding for dance between 1997 and 2001 has gone to support (in general percentage order) contemporary work, Indigenous work, youth, and folk dance. In this period, only one classical dance project has received funding.
- Dance projects funded have focused (in general percentage order) professional development/workshops, collaboration/exchange, creative development, touring.
- While no policy exists specifically for the dance sector, project funding guidelines and assessment criteria have favoured new and innovative practice and indigenous dance. Operational funding for dance supports classical ballet, contemporary dance, Indigenous dance and a dance advocacy/service organisation.

APPENDIX B

Ausdance Qld response to critical issues

Julie Chenery, Ausdance Qld Executive Officer

Issue: *Poor communication across the sector.* Response –

- Commenced *Dance Life* publication now in its sixteenth year
- Establishment of the Qld office '92 with state funding
- Occasional statewide conferences
- Professional development events
- Development of database for referrals
- Facilitation of participation in policy development
- National change of name in '92

Issue: *Funding difficulties.* Response –

- Direct advocacy to politicians
- Ongoing communication with Arts Qld
- Encouragement of local companies to join national lobby
- Provision of proposal writing assistance /advice /support
- Targeted regional support

Issue: *Lack of infrastructure for individual artists / project groups.* Response –

- Supported provision of low cost professional classes
- Provided occasional work as teachers /performers /choreographers
- Supported local collective initiatives such as the CRAB room, the Cherry Herring and more recently ProDanceNet and the Angry Mime
- Develop partnerships with venues /producers to advocate for dance
- Targeted regional support

Issue: *Need for higher profile / audience development.* Response –

- Annual celebration and promotion of Australian Dance Week
- Constant promotion of and referrals to performances, classes, events
- Provision of 'marketing' workshop and publications
- Promotion and distribution of publications and videos
- Lobby and support for Qld companies and artists to be involved in national and international events eg Green Mill, AYDF, WDA, Made to Move
- Targeted regional support

Issue: *Low level of dance in education.* Response –

- Participation on curriculum frameworks reference groups for pre-school to tertiary syllabi
- Provision of professional development events
- Producing some publications, promotion of others
- Lobbying for a dance education liaison officer (unsuccessful)

Issue: *Low level of Indigenous and culturally diverse group participation.* Response –

- Partnerships with organisations specifically set up to support these interests, eg Kooemba Jdarra, BEMAC, Contact.

SOUTH AUSTRALIAN SUMMARY

The meeting in South Australia was large and represented all sectors, including companies, educators, independent, Indigenous and multicultural artists, presenters, community arts and funding body representatives.

Career pathways and career development opportunities for dance artists were identified as critical issues in SA, and central to those were the need to develop a dedicated dance space. The Madley Dance Space at the University of Adelaide had provided temporary accommodation for independent artists, and it was acknowledged that companies are also assisting with the provision of space after hours, but 'many spaces are inappropriate without floors and equipment'. The need for a permanent rehearsal and administration facility – permanently staffed to provide admin assistance – was strongly supported by the meeting. A suggested model was developed for consideration of the SA dance community (priority 5).

Audience development strategies and recognition and value of the art form were also seen as a vital components of a healthy dance environment. There was support for the notion of the 'integration of dance into art and art into culture, so that it is not necessary to talk about dance as one art form'. Often audiences 'don't think of themselves as dance audiences – they need cultural experiences'. The dance community was urged to be more passionate and to 'get into the streets!' 'Drop the idea of 'educating' audiences because this is arrogant and the wrong way round – rethink this as creating an environment in which audiences have a stake in the work, whether viewing or participating.'

Isolation was another issue which might be overcome through dance being 'mediated through new forms of delivery, including broadband internet, television, film, video – making dance available and viewable in many more spaces than it is now'. The need to 'explore the meeting of community cultural development and art form development' was suggested as a way of producing dance makers with broader skills and more discerning audiences and agents. Tertiary institutions were urged to engage more with developing community dance skills, rather than leaving this to others.

A new venture for young Indigenous people was seen as 'getting young Aboriginal children and students into dance, giving them lifestyle choices'. The aim was to 'start a theatre and school and to get dance teachers and curriculum into schools, providing dance education and the protocols of (Indigenous) dance ... to get it back into young people's hearts.'

The following were identified as core values underlying SA priorities:

- Cultural diversity
- Diversity of practice
- Education in broadest sense, i.e. includes 'school' education
- Training includes vocational training and (lifelong) professional development
- Audience Development = community engagement, connection. Not just bums on seats and audience growth, but creating an enabling environment for engaging (connecting) communities.

PRIORITIES FOR SA:

1. DEVELOPMENT OF HEALTHY SA DANCE ECOLOGY (including specific non-MOF sectors)

Issues:

- **Focus on extending life of new work.**
- **Invest longevity and time in development of new work**
- **Develop producer/presenter models**
- **Develop new performance events (evolving new model)**
- **Provide adequate funding to do this**

Strategies:

- Expand definitions of artform funding to include multi-disciplinary practice
- Expand the contexts for the work:
- Who? Train dancers to be more flexible in different contexts
- Where? Identify access points for audiences
- How? Build partnerships with other areas of skill/expertise (e.g. clubs, new media).
- Develop touring models: focus on local, regional and global (Asia Pacific) – develop work with distinctive local identity.
- Develop producers/presenter models (e.g. Performing Lines model with at least one per state) for touring, presenting and managing national and international activities with focus on new contexts.
- Develop network of spaces with different ‘curatorials’ based on local needs, and develop similar network between states.
- Encourage responsibility of funded companies to provide opportunities for access and support to small/medium non-funded sectors and individuals.

2. RELATIONSHIP AND ONGOING DIALOGUE ACROSS SECTORS.

Issues:

- **Community cultural development**
- **Artform development.**

Strategies:

- Development of central space.
- Facilitation of dialogue between artists and funding bodies.
- Improved training in Community Cultural Development using dance (definitions e.g. ‘community dance’).
- Integration of community and education into all major dance programs – but with adequate resourcing.
- Use of ‘lighthouse’ projects to demonstrate and model success; show rather than tell; continue to refer and build onto previous/existing successes and strategies.
- Utilise existing resources – use Ausdance more effectively to link, network, communicate, meet, and dialogue.... lobby, advocate and to pool/collect/publish writings etc. (links to audience development/education opportunities)

3. IDENTIFY APPROPRIATE AND CONTEXTUALISED AUDIENCE DEVELOPMENT STRATEGIES (including regional dimension)

Strategies:

- Utilise marketing and market research expertise.
- Develop and extend experiences of 'niche' audiences.
- Develop 'Roadshow' model for regional/metro audience development.
- Provide training and skill development for dance sector.

4. ONGOING DIALOGUE BETWEEN EDUCATION AND ARTS SECTORS

Issues:

- **Training and support for development of career pathways and promotion of lifelong learning opportunities.**
- **Facilitation of dialogue between artists and funding bodies.**

Strategies:

- Professional liaison between school teachers and dancers, e.g. working together to develop dance strategies, tertiary institutions to train and educate teachers in dance to bridge the gap between theory and practice.
- Develop dance education group (e.g. Outlet Dance)
- Provide role models, mentors
- Encourage practising Artists in Schools programs, and ongoing curriculum development – performances, workshops
- Provide diverse approaches and outcomes – teaching dance, using dance as teaching tool and giving students experiences of dance.
- Create the climate for change, e.g. more dialogue
- Break down barriers and fear of dance among teachers, student and parents.

5. DEVELOPMENT OF DEDICATED CENTRAL SPACE (critical to SA strategy)

Suggested model for subsidised, purpose-built studios:

Residence and support for accommodation during creative development project:

Suite (6) serviced offices:

- non-territorial space
- meeting rooms
- sprung floors

.

Points for coordination team:

- Levels of equity, i.e. rent scaled according to funding levels
- Arts services
- Fluidity of uses – organic management structure

Possible partners:

Arts SA
Adelaide City Council
Ausdance SA

Action:

- Lobby Arts SA and Australia Council
- Conduct community consultation

APPENDIX A

Arts SA funding statistics relating to dance in South Australia

ARTS SA

Lead Agencies	\$910,817	
Australian Dance Theatre	\$910,817	
Industry Development Program	\$275,800	
Leigh Warren and Dancers	\$214,400	Triennial Funding (1999/2002)
Ausdance (SA)	\$61,400	Annual Funding
Project Assistance	\$101,200	
Da Whyze Guyze	\$4,800	Participation in the presentation of <i>Romeo and Juliet</i> as part of the AFCT's Morning Melodies program.
Juha Vanharkartano	\$15,000	Creative development of music/dance/theatre production <i>The Beach Project</i> . (NC)
Liana Vargas	\$24,800	<i>Cubano Gitano: Flamenco goes South of the Border</i> – creative development of new dance production. (L/EA)
Restless Dance Company	\$12,000	A tour to Sydney to take part in the Paralympics Arts Festival in October 2000.
Sarah Neville	\$8,000	A mentorship with world renowned theatre director Robert Wilson at his Watermill Centre, New York. (EA)
Peter Sheedy	\$13,000	<i>Peculiar Little Lies</i> - new work about social and professional language. (EA)
David Wilson	\$5,000	A dance, drama and music performance about the Narungga people's relationship with the sea and the things in it. Performance will be filmed on location on the Yorke Peninsula. (EA)
Barngala Aboriginal Consultative Council	\$11,000	<i>The Dancing of the Seven Sisters Dreaming</i> , the centrepiece indigenous event for Whyalla's Federation celebrations in 2001. (E)
Fish Kiss	\$7,600	<i>One in Six</i> – a celebration of the talents of young, emerging women artists (theatre/dance project). (E)
ARTS SA TOTAL	\$1,287,817	
South Australian Youth Arts Board		
Restless Dance Company	\$50,000	Annual Funding
Project and Development Grants (July 2000 – June 2001)	\$20,600	Five applications funded.
SAYAB TOTAL	\$70,600	
TOTAL	\$1,358,417	

Arts SA Summary – Alex Hurford

Arts SA is currently developing a discussion paper for strategies for development of dance in SA. Arts SA has identified a number of key threads through the consultation phase of the Strategy, including: places, training and development, support for independent artists, development of interstate and international profile for SA artists, community involvement in dance and audience development. Arts SA is looking at these areas separately but there are many crossovers with the dance sector, e.g. through Made to Move, the development of touring circuits, venues, space, opportunities for independents etc.

The Dance Strategy is tied in closely with Arts SA's '*Arts Plus*' 2000–2005 strategy. It is also linked to broader programs, including its project assistance categories, the Mid-career Fellowship program which offers \$25,000 each to up to four artists per year, the Major Commissions program (up to \$100,000) for leading artists to initiate and take a proposal to a commissioning partner, with a 60-40 split.

Other new programs include the New Audiences Program, in which Lead Agencies, funded organisations and marketing consortia are eligible to apply for audience development projects; the Returning Artists and Residencies programs – bringing back SA artists who have been interstate or overseas.

APPENDIX B

Ausdance SA – critical issues

Mardi Jennings, Ausdance SA Executive Officer

Major issues in SA are spaces, which always need to be available and affordable. There is an urgent need for the proposed SA dance centre. Education and training are ongoing concerns, and the provision of high quality dance experiences for children. Teachers of dance need access to high quality professional development, and to dance which is suitable for both boys and girls.

The loss of BAHons course was a great disappointment to this state. Niche opportunities need to be developed for postgraduate studies for dance artists.

A major issue is also the lack of understanding of dance outside mainstream forms, i.e. a valuing of the diversity in professional and community dance, and the importance of audience development.

TASMANIAN SUMMARY

The Tasmanian meeting was held at extremely short notice, with volunteers from Ausdance Tasmania undertaking the co-ordination role for the summit. However, the small group in attendance was representative of the profession and included the artistic directors of TasDance and Two Turns, independent artists, educators, community dance artists and a studio teacher. ArtsTasmania representatives hosted the meeting and attended for the full day.

Several major issues were identified, including lack of infrastructure support for independent artists (particularly the unfunded status of Ausdance Tasmania), poor career path opportunities, isolation and funding problems. However, the group was optimistic about implementing strategies with improved communication between ArtsTas, TasDance, other artists and Ausdance Tasmania. They produced the following vision for Tasmania for the next decade:

What do we want to achieve?

Sustainability:

- Sustainability of practice: Dance is valued, e.g. dance artists are able to create a living, therefore attracting quality rather than losing potential to other professions.
- There will be a funded branch of Ausdance Tasmania.
- The value of dance to community is recognised in ways other than \$ return.
- Innovation is understood more broadly
- Tasmania becomes an 'off Broadway' site for new work.
- There is at least one full time company and other companies and projects with appropriate resources.
- Dance artists will be employed more broadly beyond immediate arts environment e.g. working in disability, health etc.

Audience development:

- Quality works fulfil their life cycle resulting in an increase in audiences which build and are sustained through 4-6 dance seasons per year.
- Audiences will be developed: numbers, understanding, e.g. audiences will be engaged with a new work during development and a greater understanding of the risk in new dance is fostered.
- There is a broader definition of dance and a greater diversity in presentation.
- New ways of extending the life of work via technologies are used.

Funding:

- The 'slicing of the pie' will have shifted: This sharing will maximise opportunities for more parts of the dance community.
- The size of the pie will have increased.

Youth dance:

- Youth dance practice will have developed from a current strength (Stompin' and Oscillate Youth Dance Collective) to a broader activity around the state.

Education:

- There will be more dance education from primary school upwards.
- School teachers engaging with dance will benefit from professional development.
- A tertiary dance course will be established – or a bridging course between Colleges (like Rosney) and tertiary courses.

Media:

- The relationship with media will be changed – higher profile, with dance literate critical evaluation.
- There will be greater awareness of the arts: Artists will engage more fully with communities; audience/communities embrace 'the arts' more comfortably and as more central to life.

Inclusiveness:

- Dance will be more inclusive of indigenous, multicultural and other non-dominant cultures.
- Communication between dance sectors and other artforms will have improved, e.g. all parts of dance 'include' each other and share information and resources – there is mutual respect.
- Greater access to and presentation of indigenous dance in Tasmania, e.g. Indigenous dance practice and issues are more automatically acknowledged and grappled with, especially in dance.

There was discussion about the problems of Ausdance Tasmania, articulated by co-president Wendy McPhee. Ausdance Tasmania exists as a voluntary organisation only, with two people acting as Co-Presidents. The branch has never received operational funding from Arts Tasmania, and has struggled to maintain a profile in the Tasmanian dance community, and therefore to offer the same services and benefits as those offered to the profession in other States and Territories.

However, the branch has been very active over the years in participating in national projects such as the Dance Teachers Competency Standards, Safe Dance curriculum development etc. The current Artistic Director of TasDance is a National Vice-President of the organisation.

This meeting was a timely reminder of the need for professional infrastructure support for dance, and it was hoped that it would be the beginning of a new era of dialogue and support for Ausdance Tasmania.

PRIORITIES FOR TASMANIA:

1. CROSS-SECTORAL DEVELOPMENT, GROWTH AND VIABILITY BASED ON INCLUSIVE ONGOING DIALOGUE AND COMMITMENT, INFRASTRUCTURE NEEDS DEVELOPING NEW MODELS, IDENTIFYING AND ONGOING GAPS

Strategies:

Funding/perception issues:

- Maximise opportunities whilst supporting existing structures.

Cross-sectoral development:

- Provide a centre (physical building) for dance other than TasDance for dance arts practice in the South, e.g. SAC, Arts Incubator, Tasmania uni Studio theatre
- Support structure for artists, e.g. Ausdance Tasmania, 'Arts @ Work'
- Provide employment of regional animateurs

2. VALUING DANCE IN ALL ITS DIVERSITY WITH AUSTRALIAN CULTURAL LIFE AND POSITIONING DANCE LOCALLY, IN THE STATE, REGIONALLY AND NATIONALLY

Strategies:

Advocacy of dance for increased resources (Arts Tasmania)

- Recognise level of what is happening (areas of excellence and levels of participation)
- Maintain TasDance funding as a performance company whilst supporting new initiatives (Arts Tasmania and Australia Council).

Cross cultural development

- Establish a dance / cross art form house
- Provide PD for professional artists
- Provide professional encouragement / mentor scheme / counselling (Ausdance, whole sector)

3. ADVOCACY – POLITICAL (POLICY AND ACTION), PARTNERSHIPS AND COLLABORATIONS, COMMUNITY / CONSULTATION AND INCLUSION OF SECTOR

Strategies:

- Provide information network to promote artists' activities and sharing of resources (funded Ausdance Tas)
- Provide opportunities for performance of new work by emerging and mature performers (low overheads, admin support, e.g. Fringe, Hobart Summer Fest, Festivale)

4. AUDIENCE / SECTOR DEVELOPMENT : Tandem long term growth, potential / current quo, diverse strategies

Strategies:

Find ways to prolong the life of work:

- Improve strategies for touring in and out of Tasmania, i.e. P.A.T.S. Made to Move (Australia Council, Arts Tas)
- Improve media coverage / critical review and valuing culture as news and debate (Australia Council, Arts Tas to lobby *Mercury*, ABC and *Examiner*)
- Increase dance content in festivals (10 Days, Festivale, Hobart Summer Fest) (Artists to lobby all festival directors)
- Utilise diversity of sites and presentation (dance artists)
- Create initiatives for young audiences (Live, Kulture Vulture Tickets Broaden) (Marketing Managers)
- Encourage price structuring / programming which allows for group discounts (marketing managers)
- Utilise cooperative marketing (marketing managers)
- Provide forums Pre/post shows eg. Made to Move (SAC, All Touring Companies, Theatre Royal)
- Develop new media versions and mechanisms to show (Screen Tas, CAST, private developers, architects), e.g. Arts in Public Buildings, New Media, Installation.
- Archive dance material (Museum, Queen Vic, Screen Tas)

5. PATHWAYS AND OPPORTUNITIES – ADDRESSING THE GAPS. PROFESSIONAL DEVELOPMENT

Strategies:

Education:

- Improve provision of dance K-12
- Increase communication between dance artists and TCE dance courses (9-12) (dance moderation adviser and dance companies / artists), e.g. A.C.S model
- Provide performance experience with support materials (dance companies / artists)
- Provide education officer to work with TasDance, Two Turns etc. (Education Dept/ Arts Tas co-funded)
- Provide PD / Awareness raising for non-specialist teachers broader than annual folk dance event for primary schools. (PCO Arts Education Dept.)

6. EDUCATION

Strategies:

Develop Tasmanian dance artists and keep them here:

- Develop opportunities for participation K – 12 (Education Department & independent schools)
- Support and provide Professional Development for teachers (technique classes, choreographic workshops)
- Ensure stable employment opportunities of specialist trained teachers and provision of specialist facilities (Arts PCO)

Develop private studio sector:

- Improve possibilities for potential careers by safe training practices – teacher registration (Ausdance National / TAFE)
- Improve awareness amongst private studios of tertiary institutions (Ausdance, *Further Studies* and visits from institutions)
- Provide opportunities for contemporary classes.
- Provide PD for studio teachers
- Distance education – QUT Promotion
- Workshops by interstate teacher who will be recognised by Tas studio teachers (Ausdance/QUT)

Develop relationship between Tasmanians and tertiary training:

- Investigate relationship between interstate courses and career paths for Tasmanians
- Facilitate auditions by interstate institutions in Tas eg. QUT, VCA, Deakin (Tertiary Dance Council of Australia)
- Investigate possible 1st Year Bridging course (CREATE / Salamanca Performing Arts Course) (S.A.C, TAFE)
- Investigate possible centre for performing arts. (University of Tasmania)
- Investigate distance Education for theory units.
- Provide funding assistance for practical units (Education Dept. and TAFE)
- Support Youth Dance Practice, Southern based infrastructures and NW (Arts Tas, Local Councils)

APPENDIX A

Arts Tasmania statement relating to dance in Tasmania

Cathryn Gurrin, Program Officer (performing arts)

Arts Tasmania is the State Government's arts policy and funding advisory body, administering an annual program of arts grants and loans. It forms part of the Department of State Development (DSD). Applications to this program close on August 1 each year for projects in the following calendar year. Assistance may be provided for dance projects under three main programs: Artists' Development, Arts Events, and Arts Industry. Applicants must be Tasmanian residents and in all cases must have finished their dance training.

Artists' Development Program

Individual dancers wishing to further their careers may seek assistance for grants and loans under the Artists' Development category. Proposals for funding may take the form of creative development, promotion, overseas residencies and/or travel. Start-up grants for young dancers aged between 16 and 26 are available for individuals who have not received a prior grant. A number of residency opportunities are available, including Asialink (which assists dancers to work in an Asian country for three months), Tasmanian Heritage Residencies and Tasmanian Wilderness Residencies (which give artists a chance to get away from it all for two months and concentrate on their masterpiece.)

Arts Events.

Most grants and loans to dance organisations and community groups will be delivered through the Arts Events program. Categories include Commissions. Organisations may apply for assistance to commission a new work. They must arrange a performance of the work and show substantial investment in the project. Residencies. community groups and organisations may apply for an artist in residence. Priority will be given to proposals where the organisation provides a significant contribution. Cultural conference assistance is available to support cultural conferences held in Tasmania. Creative communities grants are available to community-based arts projects to assist in the payment of the professional arts component of an event. There must also be support from local council to access assistance through that fund. Performance assistance is available for the presentation of high quality performances by dancers.

Arts Industry Program.

The Arts Industry Development program links arts and industry. Dancers can apply to this program for assistance in developing a new or existing dance based enterprise. Categories include partnerships and links, market development & business mentoring.

Low Interest Loans

Arts Tasmania can also provide support in the form of a loan for assistance towards capital improvements, equipment purchases and other investments.

VICTORIAN SUMMARY

The Victorian meeting was relatively small, with a number of prominent practising artists unable to reschedule their work at short notice. However, Ausdance Victoria had undertaken some preliminary consultations with those who were unable to attend the main meeting. These – and subsequent meetings held to consider the impact of technology on dance – will be included in future considerations by the Victorian dance community.

The meeting was given an optimistic overview of dance funding in the State by the Arts Victoria representative. She noted that the timing of this Dance Summit was excellent, as there were consultations being undertaken at present to assist in policy development, and she hoped that the Victorian dance community would use the opportunity to have input. It was suggested by another participant that 'we can take the policies and work with them in a way that will sustain the environment. It is not just about money or policy – it is the way we relate to them. It is too easy to fall into the trap where policy directs creation. Don't tell us to redefine dance. At present younger people only know 'small dance' – other things such as sets, costumes and commissioned music can't exist.'

The issue of sustainability and viability of the small to medium dance company and independent sector was of major concern. Various company models were discussed in some detail, and it was noted that 'independent artists' needs vary – some artists have a company structure in mind, if not in reality. What's important to them is basic resources on an administration level (e.g. doing a Business Activity Statement), yet they don't want to take this on with consequent loss of identity.'

Technology and dance were important. 'Broader and more global resources need to be looked at in a technology age, e.g. business and university partnerships. Dance is well positioned to look at these resources – there is a series of places where arts and technology are in partnership'. These and other related issues were pursued at later meetings auspiced by Ausdance Victoria with specific strategies being developed, perhaps for adoption by the rest of the Australian dance community.

Other sources of funding and resources were discussed. 'Dance can further its aims in different ways – there is great potential for partnerships in local cultures that support dance. Dance needs *little* partnerships too.' It was noted that there are important models of working in outer suburban and regional areas, and that there is 'a disinclination to move outside Melbourne. There is a need to connect schools, cities and regions.'

University representatives spoke of the 'need to make links between the profession and the tertiary sector – they are mutually interdependent. Every sector in tertiary education is vulnerable. Dance is not being discriminated against; the environment is increasingly frightening. Universities are desperate to create research cultures where none presently exist.'

The following core values were identified in the Victorian discussions:

- Inclusivity
- Interactivity
- Education and the importance of research.

PRIORITIES FOR VICTORIA:

1. SUSTAINABILITY AND VIABILITY:

Strategies:

Flexible infrastructure:

Research the development of a flexible infrastructure model to service the needs of the independent and small project sector by –

- investigating existing infrastructure
- defining scope of needs
- exploring partnership opportunities
- establishing a working party (through Ausdance)
- reporting by end of June

Existing dance infrastructure to be examined to include – Dancehouse, Dance works, Chunky Move, Australian Ballet, Arts Access, Regional Arts Victoria, Victorian College of the Arts, Rusden, Ausdance Vic, Studio/Commercial sector, Company in Space, venue managers (Chapel/National Theatre/Malthouse), plus other artforms infrastructure.

Infrastructure needs may include –

- Administration
- Financial management
- Marketing
- Artistic support/networks,
- Planning - short and long term, space, safety net/support, contracts, touring expertise and others

2. DIALOGUE BETWEEN DANCE AND ALL ARTS SECTORS:

Strategies:

Valuing dance in all its diversity within Australian cultural life, positioning dance locally, regionally and nationally, by –

- Exploring and implementing new ways to promote dialogue between all dance sectors
- Seeking advocacy – political (policy and action), partnerships and collaborations, community consultation and inclusion of the whole sector. To achieve this:
 - Examine whole of government policy (Federal and State)
 - Seek alignments between artform and government social objectives
 - Ensure comprehensive analysis of project outcomes and benefits is collected.

3. AUDIENCE DEVELOPMENT MATCHED WITH ARTFORM DEVELOPMENT

Strategies:

- Develop long term and diverse strategies for both areas
- Initiate research to examine the reasons for the lack of audience conversion of students studying dance in studio based schools and education institutions.
- Examine and draw upon successful education and marketing strategies from other sectors i.e. sport.
- Develop culturally specific strategies that target other potential communities of interest.

- Undertake research into dancer career transitions to understand their current interest areas in order to develop targeted strategies.
- Research into the effect of implementation of Community Arts Officers in order to develop strategies to place community dance practitioners into local government settings.
- Develop other strategies to enhance partnerships with local government.
- Ensure outcomes and benefits of community dance projects are comprehensively documented.

4. MAINTAIN A PRESENCE FOR NEW TECHNOLOGIES

Strategies:

- Develop a strategy to address perceived dance industry needs in terms of information, skill development and brokering future resource-sharing partnerships in a digital delivery environment.
- Initiate a three-year dance and technology project to engage independent practitioners, dance companies and tertiary dance students in a task-based workshop conference with outcomes that will result in –
- general increase in the depth of industry knowledge and capacity to manage copyright and intellectual property issues in a digital era;
- the capacity to plan and implement quality documentation of work, which allows for its future use in a variety of digital media.

For more detailed information refer to minutes of Victorian Dance and Technology Focus Group meeting, 16 March, 2001

5. EDUCATION:

Strategies:

- Examine pathways and appropriate opportunities to address gaps in professional development
- Develop training in broad business/management skills for final year students
- Provide internships
- Provide placements
- Develop strategy for increasing dance awareness of artist-in-residence program (Ausdance Victoria)
- Examine ways to enhance research and analysis culture within educational settings

APPENDIX A

Arts Victoria funding statistics relating to dance in Victoria for the period 1991-2001

The following information is provided as an overview of dance activity funded by Arts Victoria over the period 1991-2000 inclusive. It is important to note that dance activity funded by Arts Victoria is but one part of a diverse range of dance activity taking place across the state. The following year snapshots indicate key events and **minimal** levels of Arts Victoria resources that have directly impacted on dance activity. In fact the actual level of Arts Victoria resources that have impacted on dance are not quantified here. Omissions to these figures include:

Festivals

- Multi-artform projects where dance is but 1 component
- Organisations who run projects/programs/tours/training mentorships across all artforms (eg *Regional Arts Victoria, Arts & Recreation Training Victoria*)
- GAL projects (Guarantee Against Loss) (From 1998-2001 \$102,000 was spent on dance projects)
- Artist-in-Residence projects
- Industry forums and training opportunities
- Arts Marketing initiatives

1990/91

- Capital Works - (*Danceworks*) 30,000
- Creative Development Projects 17,900
- Performance Support (annual) 112,500
(*Danceworks, Graffiti Dance Theatre*)
- Performance Support (Projects) 44,500
(*Bharatam, Dance Focus, Ariel New Music, TAB*)
- Resources Access and Touring (Annual) 135,500
(*AADE, Dancers Co, NWBAV, VCA*)
- Resources Access and Touring (Projects) 18,600

AV Total \$359,000

1991/92

- Capital Works - (*AADE*) 10,000
- Annual Operating Grants: 141,350
(*Danceworks, Graffiti Dance Theatre, AADE*)
- Project Grants: 189,650
(*Bharatam, Dance Focus, TAB, MAV, NWBAV, All Human Theatre, Writings on Dance, Robert Ray, Teresa Blake, Sky and McCormack, Alana Scanlon*)

AV Total \$341,000

1992/93

- Capital Works - (*Graffiti Dance Theatre, Ausdance*) 6,000
- Annual Operating Grants 189,150
(*Ausdance Vic, Bharatam, Danceworks, Graffiti Dance Theatre,*)
- Project Grants 218,420
(*ACCA, Auspicious Projects Inc., Dance Focus, TAB, D-Xtyria, NWBAV, Writings on Dance, Greenmill*)
- Touring 90,000

AV Total \$503,570

1993/94

• Capital Works - (<i>Dancehouse</i>)	24,000
• Annual Operating Grants (<i>Ausdance Vic, Bharatam, Dancehouse, Danceworks, Graffiti Dance Theatre, Greenmill Dance Project</i>)	266,350
• Project Grants (<i>Ausmusic, Dance Focus, De Soxy Theatre, TAB, Didikoi Dance, Gonghouse, Interface Performance, NWBAV, Tara Rajkuma, Writings on Dance</i>)	112,700
• Touring (<i>TAB, VCA</i>)	85,000
AV Total	\$488,050

1994/95

• Arts 21 Policy Framework Introduced	
• Art Form allocations and panels cease	
• Capital Works through the CSF (Community Support Fund)	250,000
• Annual Operating and Project Grants	485,900
AV Total	\$ 485,900

1995/6

• Arts Victoria becomes part of DPC (<i>Department of Premier and Cabinet</i>)	
• Annual Operating and Project Grants	496,040
• Cultural Exchange	13,810
AV Total	\$509,850

1996/97

• Arts 21 Checklist established	
• Arts Marketing Taskforce research project	
• Additional \$750k for regional touring	
• Touring Program through CSF \$2million	
• Chunky Move's tender chosen	
• Capital Works through CSF (<i>Dancehouse</i>)	250,000
• Export Touring and Cultural Exchange	46,594
• Annual Operating and Project Grants	518,000
AV Total	\$ 564,594

1997/98

• 'The Sharp End' - multimedia CDrom made	
• http://www.whatson.vic.gov.au developed	
• Chunky Move established	800,000
• MAP - Movement and Performance	45,000
• Greenmill Dance Project (final)	
• Export Touring and Cultural Exchange	36,896
• Touring Victoria	120,000
• Annual Operating and Project Grants	729,000
AV Total	\$1,730,896

1998/99

• \$17mil over 4years upgrade for regional performing arts centres announced	
• Millennium & Federation program initiatives announced	
• Victoria-Singapore MOU	
• Aboriginal Performing Arts Forum	
• Women Artists Program	30,000
• CINARS'98 (<i>'The Sharp End': Chunky Move, L.Guerin</i>)	56,000
• Touring Victoria, (<i>TAB, Made to Move</i>)	84,000
• Annual Operating and Project Grants	1,522,000
AV Total	\$1,692,000

1999/00

• Major Performing Arts Inquiry (Nugent) <i>TAB</i>	300,000
• CINARS'99	
• Victoria-Singapore MOU	
• Export Touring & Cultural Exchange	200,000
• Touring Victoria (<i>TAB, Made to Move</i>)	72,000
• Annual Operating and.... (<i>Ausdance, Chunky Move, Dancehouse, Danceworks</i>)	
• Project Grants	2,450,000
AV Total	\$3,022,000

Key Messages 1991-2001

- Arts Victoria funding for dance has gone up
- Box office for small to mediums organisations funded by Arts Victoria has gone up in recent years
- Number of annually funded dance companies has increased from 2 in 1991 (*Danceworks, Graffiti Dance Theatre*) to 3 in 2001 (*Danceworks, Chunky Move and The Australian Ballet*)
- ABS statistics over the decade indicate a 16% decline in the total number of adult Victorians who attended dance performances across **all** areas of activity.

Key 2001 issues

- Major Capital Works Projects
- Nugent Inquiry – Implementation Phase
- Film and TV Task Force
- 2002 and 2006 Commonwealth Games
- Cultural Ministers Council
- cultural benefits of public broadcasting
- examination of the small/medium performing arts organisations
- Development of a New Arts Policy for Victoria

Issues for the New Policy

- Developing the Creative Industries
- Audiences and Access
- Culture Online
- Cultural Infrastructure

APPENDIX B

Ausdance Victoria response to critical issues

Paul Summers – Ausdance Vic President

Paul Summers made the following observations at the Victorian Summit meeting:

1. Contemporary dance is a young art form in this country – 30-40 years old. There was an explosion of development through '70s and '80s which has been critical to where we are going.
2. Dance is a physical art form – it takes an interaction of people and their bodies to develop. It also takes money – it's an expensive art form. To try to rationalise because of funding cuts means that we're rationalising time and therefore physical interaction with people.
3. Because of the explosion of development of small companies and tertiary institutions (in the 1980s), there are now a lot of people who are approaching different stages in their careers. There are people who have been working into their fifties who need some way of supporting the changes in their careers and the ways in which they want to pursue their work. We made the investment, created people to develop the art form and audiences; now we need to address how we support them. We need to be critical, but if we can only support a certain number of people then all development work is going to disappear. Melbourne has become a cultural centre for independent dance, and that needs to be recognised in Victoria. Everyone is coming to Melbourne because they perceive it to be an area where work can develop and shape the form, e.g. Becky Hilton, Phillip Adams and Lucy Guerin have come back.
4. Audience development and art form development – and the place of dance in total culture – should be integrated, otherwise dance becomes fragmented. If they are integrated some of these things can work better, i.e. long term is not 5 or 10 years, it is generational. It must also include all facets of education. As a young art form, in order to make a cultural impact, it is going to take time. Let's not abandon shorter term strategies such as Made to Move, but I think too much emphasis is placed on these strategies. Short term measures must be part of a long term view.
5. There has been a diminution of small organisations in the last 10 years. The 1991 Dance Summit and Greenmill provided communication – a physical interaction with a range of people – and through small organisations we were able to do that, although it was not necessarily part of their core business. This loss of organic processes of interaction has put younger choreographers in a vulnerable position, with none of the support which was previously available.

WESTERN AUSTRALIA SUMMARY

The Western Australian dance community was extraordinarily well prepared for its summit meeting, having met as separate interest groups, facilitated by Ausdance WA and freelance consultant Barry Strickland, prior to the State meeting. Five preliminary 'WA Dance Summit' meetings were convened at the King Street Arts Centre. These were:

- Publicly-funded dance companies and organisations
- Studio teachers (private sector)
- Independent artists
- Community and multicultural interests
- Education and youth interests

The groups therefore came together for the WA Summit with nominated spokespersons who outlined their major issues, leading to general consensus about the priorities for the State as a whole. Of major concern was the loss of much of the small company infrastructure, although it was acknowledged that Buzz Dance Theatre had successfully continued. There were also issues about diminished career paths for young dance graduates and for mid-career artists who were no longer performing. The many entry and exit points during a dance artist's career were identified as major obstacles. 'There is so much talent which comes through training institutions, but I see young men and women at a loss. Those who have had a career in dance know the effort, energy and sacrifice, and now those young people are going through that as well.' A young artist spoke of being a 'mega part time person – I dance, choreograph and teach in order to survive'.

Training for a career in dance was discussed. 'I want graduates to see dance in a number of different contexts – it is not just steps and those who do the steps well. We have to broaden that perception – try to see that dance can operate in a range of contexts. We are encouraging people to see outside the square, as opportunities are very limited.'

The private studio sector was well represented, with questions raised about the lack of accreditation (by the Education Department) for dance students who spend up to 20 hours a week studying dance. Because of this 'parents encourage them to go into other studies ... instead of losing them, we would retain them as the next audience, have more performing artists, fundraisers, lobbyists, media workers, etc. Educating audiences is part of the studio teacher's role.' Appropriate dance spaces in schools was also an issue – 'teachers need to be more proactive about it'.

Dance and the media was seen as a major issue, and one contributing to lack of advocacy at all political levels. There are 'no buttons for dance on web newspapers!' The need to keep ministers' support staff informed about dance events was reiterated. 'The public perception of the arts community is that it is inaccessible. We need to see the unconverted converted in a way that is non-threatening through education, arts marketing, partnerships, and provide artists with a way to do what they do best.' People had imaginative strategies for overcoming this public perception of dance.

Finally, it was agreed that further dialogue was needed with others. 'If we had an ongoing meeting structure we could address these issues. It's already happening and only needs a little more support. It's a realistic way of going forward.'

PRIORITIES FOR WESTERN AUSTRALIA:

1. SUSTAINABILITY AND VIABILITY OF DANCE INDUSTRY:

Issues:

- **Gaps in non-MOF sector to be addressed**
- **Reduced career path options (loss of 12-month small-medium companies)**
- **Ongoing life of work**
- **Need to develop and grow, not just be a 'project'**

Obstacles:

- Government policies
- Additional funding
- Agreement on priorities
- Diversity of work opportunities

Strategies:

- Develop King St Arts Centre choreographic support centre, leading to permanent structure.
- Review of funding mechanisms.
- Present issues to new Minister – lobbying and advocacy
- Provide longer term programs.
- Review funding support for Steps and Buzz – need to stabilise and grow potential.
- Develop mentoring programs.
- Locate more \$ - other partners (eg. local government, lotteries).

2. ADVOCACY – INDUSTRY, POLITICAL (dance integral to life).

Obstacles:

- Resources
- Dialogue and unity
- A Plan
- Incorrect information
- Perceptions
- Lack of consistency
- Lack of marketing excellence

Strategies:

- Ensure WA representatives are on national bodies and committees
- Encourage other State reps to visit WA more regularly
- Empower Ausdance to do it!
- Appoint ambassadors/ champions (identify key dance people as 'Champions')
- Circulate information more effectively – web, email, new technologies
- Lobby 'education' – make partnerships.
- Promote excellence
- Make joint industry approach to corporate sector.
- Persuade people about the value of the arts:
- Provide video screens on some public buses
- Provide preshow 'Shorts' – profiles of those behind the production to highlight real people
- Promote About Face – tell people on public transport about dance.

3. DANCE EDUCATION AND TRAINING, including accreditation

Obstacles:

- Education system – ad-hoc approach to delivery
- Gaps from studio environment to companies to other fields – e.g. no sense of a dance continuum (life-long; enter, leave, re-enter; engage in different ways).
- Lack of teacher registration
- Push to ‘accredit’ (ie need for broad approach) could work against desired outcomes.
- *Stereotypes of dance – need to change mindset of administrators, teachers, participants.*
- Narrow focus by practitioners, e.g. feudal structures, victim mentality
- Undervalued (by community and peers)
- Dance = performance vs. education
- Lack of women in positions of influence
- Lack of critical framework (exemplars) in schools which perpetuate status quo
- Dance not part of culture.

Strategies:

- Develop recognition at each level: Primary, secondary, tertiary, company, etc. – all have love of dance.
- Encourage apprenticeships – with companies, community groups, schools and experienced individuals.
- Form partnerships
- Continue to work on teacher registration (recognition).
- Improve teacher training.
- Assess what is needed to implement curriculum framework with reference to making dance a viable part of the framework
- ArtsEdge – showcasing, assisting, making it easy for dance in schools
- Celebrate all aspects of dance – how we talk about it and our expectations.
- Create ambassadors for dance
- Build networks – links between islands
- Change mindset of practitioners – value the artform
- Provide exemplars – e.g. school principals
- Investigate WAAPA as pathways for studio teacher accreditation
- Campaign to raise consumer awareness

4. REGIONAL TOURING

Issues:

Small audience base

Access

Audience growth and development

Obstacles:

- Lack of perceived value of dance
- Costs of touring dance
- Exposure
- Resources
- Tall poppy syndrome – WA specific
- Distance – geographic isolation
- Lack of facilities / support

Strategies

- Develop animateur structure in regions
- Develop regional product

5. BREAKING DOWN DIVIDES (community, multicultural, indigenous)**Issues:**

- **Recognition and respect**

Strategies:

- Ongoing dialogue
- Bartering knowledge
- Recognition of belonging to a 'dance family'
- Focusing on similarities not differences – Knowledge Day – the crossovers become 'Australian Dance'
- Breaking down divides (elitism, lack of knowledge and exclusive/inclusive) of community dance, institutional dance and areas, which need to grow.

APPENDIX A

ArtsWA response at WA Dance Summit

Shane Colquhoun

ArtsWA works to a generic arts policy, with no specific dance – or performing arts – policy. Support for dance has been real and tangible over many years, e.g. Dance Triennium, audience research, three studios developed at the King St Arts Centre for industry use, etc. This summit provides a timely opportunity to input a dance perspective, with a new Government, Ministry for Culture and the Arts, and ArtsWA going through changes with a new Director. A new three-year corporate plan will be developed, with debate now in progress. There has been a revolution in education, with the arts included as key curriculum learning areas. Opportunities are huge, with the State Government supporting dance through myriad agencies, including Education, Healthway, Lotteries Commission, Multicultural Affairs, and other State agencies.

The new Labor Party has an arts policy on its web site, with dance mentioned several times, and it is now considering how best to implement the new policy over the next four years. The Ministry has produced a document called 'Building Community Through the Arts' which includes an eight year vision for the arts. The document is a Ministry vision and should not be greatly affected by change of government. There has recently been an increase to major performing arts companies as part of the Major Performing Arts Inquiry. The document includes a bid for indexation across the board for other companies, additional funding bids for arts development panels and large bids for capital expenditure.

Arts WA funds 23 key agencies – \$10m through triennial contracts, \$1.5m to three key dance agencies (WA Ballet, Buzz Dance Theatre and Ausdance WA); \$350,000 to projects through the arts development panel, including Steps and skadada. Total support for dance through Arts WA is approximately \$1.8m.

Touring for dance is funded through Country Arts WA. The Ministry also provides venue support through King St Arts Centre. There are still gaps, as there is never enough money. ArtsWA continues to lobby for more.

Some key areas of interest:

- What is our market – International/national?
- Audience development & developing our dance product.
- Isolation – positive and negative effects .
- Is there a gap in the dance product in WA? How do we combat that if there is a gap?
- Population size – small but growing.
- Residencies and how they can impact positively (e.g. recent Merce Cunningham and Buzz partnership)
- Resources and sustainability
- Impact of new media – use of new technologies.

APPENDIX B

Ausdance WA response to critical issues

Marian Tye, Ausdance WA President

This Summit meeting is an important occasion – a chance to have a voice from Western Australia to make things happen at a local and national level.

Our challenge is to not get bogged down in the minutiae, but rather work towards a bigger united vision. The work completed in preparation for the meeting today has ensured the independent voices are not lost, but rather captured and refined to find common ground and a stronger voice.

The challenge for Ausdance WA is to participate in the navel-gazing but also identify where it should best position itself to service its members locally but at the same time contribute actively in the national agenda.

Despite the sense of despondency captured from the preliminary meetings, dance in Western Australia has made significant moves in the past decade. Perhaps one of our greatest challenges is learning to acknowledge and celebrate progress and to publicly value the work and contribution of individuals.

Where we can best move forward is to capture the very real understanding that is emerging in relation to the need to develop new strategies - where we no longer compete with each other, or stand with hands out for the next dollar, but rather look for innovative ways to develop partnerships and alliances which enable dance to fulfil its objectives, whilst assisting others to achieve theirs.

To be innovative in the way we achieve our objectives may first require innovation in the way we talk about ourselves – our language currently translates to “dance = performance” and yet we have a vision for dance which is more of a spectrum that is inclusive of all forms and ages, both as active participant and observers.

Ausdance WA will endeavour to keep the conversations going after the summit and build on the very real willingness of ArtsWA to work with us in keeping dance at the forefront of arts planning in Western Australia. Areas of discussion will include:

- Building the Kings Street Arts Centre as a “hub” for dance, including performance
- Identifying alternative “touring” strategies
- Creating a cohesive youth focus
- Addressing regional needs

Attachment 1

BACKGROUND

The 1991 National Dance Summit was convened by the Australia Council to prepare an agenda for dance to the year 2001. It made a range of important recommendations, contained in the document *Moving Forward*, edited by Hilary Trotter. Many of these recommendations have been realised, and it is clear that the increased funding to Ausdance and its State and Territory branches has made a difference to the working environment of dance practitioners.

Prior to its triennial application to the Australia Council in 2000, Ausdance identified a need to revisit the 1991 Dance Summit, and placed this consultation process on its own agenda for the next triennium. However, the Australia Council's *Planning for the Future* project was also in progress, and it became obvious that the publication of its draft report early in 2001 provided an opportunity for the Australian dance profession to make a comprehensive response. Ausdance therefore fast-tracked its consultation process and facilitated a series of State and Territory 'summits' in time to meet this deadline.

GENERAL PURPOSE OF THE DANCE SUMMITS

For the dance industry (encompassing the central role of the dance profession):

- To explore and develop a new articulation of what dance is and how it communicates.
- To articulate the needs of the dance profession in the new millennium.
- To provide established artists with the opportunity to assess and articulate the changes in career development which have occurred in the last decade, and translate that into action for the next.
- To support the new generation of dance artists to express its needs and to understand where it fits artistically, socially and economically in the current environment.
- To provide a context for funding bodies to articulate their visions for dance in the broader arts context.
- To engage with the need of other agencies (health, education, environment, cultural tourism, etc.) to articulate where their funding policies intersect with the growth in Australian dance activity.
- To further enhance industry wide direction and empowerment

For Ausdance National to:

- Develop new policy directions
- Seek a mandate for those new directions
- Develop realistic national priorities for action across the dance sector
- Develop opportunities to explore and initiate partnerships supporting the dance sector nationally

For State and Territory Ausdance branches to:

- Clarify common goals
- Recognise and further develop State/Territory specific needs
- Increase familiarity with funding restrictions as well as opportunities

For the Australia Council to:

- Increase understanding of and information on national priorities and strategies to inform future planning processes
- Listen and 'take temperatures', developing an industry snapshot of key issues and requirements
- Inform Dance Board decision making processes
- Liaise with State/Territory Ministries in a targeted way
- Maintain a focus on realistic expectations
- Explore the options for National/State Ministry strategic initiatives

Outcomes:

- (1) A national overview of the current situation for dance in Australia with regard to –
 - Policy
 - Funding
 - Achievements
 - Best practice
 - Issues of concern
- (2) A series of recommendations from the national forum and each State and Territory –
 - Artistic directors and tertiary dance directors
 - Independent artists
 - Ausdance branches
 - Presenters
 - Funding bodies
- (3) An action plan for –
 - Ausdance
 - The dance industry
 - Australia Council
 - State/Territory funding bodies

Attachment 2

LIST OF PARTICIPANTS

A

Neil Adams (Vic) Independent
Jane Albert (NSW) Writer - The Australian
Richard Allen (NSW) Independent
Judith Anderson (Qld) The Queensland Ballet
Anandavalli (NSW) Independent
Madira Arnold (NSW) Multicultural Artist
Ronne Arnold (NSW) Director - NAISDA
Janine Ayres (ACT) Independent

B

Keith Bain (NSW) Patron, Ausdance NSW
Kylie Ball (Qld) Extensions Youth
Dance Company
Cazérine Barry (Vic) Independent
Jennifer Barry (Vic) Chunky Move
Robina Beard (NSW) President Ausdance
NSW
Kristen Bell (Qld) Academic
Deanna Blacher (WA) Artistic Director -
Danza Viva
Annette Bonnefur (NSW)
Shaaron Boughen (Qld) Academic
Meredith Bowman (SA) Academic
Margaret Boylan (SA) President, Ausdance
SA
Alan Brissenden (SA) Writer
Beverley Brown (SA) Ausdance SA board
Karen Bryant (SA) National Manager -
Made to Move
Pat Burnett (NSW) Ausdance Hon. Mem
Stephanie BurrIDGE (ACT) Dance Lecturer

C

*Elizabeth Cameron Dalman (NSW) Independent - Mirramu
Creative Arts Centre
*Amanda Card (NSW) Director - One Extra
Annette Carmichael (WA) Dance Panel, NSW
Shane Carroll (NSW) Administrator
Fiona Carter (NT) Artistic Director -
Sally Chance (SA) Restless
Melina Charles (Qld) Independent
*Julie Chenery (Qld) EO, Ausdance QLD
Adam Christ (Tas) Independent
Janelle Christofis (Qld) Presenter - QPAC
Lee Christofis (Vic) Vice President -
Ausdance National
*Mia Christophersen (NT) Indigenous Arts -
Browns Mart
Lisa Clark (ACT) Studio Teacher
Anthony Clarke (NSW) The Australian Ballet
Helen Clarke Lapin (NSW) Independent
Simone Clifford (Vic) Independent
*Shane Colquhoun (WA) National President –
Ausdance

Lorraine Connell (NT) NT University
Holly Cooper (Vic) Independent
Paul Cordero (NSW) Independent
Sandra Craig (SA) Arts and disability
Hilary Crampton (Vic) Academic
Rosalind Crisp (NSW) Independent - Omeo
Dance
Jo Croft (NSW) Dance Board, Australia
Council
James Cunningham (NSW) Independent

D

Tess de Quincey (NSW) Independent
Kate Denborough (Vic) Independent
Rebecca Devine (NSW) Independent
*Julie Dyson (ACT) EO, Ausdance National
Clare Dyson (ACT) Independent

E

Bronwyn Ederger (NSW) Director - Arts on Tour
Maxine B. Ewart (SA)

F

Efeso Faanana (Qld) Independent
Virginia Ferris (NSW) Independent
Joanna Fishman (NSW)
William A. Forsythe (NSW) Independent
Dorothy Fox (NT) Browns Mart
Anca Frankenhäuser (NSW) Independent
*Caroline Fulton (ACT) Arts ACT

G

Ruth Galene (NSW) Studio Teacher
Jolanda George (NT) Independent/student
Stephanie Glickman (Vic) Writer
Rose Godde (Vic) EO, Ausdance Victoria
**Mark Gordon (ACT) Director - The
Choreographic Centre**
*Lesley Graham (Tas) Co-President -
Ausdance Tas
*Julia Gray (ACT) Independent
Stefan Greda (Qld) Arts Queensland
*Annie Greig (Tas) Artistic Director –
TasDance
Rob Griffin (WA) Independent
Cathryn Gurrin (Tas) Program Officer, Arts
Tasmania

H

Gerry & Jackie Hallahan (ACT) Studio Teachers
Charmaine Hallam (ACT) School Teacher
Patrick Harding-Irmer (NSW) Independent
Rachael Hare (NSW)
Kim Harvey (ACT) Studio Teacher

<i>Suzie Haslehurst</i> <i>*Nanette Hassall (WA)</i>	<i>Buzz Dance Theatre</i> <i>Course Director Dance</i> <i>(WAAPA)</i>	<i>Carmen Maravillas (NSW)</i> <i>Juan Maravillas (NSW)</i> <i>Fabian Marsden (NSW)</i> <i>Kelly Marshall (NSW)</i>	<i>Independent</i> <i>Independent</i> <i>Sydney City Council</i> <i>Assistant Program</i> <i>Manager, Australia</i> <i>Council</i>
<i>Michelle Heine (ACT)</i> <i>Michael Hennessy (NSW)</i>	<i>Studio Teacher</i> <i>Director of Dance -</i> <i>NORPA</i>	<i>Shirley McKechnie (Vic)</i> <i>Wayne McKenna (NSW)</i> <i>David McMicken (NT)</i> <i>Angela McMillan (SA)</i> <i>Wendy McPhee (Tas)</i> <i>*Olivia Millard (WA)</i> <i>Marilyn Miller (NSW)</i> <i>Deborah Mills (NSW)</i> <i>Tracie Mitchell (Vic)</i>	<i>Academic</i> <i>UWS-Nepean</i> <i>Tracks</i> <i>Director - Eatspace</i> <i>Two Turns</i> <i>Independent</i> <i>Indigenous Artist</i>
<i>*Helen Herbertson (Vic)</i> <i>Gail Hewton (Qld)</i> <i>Nikki Heywood (NSW)</i> <i>Sarah Hossack (NSW)</i> <i>Louise Howden-Smith (WA)</i>	<i>Independent</i> <i>Brisbane Powerhouse</i> <i>Independent</i> <i>Arts Training NSW</i> <i>Executive Director –</i> <i>WA Ballet</i>	<i>Betchay Mondragon (NT)</i> <i>*Andrew Morrish (NSW)</i> <i>*Wendy Morrow (ACT)</i> <i>Ryan Mortimer (Vic)</i> <i>*Glen Murray (Tas)</i> <i>Vera Myronenko (NSW)</i>	<i>Director - Twirling</i> <i>Sheila Productions</i> <i>Multicultural Artist</i> <i>Independent</i> <i>Independent</i> <i>Independent</i> <i>Teacher</i>
<i>Kylie Hunter (ACT)</i> <i>*Alexandra Hurford (SA)</i>	<i>Director-National</i> <i>Capital Dancers</i> <i>Performing Arts –</i> <i>Arts SA</i>		
J <i>Mishline Jammal (NSW)</i> <i>Richard Jasrowski (SA)</i> <i>Debra Jefferies (Vic)</i>	<i>Carnivale LTD</i> <i>Senior Arts Officer,</i> <i>Arts Victoria</i> <i>Teacher</i> <i>Dance Educator</i> <i>EO, Ausdance SA</i>		
<i>Judy Jeffries (SA)</i> <i>Norma Jenner (SA)</i> <i>*Mardi Jennings (SA)</i> <i>Terese Jernyn (NSW)</i> <i>*Evan Jones (Qld)</i>	<i>Vice-President,</i> <i>Ausdance Qld</i>	N <i>Gregory Nash (NSW)</i> <i>Sarah Neville (SA)</i> <i>Jennifer Newman-Preston</i> <i>(NSW)</i> <i>Tim Newth (NT)</i> <i>Tracey Nicholson (Tas)</i> <i>*Vasiliki Nihis (ACT)</i> <i>Kate Nockels (ACT)</i> <i>Stephen Noonan (SA)</i> <i>Irina Norris (WA)</i>	<i>EO, Ausdance NSW</i> <i>Heliograph</i> <i>Independent</i> <i>Tracks</i> <i>Independent</i> <i>Summit facilitator</i> <i>Pres., Ausdance ACT</i> <i>Independent</i> <i>Studio Teacher</i>
K <i>Stefan Karlsson (WA)</i> <i>Frank Keays (WA)</i> <i>Joanne Keays (WA)</i> <i>Michael Keignery (NSW)</i> <i>Eleanor Kelly (NSW)</i> <i>Sonny Kent (NT)</i>	<i>Independent</i> <i>Studio Teacher</i> <i>Studio Teacher</i> <i>Academic</i> <i>Marketing Indigenous</i> <i>Performing Arts</i> <i>Karelka Productions</i> <i>West Australian Ballet</i> <i>Dean of Dance - VCA</i> <i>Artistic Director – QB</i>	O <i>Brenda O'Connor (SA)</i>	<i>Community Arts</i> <i>Network, Adelaide City</i> <i>Council</i> <i>Independent</i> <i>Independent</i> <i>Independent</i> <i>Manager - Youth</i> <i>Dance Programs –</i> <i>The Choreographic</i> <i>Centre</i>
<i>Elka Kerkhofs (NT)</i> <i>Teresa Ketizia (WA)</i> <i>Jennifer Kinder (Vic)</i> <i>Francois Klaus (Qld)</i> <i>Kathy Krestas (SA)</i>		<i>Michael O'Donoghue (Tas)</i> <i>Paul O'Sullivan (WA)</i> <i>Helen Omand SA</i> <i>Ruth Osborne (ACT)</i>	
L <i>Garry Lang (NSW)</i> <i>Sylvia Langford (NT)</i>	<i>Indigenous Artist</i> <i>Chief Executive Officer</i> <i>Dept Arts & Museums</i>	P <i>Roger Pahl (SA)</i>	<i>Freelance</i> <i>writer/broadcaster</i> <i>Artistic Director -</i> <i>Dance Works</i> <i>Independent</i> <i>President Ausdance NT</i>
<i>Lisa Lanzi (SA)</i> <i>Joseph Lau (Qld)</i> <i>Emma Leak (SA)</i> <i>Jennifer Leake (NSW)</i> <i>Lindsay Lovering (WA)</i> <i>Brian Lucas (Qld)</i>	<i>Independent</i> <i>Independent</i> <i>Independent</i> <i>kolner tanz agentur</i> <i>Healthpact</i> <i>Independent,</i> <i>President, Ausdance</i> <i>Qld</i>	<i>Sandra Parker (Vic)</i> <i>Karen Pearlman (NSW)</i> <i>*Liz Pearse (NT)</i> <i>Lee Pemberton (NSW)</i> <i>Marguerite Pepper (NSW)</i>	
M <i>*Sandra Macarthur-Onslow</i> <i>(ACT)</i> <i>Katy Macdonald (NSW)</i> <i>Sinead MacManus (Dublin)</i> <i>Jenn Manders (SA)</i>	<i>EO, Ausdance National</i> <i>Independent</i> <i>Independent</i>	<i>Robert Piani (ACT)</i> <i>Philip Piggin (ACT)</i> <i>Jane Pirani (Qld)</i> <i>Joan Pope (WA)</i>	<i>Independent</i> <i>Presenter - Marguerite</i> <i>Pepper Productions</i> <i>Arts ACT</i> <i>Independent</i> <i>Artistic Director-Dance</i> <i>North</i> <i>Dance lecturer</i>

Julia Postle (ACT) Festivals Australia
 Danya Puckenridge (SA) Independent
 Desak Putu Warti (NT) Teacher

Q
 Julia Quinn (NT) Independent

R
 Belyssa Radzivanas (WA) Studio Teacher
 Jaime Redfern (Qld) Dancer - Expressions
 *Rosalind Richards (NSW) Manager, Australia
 Council Dance Board
 Chris Richards (NSW) NSW Education Dept
 Simi Roche (SA) Dance Educator
 Vivienne Rogis (ACT) Independent
 Tuula Roppola (SA) Independent
 Kate Rudz (NT) Publicist

S
 Michelle Saunders (WA) Steps Youth Dance
 Company
 *Deborah Schaler (ACT) EO, Ausdance ACT
 Richard Seidel (SA) Vice-president -
 Ausdance SA
 Aviva Sheb'a (SA) Independent
 Beth Shelton (Vic) Community Dance
 Artist
 Maggi Sietsma (Qld) Artistic Director-
 Expressions Dance
 Company
 Christine Silvester (NT) Assistant Director -
 Arts NT
 Jacqui Simmonds (NSW) Course coordinator -
 UWS - NEPEAN
 Helen Simondson (Vic) PAML Pilot Project
 Manager – Cinemedia
 Jonathan Sinatra (NSW) Independent
 Nick Skibinski (SA) Presenter - Adelaide
 Festival Centre
 Anna Smith (Vic) Independent
 Kim Spinks (NSW) NSW Ministry for the
 Arts
 David Spurgeon (NSW) UNSW
 Kym Stevens (Qld) Administrator
 Monica Stevens (NSW) NAISDA
 Garry Stewart (SA) Artistic Director, ADT
 *Claire Stonier-Kipen (Vic) Senior Arts Officer-
 Arts Victoria
 Angela Strk (Tas) Independent
 Merrian Styles (WA) EO, Ausdance WA
 Gabrielle Sullivan (WA) Atg EO, Ausdance WA
 *Paul Summers (Vic) President, Ausdance
 Victoria

T
 Alyssa Tidy (ACT) Independent
 Betty Tilley (WA) Studio Teacher
 Chris Tooher (NSW) Illawarra Performing
 Arts Centre

Andrea Tunbridge (SA) Youth/regional
 *Marian Tye (WA) President, Ausdance
 WA

U
 Lyn Upton (Tas) Director,
 Arts Tasmania

V
 Abel Valls (Qld) GM - Expressions
 Dance Company
 Juha Vanharkartano (SA) Independent
 Liana Vargas (SA) World Dance Centre
 Michelle Vickers (NSW) Legs on the Wall
 Kim Vincs (Vic) Academic

W
 Nalina Wait (NSW)
 Kim Walker (Vic) Artistic Director - The
 Flying Fruit Fly Circus
 Bronwyn Watkins (NSW) Royal Academy of
 Dance
 Carol Wellman (NSW) Australian Dance
 Theatre
 Chris Welsh Studio Teacher
 Michael Whaites (NSW) Independent
 Rachael Whitworth (WA) Independent
 Lisa Wilson (Qld) Expressions
 Glen Wood (NSW) Independent
 *Kat Worth (SA) Artistic Director -
 Company CHAOS
 Neridah Wyatt Spratt (NSW) Accessible Arts
 *Angharad Wynne-Jones Associate Director
 (SA) - Adelaide Festival

* Also attended National Summit in Canberra
 on March 26 2001

