

ANNUAL REPORT 2015

Australian Dance Council – Ausdance Inc.



The Australian Dance Council—Ausdance Inc. (Ausdance National) is Australia's peak body for dance: educating, inspiring and supporting the dance community in reaching its potential as a dynamic force within local, national and international communities. As part of a network of Ausdance organisations working across Australia, we design and deliver accessible and sustainable services and integrated programs to support Australian dance professionals.

Published by Ausdance National
PO Box 45, Braddon ACT 2612
ABN: 95 977 271 106
Telephone: (02) 6248 8992
Website: ausdance.org.au

Annual reports: ausdance.org.au/about-us

© Australian Dance Council—Ausdance Inc. Ausdance National 2015

ISSN 1328-6579. Report year ends 31 December 2015.

Coordinated and written by Rachael Jennings, communications and publications manager, Ausdance National

CONTENTS

Purpose	3
Vision statement	3
Overview	3
Key Projects	3

Goal 1: Industry development: support and sustain professional dance practice in Australia 4

1.1 Exchange information, ideas, expertise and resources in all areas of dance	5
1.2 Increase access to career development opportunities	8
1.3 Develop audiences of contemporary dance	9
1.5 Increase understanding and best practice in dance education	16

GOAL 2 Information Services: Be a recognised advocate in promoting dialogue and the value and purpose of dance 18

2.1 Increase the quality and relevance of Ausdance National's information	18
2.2 Profile advocacy campaigns for dance	20

Goal 3 Ensure the sustainability and growth of Ausdance National 22

Build the strength of the Ausdance network	22
Governance Renewal	23



PURPOSE

Ausdance is the peak professional organisation for dance in Australia. Our mission is to educate, inspire and support the dance community in reaching its potential as a dynamic force within local, national and international communities.

VISION STATEMENT

To provide accessible platforms for information and dialogue, to contribute to the growth and profile of the sector, and to be its leading advocate. We will work to be a sustainable organisation, prepared for future challenges.

OVERVIEW

Ausdance National has multiple roles in the dance community, and we continue to be a leading force for change in areas of sustainability, dance education and political advocacy. Our program across 2015 was delivered within the framework of our organisation's three major goals:

- Industry Development: To support and sustain professional dance practice in Australia
- Information Services: Be a recognised advocate in promoting dialogue and the value and purpose of dance
- Ensure the sustainability and growth of Ausdance National

KEY PROJECTS

2015 NATIONAL DANCE FORUM

Forum partners Ausdance National and the Australia Council for the Arts presented the third National Dance Forum (NDF2015) from 19-21 March 2015 at Footscray Community Arts Centre, Melbourne, Victoria.

184 dance practitioners (Australian & international) participated in the NDF2015. There were two keynotes, eight panel chairs, and 29 artists profiled across six panel discussions. Several arts management experiences were provided through the [NDF2015 Volunteer Program](#).

2015 AUSTRALIAN DANCE AWARDS

Awards ceremony—12 September 2015, Her Majesty's Theatre, South Australia. We presented eleven awards and a Lifetime Achievement to Marilyn Rowe. Dr Elizabeth Cameron Dalman OAM and Marilyn Jones OBE were inducted into the Australian Dance Awards Hall of Fame.

We received 720 nominations (up from 610 in 2014) and there were 12,116 unique visitors to australiandanceawards.net.au, up from 11,955 in 2014.

WWW.AUSDANCE.ORG.AU

The Ausdance National website—a source of professional practice information, dance research and industry advocacy—continued to grow. In 2015 there were 117,920 unique visitors to the website. We profiled 41 new dance writers, published 58 new articles, 1 book (*Contemporising the past: Envisaging the future*), 1 journal, 2 Asia-Pacific newsletters and six editions of our e-newsletter.

GOAL 1: INDUSTRY DEVELOPMENT: SUPPORT AND SUSTAIN PROFESSIONAL DANCE PRACTICE IN AUSTRALIA

Sustainable careers for dance artists

This goal focuses on ways to help the industry grow and mature to match the talent of those it attracts. It invests in programs that increase access to career development, provides a forum to exchange ideas and expertise, and builds audiences and international networks for dance.



1.1 EXCHANGE INFORMATION, IDEAS, EXPERTISE AND RESOURCES IN ALL AREAS OF DANCE

To increase dialogue about professional practice across the dance sector, we partnered with the Australia Council for the Arts to present the 2015 National Dance Forum (NDF2015). The NDF2015 provided an opportunity for artists from all over the country—often separated by vast geographic distances—to share ideas, network with others and discuss professional practice.

184 dance practitioners (Australian & international) participated in the Forum. There were two keynotes, eight panel chairs and 29 artists profiled across six panel discussions. Several arts management experiences were provided through the [NDF2015 Volunteer Program](#).

Outside professional gatherings, we supported artists careers by providing current and relevant artists' career information across our social media and web platforms.

2015 NATIONAL DANCE FORUM

Thursday 19 March – Saturday 21 March 2015

Footscray Community Arts Centre, Melbourne, Victoria.

The National Dance Forum fosters the artistic development of dance in Australia by providing an environment for discussion, debate and reflection. The 2015 forum was the 3rd National Dance Forum.

Dancers, makers, researchers, writers, directors, producers, advocates and educators participated in three days of discussions and dialogue about the inherent concerns and realities affecting current professional practice in Australia. We framed this dialogue with three distinct themes:

- Transforming the form: changing structures and their effects
- The subtleties and nuances of innovation.
- Discourse: How is dance written about, spoken about and communicated?



Dance Massive artists panel. Photo: William Taylor, Australia Council for the Arts

We worked with Forum partner the Australia Council for the Arts, producers Kath Papas and Kristy Ayre and a curatorial panel to develop the program for 2015. Experienced facilitator and dance improvisation artist Andrew Morrish led the forum's main discussions. He was assisted by co-facilitators Annette Carmichael, an Australian dance artist and creative producer who specialises in regional cultural development; Ashley Dyer, a performance maker, producer and workshop facilitator; and Fiona Winning, Head of Programming at Sydney Festival.

Program

Keynote speakers

The two keynote speakers were acclaimed New Zealand-based choreographer and director of Mao Dance Theatre Lemi Ponifasio, and CEO of VicHealth Jerril Rechter.

Panel discussions

- The academic artist: oxymoron or creative synergy? Chaired by Cheryl Stock, speakers were Shaun McLeod, Julie-Anne Long and Jo Pollitt
- Dance Massive Artists panel. Chaired: Emily Sexton, speakers were Martin del Amo, Anouk van Dijk, Clare Watson, Zaimon Vilmanis and Katrina Lazaroff
- From black box to white box. Chaired by Hannah Mathews, speakers were Phillip Adams, Atlanta Eke, Alison Currie and Latai Taumoepeau
- Contemporary dance happens here: deploying dance in regional settings. Chaired by Annette Carmichael, speakers were Jacob Boehme, Britt Guy, Lesley Graham, Julian Louis
- Dance criticism, writing and discourse. Chaired by Ashley Dyer, speakers were Matthew Day, Jordan Beth Vincent, Jana Perkovic, Vicki van Hout
- Crossing borders: International collaboration. Chaired by Jeff Khan, speakers were Ade Suharto, Tim Darbyshire, Thomas E Kelly, Paul Selwyn Norton and Pirjetta Mulari
- Integrated practice. Chaired by Andrew Morrish, speakers were Michelle Ryan, Kate Sulan, Janice Florence and Philip Channells

Dialogue before the Forum

To encourage participant engagement before the event, and as part of developing the National Dance Forum's themes, curatorial panel members shared their thoughts about the inherent concerns and realities affecting current professional practice in Australia. These discourses became artistic 'provocations' and were published on the Ausdance website in the months before the event. They are:

- Discourse #1–How are dance artists speaking about, writing about, and communicating their work? by Matthew Day.
- Discourse#2–Tradition and innovation–indigeneity in performance by Frances Rings.
- Discourse#3–A National Dance Forum that embodies our diversity, its history, its present and its future. by Andrew Morrish.
- Discourse#4–Creating a vibrant, thriving community at National Dance Forum 2015 by Annette Carmichael.

Forum commentary & documentation

NDF delegate blog

For the first time in 2015, we trialled a group blog for all NDF delegates. It contained program and speaker bios, and an open invitation to delegates to share thoughts and media, and to respond to panel discussions. Although many delegates joined the blog as a potential contributor, due to a full program, few contributed posts.



Final NDF 2015 Open Space session—a reflective movement response to the Forum.
Photo: Roslyn Dundas.

Tweets by @NatDanceForum

The [NDF Twitter account](#) continued in 2015, providing a digital platform for further discussion and ongoing engagement with delegates after the event.

Media reports and articles

- [Wrapping up the National Dance Forum](#), by Richard Watts, ArtsHub.
- [Indigenous artists challenge dance sector over lack of representation](#), by Richard Watts, 23 March 2015, ArtsHub.
- [Dance Forum 2015 by Vicki van Hout](#), FORM dance projects blog.
- [Dance Forum 2015—part 2 by Vicki van Hout](#), FORM dance projects blog.
- [Arts NSW at the 2015 National Dance Forum](#).
- [Dancing Capital Blog—National Dance Forum 2015](#), by Deidhre Wauchop.
- [Dance Forum 2015](#) by Philip Channells, Dance Integrated Australia.
- [Identity and belonging—a response to National Dance Forum 2015](#) by Karen Veldhuizen.

The Ausdance website

The Ausdance website hosts NDF 2015 video and audio documentation. We published [eight panel discussions](#) to Vimeo and [eight audio files](#) to Mixcloud.

Feedback

Feedback from forum producers revealed a successful use of accumulated knowledge and response to previous Forum evaluations, which meant the programming and logistics were fine tuned. The balance of open space, keynotes, and panel discussions was successful among delegates. The two keynote speakers for NDF2015, Lemi Ponifasio and Jerril Rechter, both provided sound expertise and were equally, but very differently, inspiring. The verbal feedback from delegates immediately after these sessions was positive. The international keynote speaker, Lemi Ponifasio, added cachet and a frisson of excitement before the event. His uncompromising personal vision and global perspective were an important contribution.

PARTICIPATION IN KEY FORUMS FOR PROFESSIONAL DANCE COMPANY MANAGERS

In 2015 we attended the annual meeting of dance company managers supported by the Australia Council for the Arts. This meeting takes place next to the Australian Dance Awards and is an opportunity for company managers to discuss issues of shared interest. Arising from the meeting Ausdance coordinated advocacy on behalf of the companies receiving organisational funding from the Australia Council around the proposed changes to funding and sector support via the Council. This advocacy included a meeting with the CEO of the Australia Council to discuss the ongoing viability of the professional dance sector and the place of companies in the dance ecology.

PROVIDE CURRENT AND RELEVANT ARTISTS' CAREER INFORMATION

To recognise the diverse nature of career development within the dance profession, we provide multiple types and sources of opportunities, information and support for artists' careers. In 2015 we published 59 career development opportunities on our website, 109 Australian career development opportunities to Facebook and Twitter, and 21 international opportunities.

1.2 INCREASE ACCESS TO CAREER DEVELOPMENT OPPORTUNITIES

To improve the stability of dance artists' careers, we offer two choreographic development fellowships in alternating years; they are the Peggy van Praagh Choreographic Fellowship (offered 2011, 2013 and 2015) and the Keith Bain Choreographic Travel Fellowship (first offered in 2014). Each provides a financial contribution and publicity to one artist annually to support choreographic development.

THE PEGGY VAN PRAAGH CHOREOGRAPHIC FELLOWSHIP

Established following a bequest from the Dame Peggy van Praagh estate, the Peggy van Praagh Choreographic Fellowship, a biennial fellowship of \$10,000, is awarded to a mid-career choreographer to support their choreographic development.

In 2015 the third Ausdance Peggy van Praagh Choreographic Fellowship, was awarded at the Australian Dance Awards to Lina Limosani. Lina is using the fellowship to develop her theatrical devising practices through a second-stage development of her work 'A tale or two', a double bill of physical dance theatre works *One's wicked ways* and *What lies within*.



Peggy van Praagh (L) and Lina Limosani, the 2015 Peggy van Praagh Choreographic Fellowship recipient.

We published a report on the Ausdance website– Dame Peggy's vision continues: Lina Limosani awarded 2015 Ausdance Peggy van Praagh Choreographic Fellowship—about Lina's fellowship proposal, and we promoted her performance outcomes.

We provide Fellowship application information on the Ausdance website, in our newsletter and through social media. In 2015 there were 13 applications for the PvP, up from 11 in 2013.

1.3 DEVELOP AUDIENCES OF CONTEMPORARY DANCE

To increase audiences and presenters' understanding of contemporary dance and commitment to more presentations, we continue to facilitate the annual Australian Dance Awards and maintain the Australian Dance Awards website.

We also engaged with producers, presenters and dance companies about the place of contemporary dance and other dance styles. In 2015 we planned for participation at the 2016 Australian Performing Arts Market where we host dance delegates at Talking dance: meet the makers.



2015 Australian Dance Awards promotion image. Photo: Chris Herzfeld Camlight Productions

AUSTRALIAN DANCE AWARDS 2015

7.30 pm Saturday 12 September 2015, Her Majesty's Theatre, Adelaide Festival Centre

The annual Australian Dance Awards continue as a major audience development activity with its public nominations, glamorous awards ceremony and high-profile presenters and nominees attracting media attention. They recognise and honour professional Australian dance artists who have made an outstanding contribution to Australian dance.

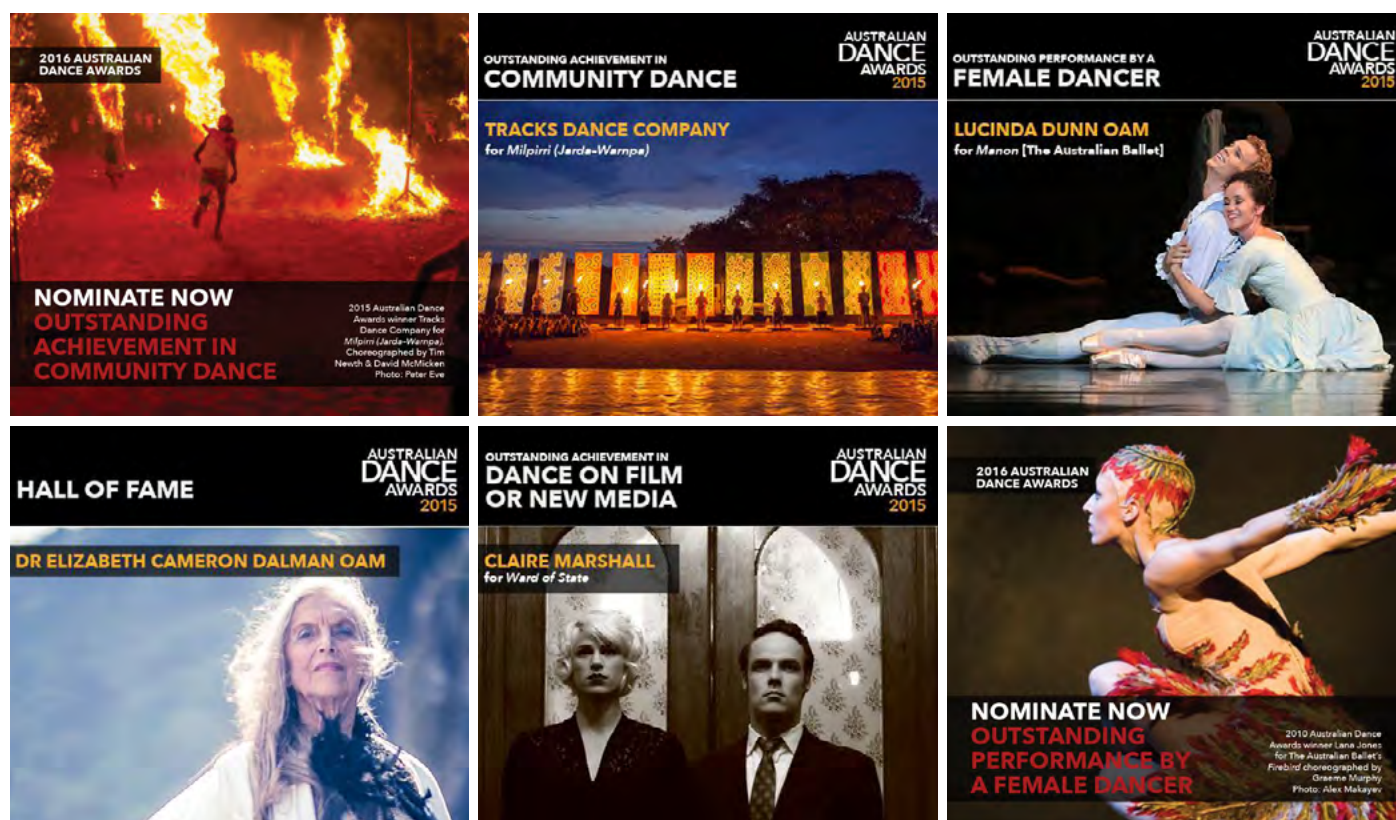
With a truly national focus, the Awards are promoting the art form, raising the profile of Australian artists and providing a focal point for the celebration of excellence.

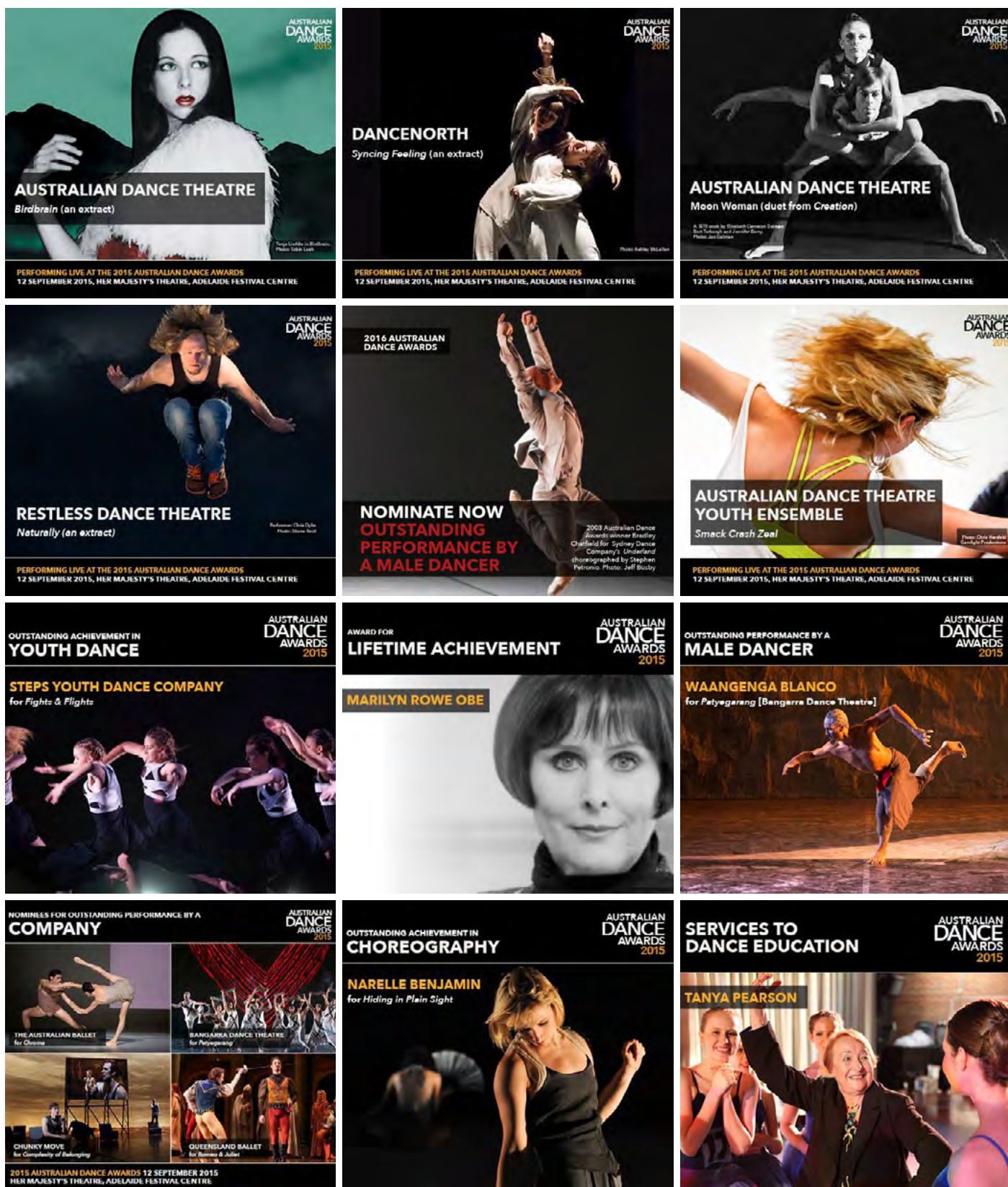
This year we celebrated and recognised the professional dance sector at Her Majesty's Theatre in South Australia. We presented the 2015 Awards in collaboration with Ausdance SA and the Australian Dance Theatre, who were also celebrating their 50th anniversary. We presented eleven awards plus a Lifetime Achievement for Marilyn Rowe. Dr Elizabeth Cameron Dalman OAM and Marilyn Jones OBE were inducted into the Australian Dance Awards Hall of Fame.

Ausdance National continues to manage the nominations process and the Australian Dance Awards website, and this year we received 720 nominations (up from 610 in 2014). There were 12,116 unique visitors to australiandanceawards.net.au, up from 11,955 in 2014.

We maintained our long-term Australian Dance Awards partnerships with organisations who sponsored Award trophies. They included Harlequin Floors Australia, Aon, Innovation and Business Skills Australia, the Equity Foundation and Dance Informa. American dance shoe manufacturer Gaynor Minden was a new sponsor for 2015.

In 2015 nominations across all categories increased, and through our social media marketing, we raised the Awards recognition and profile while witnessing the dance community's commitment to the Awards. Our social media campaign targeted Facebook specifically and was divided into calls for nominations in each category, shortlisted nominees profiled and award winners announcements. We saw an increase in responses (comments, shares, and likes) for our pre-awards posts (calls for nominations and shortlisted nominees) and after the awards.





2015 Australian Dance Awards Facebook campaign received unprecedented engagement. The campaign promoted nominations, performers for the award ceremony and award winners. Outstanding Performance by a Company (Queensland Ballet) reached 5,866 people, received 100 likes and 22 shares. Outstanding Performance by a Male Dancer (Waangenga Blanco) reached 34,615 people, received 232 likes, 158 shares and 22 comments. Outstanding Performance by a Female Dancer (Lucinda Dunn, OAM) reached 3,789 people, received 79 likes, 4 shares and 3 comments. Lifetime Achievement (Marilyn Rowe, OBE) reached 1,133 people and received 26 likes. Outstanding Achievement in Independent Dance (Torque Show and Michelle Ryan with Lavender vs Rose) reached 5,218 people, received 68 likes, 23 comments and 25 shares. Services to Dance (Jeff Busby) reached 1,258 people and received 28 likes and 1 share. Outstanding Achievement in Community Dance (Tracks Dance) reached 4,569 people and received 64 likes, 28 shares and 3 comments. Outstanding Achievement in Commercial Dance, Musicals or Physical Theatre, awarded to Gravity & Other Myths, reached 8,724 and received 87 likes, 11 comments and 18 shares. Outstanding Achievement in Choreography (Narelle Benjamin) reached 5,026 people, received 90 likes, 13 shares and 9 comments. Outstanding Achievement in Dance on Film or New Media, (Claire Marshall) reached 12,881 people reached, received 147 likes, 51 shares and 53 comments. Hall of Fame (Elizabeth Cameron Dalman) reached 3,968 people, received 60 likes, 16 shares and 1 comment. Hall of Fame (Marilyn Jones OBE) reached 546 people, received 21 likes. Services to Dance Education (Tanya Pearson) reached 1,066 people reached, received 30 likes, 1 share and 1 comment. Outstanding Achievement in Youth Dance (Steps Youth Dance Company) reached 7,036 people, received 88 likes, 21 shares and 8 comments.

1.4 BUILD INTERNATIONAL NETWORKS

To facilitate national and international professional development opportunities, we worked to raise the profile of Australian dance and its practitioners, have our work and Australian dance represented at key international platforms, and maintain and grow international partnerships.

Through our international networks, we connect Australian dance professionals—from emerging to established—with professional development opportunities that raise the profile of Australian dance and its practitioners.

In 2015, we continued to build our international networks by contributing resources to projects that support and promote dance in our region. We chose activities and partnerships that provided development and exposure for Australian dance professionals and situated their work in international forums and publications—raising their profile and connecting them to their peers.

We achieve this work in partnership with the World Dance Alliance, and particularly its Asia-Pacific chapter, which provides access for Australians to network and share practices in a culturally diverse, global context, through choreographic and performance projects, professional development opportunities and regular publications.

In 2015, outcomes of this work include publications that profile the work of Australian dance professionals (Asia-Pacific Channels and Contemporising the past: Envisaging the future), conference participation and networking for dance artists, and choreographic development for an emerging choreographer.



Wagana Aboriginal Youth Dancers from the Blue Mountains, New South Wales and Steps Youth Dance Company from Perth, Western Australia performing together at the Dance and the Child International (daCi) Congress held in Copenhagen.

PARTICIPATION IN KEY ASIA-PACIFIC AND EUROPEAN EVENTS, WITH RELATIONSHIPS DEVELOPED IN OTHER AREAS

Following the changes to the funds available for the arts sector announced in the Federal Budget and the associated uncertainty for the sector Ausdance revised its participation in overseas events for 2015. However, ongoing support was provided to Australians participating in a range of forums, and information about the activities of the World Dance Alliance, International Association for Dance Medicine and Science and other international forums was maintained. Representatives from Australia attended the Dance and the Child International (daCi) Congress held in Copenhagen during June.

Jeff Meiners wrote of the experience:

‘The Australian youth participants worked hard to raise funds to get to Europe assisted, of course, by their families. Led expertly by Jo Clancy, the Wagana Aboriginal Youth Dancers from the Blue Mountains, New South Wales performed *Sum of my Ancestors* and Alice Lee Holland with Steps Youth Dance Company from Perth, Western Australia performed *You be my mirror*.’

We are partnering with daCi to publish the papers from the 2015 Congress and are working with the World Dance Alliance for the 2018 daCi congress. The next daCi conference will be held in Adelaide in July 2018. The proposal for the forum draws upon success from the 2012 joint daCi/ WDA Global Summit in Taiwan with the aims to maximize connections for dance educators from both organisations, to strengthen networks and to give presence and status to dance for children and young people.

CONNECTION AND KNOWLEDGE DEVELOPMENT FOR AUSTRALIANS PARTICIPATING IN INTERNATIONAL FORUMS

World Dance Alliance Asia-Pacific

World Dance Alliance (WDA) serves as a primary voice for dance and dancers throughout the world, encouraging the exchange of ideas and the awareness of dance in all its forms. Ausdance members are automatically members of the World Dance Alliance Asia-Pacific, which provides experiences for dance practitioners to extend their dance networks and participate in new culturally diverse opportunities at the annual WDA conferences and festivals.

In 2015 several Australian dance practitioners benefited from their participation at the 2015 World Dance Alliance conference in Singapore World Dance Alliance Singapore–Asia-Pacific Dance Bridge 2015: Connectivity through Dance, from 16–18 October 2015.

We published articles by several participating practitioners who contributed to the symposium’s performative program, led masterclasses, presented research and met new collaborators.

‘Fast-forward 18 months and these conversations led me to work in Norway and Finland and later saw me sharing the creative process in Sydney, London, Copenhagen, Hong Kong and, more recently, Moscow and Singapore.’

–Philip Channells: [Connectivity through dance–reflections from Singapore’s 2015 World Dance Alliance conference](#)

‘I have met producers and companies that have invited me to visit their country and present or collaborate. After the 2011 conference, Game On was invited to present in India, and I met my designer for Mother Tongue. After France in 2014, I received an invitation to Singapore to collaborate with Maya Dance Theatre. I began that exchange two weeks ago, and already I have had offers to return and do more projects with Maya and other dance companies and artists.’ – Annalouise Paul: [Every World Dance Alliance conference is an eye-opener for my choreographic practice](#)

‘I see WDA conferences as being crucial for networking and increasing my awareness of the field. However, the prospect of rubbing shoulders with established scholars can be daunting (I literally shook with fear the first time I presented an academic paper). The emerging researcher sessions

helped us 'newbies' to find and support each other and to take on roles as contributors in the symposium.' – Anja Ali-Haapala: A dynamic and collegial space for dance makers, thinkers, writers and teachers



Philip Channells' P(im)P Project at the World Dance Alliance Singapore 2015 workshop.
Facilitator: Philip Channells. Photo: Jeff Low

WRITING AND RESEARCH PUBLISHED IN PARTNERSHIP WITH THE WORLD DANCE ALLIANCE ASIA-PACIFIC

Contemporising the past: Envisaging the future, proceedings of the World Dance Alliance Global Summit 2014

In December 2015, we published Contemporising the past: Envisaging the future—the refereed proceedings of the World Dance Alliance Global Summit 2014. This publication presents compelling research and case studies that make a significant contribution to the advancement of dance practice internationally. It included research articles by 12 Australian, or Australian-based dance researchers.

With a strong emphasis on the interconnection between theory and practice, and how past/present intersections inform the future, these 31 articles by artist/scholars and artist/teachers, edited by Cheryl Stock with French author Patrick Germain-Thomas, profile current dance research from 13 countries.

We produced these proceedings in collaboration with our global network of dance academics who provide peer review and academic editing services. This prestigious international dance research collection provides dance artists and academics with valuable publishing exposure while continuing to provide Ausdance National with a global reputation as a leading publisher of current dance research.

Our December 2015 newsletter profiled the publication and several social media post promoted the publication (although no paid Facebook advertising was available to boost exposure).

Asia-Pacific Channels

In 2015 we produced two editions of *Asia-Pacific Channels*, the bi-annual newsletter of the World Dance Alliance (WDA) Asia Pacific in collaboration with Malaysia's MyDance Alliance. It provides a valuable archive and advocacy tool that showcases the extensive and diverse dance practice across the region. The WDA network sees *Channels* as a valuable archive and advocacy tool for showing the strength of dance across the region. The newsletter is published to the Ausdance website and is distributed across the countries in the WDA Asia-Pacific network.

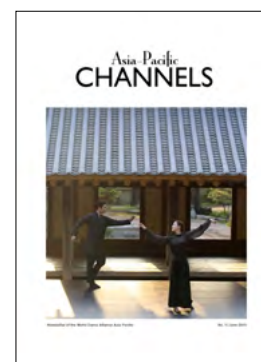
International Young Choreographers Project

Through our membership of the WDA-AP, Australians have access to several international professional development opportunities each year. The *International Young Choreographer Project* (IYCP), held in southern Taiwan in July/August and hosted by World Dance Alliance Asia-Pacific Taiwan chapter, has, since 1999, provided emerging choreographers with an invaluable artistic and cultural experience. Australians who have participated are Zaimon Vilmanis (2011), Cadi McCarthy (2009), Felecia Hick (2008), Elise May (2005) and Amanda Phillips (2004).

Applicants are selected from a list of young choreographers recommended by World Dance Alliance (Asia Pacific, Americas and Europe) country chapters, based not only on their choreographic work, but also on their ability to meet the challenges of working in a foreign country with unfamiliar dancers and culture, and their potential as a significant contributor to dance in the future.

The selected choreographers work with selected dancers from Taiwan. The three-week process of developing new works with local Taiwanese dancers concludes with two performances.

We manage the Australian applications and selection panel for the International Young Choreographers' Program, create marketing material and promote the opportunity through our web and social media sites. This year our unpaid Facebook marketing received a significant increase in engagement (reached 1,449 people, received 12 shares, 7 likes and 5 comments). 2009 recipient Cadi McCarthy added comments in support of the experience to our Facebook campaign.



Island, by Australian choreographer Lewis Major. International Young Choreographer Project 2015. Photo: Zen-hau Liu

'...this opportunity helped me to seed the development of the work *Behind the Veneer* before I finished its creation on Buzz. It was a chance to develop material and play in the studio....Great experience, well worth it. You should apply. I had a brilliant time.'—Cadi McCarthy

In 2015 Australian emerging choreographer Lewis Major was one of eight choreographers selected to participate in the 2015 IYCP. We published his IYCP experience report on our website and in the December edition of *Asia-Pacific Channels*.

'Taking part in the IYCP 2015 was a very rare opportunity—a place where I was given the liberty to experiment with my art and grow a seed idea, about people and their interconnectedness, into an eventual work that conveyed a physical narrative.'—Lewis Major

1.5 INCREASE UNDERSTANDING AND BEST PRACTICE IN DANCE EDUCATION

Ausdance continues to be a key member of the National Advocates for Arts Education (NAAE), participating in one face to face forum convened in 2015 and contributing to advocacy discussions focused on the work of ACARA and standards over the year.

Dance part of every young person's education

A CURRICULUM FOR THE ARTS IS ACCEPTED AND PREPARED FOR IMPLEMENTATION ACROSS THE COUNTRY

We continued active membership of the National Advocates for Arts Education (NAAE), supported the development of dance education resources and provided access to high-quality resources.

In September we celebrated and publicised the adoption of The Australian Curriculum: The Arts by Australian education Ministers. It was an exciting development, especially after the Pyne review recommended that five art forms in the draft curriculum be reduced to two. This achievement was a result of many years of advocacy by Ausdance through the NAAE.

MEMBERSHIP LEVEL OF THE TDCA MAINTAINED

Members of the TDCA discussed issues across the spectrum of dance in tertiary settings at a small meeting prior to the National Dance Forum. There have been a few changes in the make-up of tertiary dance programs with the closure of the UNSW and Wesley Institute programs. A new provider - Academy of Music and Performing Arts commenced in Sydney.

REVIEW OF THE SKILL SET FOR TEACHING DANCE

The Skill Set for Dance is accredited *training, offered under the auspice* of the Ausdance VIC Registered Training Organisation. In 2015 Ausdance VIC reviewed the operations of the RTO. The network has been exploring options for on-line delivery of the skill set and this review is scheduled to progress in 2016.

Ausdance Victoria and Ausdance SA offered the skill set for teaching dance in 2015. Students participated in courses at NAISDA in NSW and in Adelaide. 14 people completed the course in 2015.

INCREASED ENGAGEMENT WITH THE CODE OF ETHICS

In 2015 we continued to promote the Code of Ethics. The Code of Ethics was first drafted in 1987 by Janet Karin. At that time, the code's purpose was to inform the public of the ethical standards expected by the profession of its practitioners. We revised it in 1997 and 2011 for publication in the Australian guidelines for teaching dance. In 2013 we asked a meeting of dance education organisations to review this code of ethics. At that time, participants did not recommend major changes.

We also worked with the Royal Commission on Institutional Responses to Child Abuse in promoting their work in the performing arts and dance sectors. The need to work with the studio sector to support positive dance experiences remains current.

RESEARCH ON THE STANDARDS OF DANCE EDUCATION IN THE PRIVATE STUDIO SECTOR UNDERTAKEN

Due to pressures arising from uncertainty in the broader dance sector, we were not able to significantly progress this project in 2015. We held meetings with the Royal Academy of Dance, Dancehub and other individuals to discuss safe dance practices. Also, Innovation and Business Skills Australia, in conjunction with Focus on Skills and the Ausdance network, developed a working with children skill set and units of competency in performing arts. The first round of industry consultation resulted in revised drafts of the Working with Children in Performing Arts skill sets and units. A new draft unit for people working with children in performing arts environments and an additional skill set were developed in response to feedback.

GOAL 2 INFORMATION SERVICES: BE A RECOGNISED ADVOCATE IN PROMOTING DIALOGUE AND THE VALUE AND PURPOSE OF DANCE

Dance recognised as a valuable part of Australian lives

To increase the quality and relevance of Ausdance National's information, we created online content that increased knowledge and understanding of peer practice, dance history and industry developments. We published unique content for the website and promoted it through a regular e-newsletter and social media posts.

2.1 INCREASE THE QUALITY AND RELEVANCE OF AUDANCE NATIONAL'S INFORMATION

To increase knowledge and understanding of peer practice, dance history and industry developments, and to maximise Ausdance National's extensive knowledge and resources for the benefit of the sector, we select and provide relevant information on all aspects of dance, including health and wellbeing to support participation and audience development.

WEBSITE, E-NEWSLETTER AND SOCIAL MEDIA SITES

We continue profiling our dance writers on our website, with an additional 41 added in 2015 along with 58 new articles. Three new fact sheets were developed in response to industry demand and shared via social media and our website.

The Ausdance website and social media sites are our primary communication and publishing tools. We share fellowships, training, networking events, advocacy and industry news, research, publications, fact sheets and publicity support for artists' work. Our website news and blog is updated weekly. We use Facebook, Twitter and Vimeo to share information, promote the work of dance artists and educators and encourage ongoing discussion on a range of issues.

We create unique content for the website including in-depth articles from dance practitioners and researchers, good-news stories, and information on the latest dance issues. Our website also hosts information about our projects, fellowships, safe-dance fact sheets and the work of individual dance practitioners and researchers. We promote this through our bi-monthly e-newsletter,

We produced six editions of our e-newsletter throughout 2015, profiling key resources available on the website around a selected theme relating to current industry activities and issues. 2015 editions covered the following themes: professional dance practice, safe dance, dance dialogues, and dance funding.

The newsletter received an additional 148 subscribers and its open and click rates continue above industry standards.

SAFE DANCE® FACT SHEETS AND REPORTS

We continue to compile and distribute information and guidelines for dance training, focusing particularly on issues of quality and safety. Because our Safe Dance® fact sheets are a regular feature of our newsletter, they are regularly reviewed and reflective of best practice.



Australia is at the forefront of dance injury epidemiology efforts; the Safe Dance Project Report on dance injury prevention and management in the Australian dance profession, known as Safe Dance®, was launched over 25 years ago. It was the first study of its kind conducted in Australia and showed an alarming prevalence of both chronic and acute injuries in Australian dancers. These findings led to a variety of recommendations and initiatives, including a recommendation to repeat the Safe Dance study regularly to evaluate the effect of these initiatives and provide further insight into dancer health and wellbeing.

There have since been another two Safe Dance Project Reports, and in 2015 we negotiated a new Safe Dance IV research project in partnership with the University of Sydney.

The 4th Safe Dance project, Safe Dance IV—Investigating injuries in Australia's professional dancers, will be launched by the University of Sydney and Ausdance in 2016. This national survey of all professional dancers in Australia will be conducted by Amy Vassallo, a PhD candidate, and her supervisors Dr Claire Hiller, A/Prof Evangelos Pappas and A/Prof Emmanuel Stamatakis. It has been developed based on previous national and international dance injury studies, a comprehensive review of relevant literature in the field of sports medicine and epidemiological research and expert advice from the local dance community.

BROLGA—AN AUSTRALIAN JOURNAL ABOUT DANCE

Brolga—an Australian journal about dance remains a viable and respected journal. It maintains its B rating on the ERA journals list released by Deakin University.

First published in 1994, it plays a key role in collecting and sharing peer-reviewed articles on a broad range of dance-related topics. *Brolga* provides publishing opportunities for dance academics and raises the profile of Australian dance by publishing current research and critical thinking about dance.

Edited in 2015 by Dr Olivia Millard from Deakin University, *Brolga* #40 explored the theme of dance improvisation.

This collection of articles began because of several gatherings of improvisation practitioners in Melbourne to dance together, to present ideas and to perform. Although articles were sought more broadly, this collection consists mostly of articles from members of that community. Each of the articles in this issue explores a particular idea or set of ideas that relate to improvisation as it has been experienced in a practical, bodily way. – Olivia Millard

Brolga provided six artists/researchers with valuable peer-reviewed publishing opportunities. They are:

- Jason Marchant (dance artist)
- Dr Shaun McLeod (dancer, choreographer and academic who lectures at Deakin University, Melbourne)
- Jason Marchant (dance artist and PhD student in performance studies at the University of Sydney)
- Dr Olivia Millard (dance artist and Lecturer in Dance at Deakin University, Melbourne)
- Dianne Reid (research artist and PhD candidate at Deakin University, Melbourne)
- Dr Anne Scott Wilson (artist and Lecturer Art and Performance, Deakin University)



In 2015 Brolga was designed as an interactive, WCAG 2.0 compliant PDF available for sale on the Ausdance website. Individual Brolga articles are available for purchase (where authors have approved this via our digital publishing agreement) as HTML documents. Ausdance acknowledges the work and dedication of Dr Maggi Phillips, Brolga editor in 2013 and 2014, who passed away in Perth on 31 March 2015. Maggi was an extraordinary contributor to dance in Australia, as a teacher, researcher and dance scholar.

2.2 PROFILE ADVOCACY CAMPAIGNS FOR DANCE

To increase funding and build an understanding of Australian dance at all political levels, we worked to maintain our position as a key voice for dance through our active membership of ArtsPeak and other networks where we shared key priority issues. We supported targeted communication with parliamentarians and other decision-makers regarding the benefits and needs of the broad dance community, and engaged dance companies and artists in this advocacy work.

We were involved in a number of campaigns with a range of partners in 2015 and contributed to a range of discussions and development of priorities for this confederation.

DELIVERY OF WELL-RESEARCHED AND INFORMATIVE SUBMISSIONS ON KEY ISSUES

2015 Commonwealth Budget decisions on the Arts

The Commonwealth Budget 2015-16 announced major changes to arts funding. With funds cut from the Australia Council, the Federal Minister for Arts established the National Program for Excellence in the Arts. This led to reduced funding programs across the professional dance sector, increased uncertainty about the sustainability of artists' careers, and the potential loss of arts' length funding and genuine peer assessment. In 2015 we worked with our members and ArtsPeak to contribute policy direction and provide advice.

In June we joined other members of ArtsPeak (the confederation of national peak arts organisations) in calling for a Senate Inquiry into the 2015 federal Budget announcement that \$104.8m over 4 years will be stripped from the appropriation of the Australia Council for the Arts to establish a National Programme for Excellence in the Arts (NPEA) under the control of the Arts Minister.

In July we responded to the Draft Guidelines for the National Program for Excellence in the Arts. And in late July the Senate Inquiry into the 2015 & 2014 budget cuts to the arts called for submissions from artists and arts organisations.

We made several statements about the changes to the Australia Council's funding and its impact on artists and the arts ecology. Ausdance honorary life members added their voices to the many letters and statements made in support of the Australia Council (3 June 2015). And Ausdance National President Brian Lucas responded to the funding cuts to the Australia Council (4 June 2015).

Our advocacy page, [2015 Commonwealth Budget decisions on the Arts](#) tracked this campaign and collated responses and Senate Inquiry submissions from the dance sector.



Arts sector discussing the Senate Inquiry with Senator Ludlam at Parliament House on 18 June 2015. Photo: Roslyn Dundas

GOAL 3 ENSURE THE SUSTAINABILITY AND GROWTH OF AUDSANCE NATIONAL

This goal focuses on the roles and responsibilities of Ausdance National to ensure it thrives into the future, its income is diversified (as much as can be expected of a service organisation), and its processes are clear and unambiguous.

In 2015 Ausdance National managed a major national sector development project and a major national award event, in addition to managing an office, staff job changes, and a CEO commencing maternity leave, with an A/g CEO starting in October. It also continued a governance renewal process commenced in 2014. Funds for the two national projects National Dance Forum and the Australian Dance Awards were managed, respectively, using contracted producers and an office project officer. The National Dance Forum was funded through project funding from the Australia Council, fees from participants, and travel funding for participants from the governments of South Australia and Victoria, with a project budget totaling some \$96,000. The Australian Dance Awards was produced at the request of Ausdance SA, outside of the original 2015 budget and a production budget of some \$70,000 was drawn up based on available sponsorship funds, box office and other sales, and in-kind contributions. Both projects were successfully managed within their budgets. To increase and diversify Ausdance National's financial base, we:

- Maintained working capital, with a ratio of 2.3:1
- Delivered a satisfactory reserves ratio of 20%
- Increased earned income from 28% to 29%
- Kept administration costs across all activities below 20% of total expenditure (actual costs maintained at 15%, excluding depreciation and wages)

Managed to achieve an increased surplus over the predicted surplus of \$230, improving on budgeted outcome whilst managing staff changes, supporting the National Dance Forum, and producing the Australian Dance Awards.

As outlined under other goals, the Ausdance website remains an important tool in delivering the aims of the organisation. We continue to work on ensuring the website is user-friendly and accessible for both readers and content managers.

BUILD THE STRENGTH OF THE AUDSANCE NETWORK

We continue to develop connections between the National office and the State and Territory offices by providing ongoing support and advice to directors and boards, particularly convening two face-to-face meetings with directors, an additional four meetings via teleconference, and frequent email and telephone contact with Directors/EDs and other staff.

The national office was of great assistance to Ausdance SA, which had staffing difficulties and Board development issues before the loss of funding was realised late in the year. At the request of the President of Ausdance SA, National Council agreed in February to take on the management and production of the Australian Dance Awards in Adelaide on 12 September, which entailed a travel to Adelaide and the risk of remotely producing such an event on behalf of the State office. This was made more difficult with the resignation of the Ausdance SA Director in August with no replacement made. When the loss of funding was realised late in the year the A/g CEO flew to Adelaide for an EGM on 23 December to advise and counsel the Board and members attending the meeting.

GOVERNANCE RENEWAL

Ausdance National continued a governance renewal process commenced in 2014, when a review by KMR Consulting reported on current arrangements, strengths and weakness, and expectation of need. National Council took this review forward to a different consultant, Think: Insight and Advice, for further study, with a request for recommendations for purposeful updating of governance arrangements and relationships. The new report was received in October, and at the recommendation of that report a National Leadership Group separate to National Council was formed in December 2015 to review the report and to make final recommendations in early 2016.

STAFFING

National Council 2015

The Executive with the National Council met face-to-face twice, and three times by teleconference. In addition the Executive met twice by teleconference.

Executive

- **National President** Brian Lucas, independent choreographer and teacher (QLD)—Executive member since 2006
- **Vice-Presidents** Claudia Alessi, independent director and performer (WA)—Executive member since 2010, and Marilyn Miller, freelance choreographer and producer (QLD)—Executive member since 2012
- **Treasurer** Peter Bayliss, music promoter and financial accountant (ACT)—Executive member since 2012
- **National Council State and Territory Members** Lauren Honcope (ACT), Professor Elizabeth More AM (NSW), Suzan Williams (QLD), Jo McDonald (SA), Jasmine Moseley (VIC), Nicole Roocke (WA)

National Staff

- CEO (1.0): Roslyn Dundas
- Acting CEO: Neil Roach (0.8) (from October 2015)
- Publications and Communications Manager (0.9): Rachael Jennings
- Special Projects and Office Manager (0.8): Leanne Craig (to March 2015)
- Australian Dance Awards Nominations Coordinator (0.2) Leanne Craig (from March 2015)
- Project Manager—Australian Dance Awards: Neil Roach (from April 2015 to September 2015)
- Finance Manager Bookkeeping Services: Successful Alliances

National Dance Forum Producers

Kristy Ayre and Kath Papas

Ausdance Network Directors

- Anne McLean (QLD Director to November 2015)
- Simon McMahon (SA Director to August 2015)
- Neil Roach (ACT Director to February 2015)
- Michelle Silby (NSW Director)
- Andy Howitt (VIC Director to July 2015)
- Michelle Silby (VIC Executive Director from Nov 2015)
- Felicity Bott (WA Director to September 2015)
- Gabrielle Sullivan (A/g WA Director from September 2015)

Thank you

We would like to thank all the volunteers and individuals who dedicated their time, knowledge and passion to the organisation and dance in Australia over 2015.

Founding Life Members

Dr Warren Lett, Professor Shirley McKechnie AO, Keith Bain OAM (deceased), Dr Peter Brinson (deceased), Johanna Exiner (deceased), Donna Greaves (deceased), Dame Peggy van Praagh (deceased)

Honorary Life Members

Julie Dyson AM, Professor Susan Street AO, Valda Craig, Hilary Trotter, Dr Ralph Buck, Lee Christofis, Paul Summers, Annie Greig, Shane Colquhuon, Nicki Lo Bianco, Associate Professor Cheryl Stock AM, Sandra Macarthur-Onslow, Margaret Walker OAM (deceased)

Australian Dance Awards

Advisors and Nominations Panel

Robina Beard OAM (Chair), Julie Dyson AM, Jeff Meiners, Lee Christofis (Advisors), Peter Burdon, Craig Harrison, Jo Pollitt, Shane Colquhoun, Denise Richardson, Dr Cheryl Stock AM, Joanna Noonan, Dr Jordan Beth Vincent, Marko Panzic, Valerie Lawson, Dr Julie-Anne Long, Dr Michelle Potter, Annette Downs.

Production

Jamie Winbank, Assistant to the Producer; Chris Petridis, Lighting and AV designer; Françoise Piron, Stage manager; Danielle Mullins, Assistant stage manager

Peggy van Praagh Choreographic Fellowship Panel

Brian Lucas, Claudia Alessi, Dr Jordan Vincent

Education

National Advocates for Arts Education

Sue Fox, Julie Dyson

Tertiary Dance Council of Australia

Associate Prof Gene Moyle, Chair

Brolga—an Australian journal about dance

Dr Olivia Millard

National Dance Forum

Andrew Morrish, facilitator; Annette Carmichael, co-facilitator; Ashley Dyer, co-facilitator; Fiona Winning, co-facilitator; Ade Suharto, volunteer coordinator; Kati Bottomley, catering manager.

Curatorial panel

Kristy Ayre, Matthew Day, Julie Dyson AM, Margrete Helgeby, Raewyn Hill, Catherine Jones, Carin Mistry, Kath Papas, Frances Rings

Partners and supporters

Ausdance National is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. We would like to acknowledge and thank our partners and supporters who contributed to the ongoing work and projects of the organisation over 2015: AON Australia and ACE Travel insurance and Think: Insight and Advice

Australian Dance Awards partner organisations

Harlequin Floors, AON Australia, Equity-Media, Entertainment and Arts Alliance, Gaynor Minden, Innovation & Business Skills Australia, Dance Informa, Adelaide Festival Centre, Novatech, Australian Dance Theatre, Adelaide College for the Arts – TAFE SA

National Dance Forum partners

Australia Council for the Arts, Footscray Arts Centre, Dance Massive Consortium, Creative Victoria, Arts SA, Arts NSW, Department of Culture and the Arts – WA, Queensland Government.