

D'Art 11

Successful dance policies and programs^{*}

September 2003

Introduction

This report summarises the outcome of IFACCA's eleventh D'Art question, which was sent by Rosalind Richards, Manager Dance Board, Australia Council for the Arts. Ms Richards asks:

Question

The Australia Council is undertaking research and analysis on the infrastructure required to develop dance in Australia, and on the Dance Board's role in sustaining the sector. Part of this research is to undertake a 'scan' for successful funding programs for the dance sector in comparable countries. Items of interest are:

- successful interventions by Government to support the dance sector – these may be funding programs which have produced positive results, or they may be systems or infrastructure which have been effective in sustaining and developing the dance sector.
- Government policy priorities in relation to dance – these may relate to development of the art form, professional development of the practitioners or, perhaps, audience development priorities.
- profiles of the dance sector, and overall level of Government funding for dance, including the number and distribution of professional companies, and the level of dance funding.
- any comments on key issues facing the dance sector in comparable countries, or copies of any reports produced on the sector in the last three to five years.

There were 23 responses to this request (respondents are listed in Appendix 1). Consulting firm Positive Solutions, commissioned by the Dance Board to undertake research and analysis on the project, used the responses in a comparative analysis of dance programs in various countries. Their analysis, which is reproduced in the following section, provides a brief overview of dance program development in a selection of countries and identifies common challenges facing dance sectors in those countries. Some of the materials uncovered through the D'Art were unable to be included in the analysis, and have been listed in the subsequent section 'additional materials.'

As always, we welcome any comments or additions to this report. Comments can be sent to the secretariat or posted directly to the IFACCA website.

Dance funding and structures internationally

Note: this section is an extract from a report provided to the Dance Board by consulting firm Positive Solutions.

The key funding agencies in England, Scotland and New Zealand have each adopted policies or strategies specific to the dance sector in recent years. In Wales, a draft Dance Action Plan has also been produced. Many of the challenges identified during this analysis of the dance sector in Australia were echoed in the debates taking place in those countries:

- the need to provide continuing professional development beyond initial, pre-entry training for dancers
- the need to support proven choreographic and performance talent
- the importance of providing affordable accessible space for rehearsal and development
- the challenge of building and sustaining touring networks, including support for 'safe houses' which regularly present dance
- the problem of low remuneration for dance practitioners, and career insecurity

In New Zealand in 2000 the newly elected government announced a Cultural Recovery Package which included net additional funding of \$17.78 million for Creative NZ spread over three financial years 2000. A large part of Creative NZ's additional funding (\$11.08 million to June 30, 2002) has been directed towards stabilising arts infrastructure, including increased funding levels for several dance companies and the provision of recurrent funding for a contemporary dance company, Black Grace Dance Company.

The Canada Council has recently announced the piloting of a funding initiative intended to encourage the presentation of dance, through creation-based partnerships between presenters and artists. The program aims to put resources into the hands of presenters in order to:

- enhance creation and visibility opportunities for professional Canadian dance artists and companies in Canada;
- contribute to long-term relationships between artists and presenters and their public;
- improve the conditions for creating dance by allowing artists more time in a single community, allowing them to reduce travel costs, develop in-depth relationships with a community, and focus on their work or share the intent of their work with a larger community;
- recognise the costs to presenters of providing facilities to artists;
- recognise and support the educational costs of in-depth outreach work associated with creation-based residency initiatives.

This holistic approach, evidently an antidote or alternative to the lack of impact and audience development which can result from a pattern of split-week touring, endeavours both to forge a partnership between the presenters and the producing companies, and to encourage longer-term commitments to audience development.

In other countries, the structure of funding and support for dance is often very different from that in Australia. In Germany, for example, some of the leading dance companies (including leading contemporary companies) are tied in with the finances and corporate structure of Germany's unique network of opera houses.

In France, in the early 1980s, the Ministry of Culture determined that dance should be more equitably spread through the country, rather than being so heavily focused in Paris. To achieve this, the Government selected a range of the country's most dynamic young choreographers, and relocated them to regional centres, with generous funding, to enable them to establish companies, and to build both artistic and audience followings over time. This had the ancillary merit of attracting local and regional funding to supplement central funding. Appropriately dubbed 'D'implantation' this very directive policy is considered by many to have been successful in growing the audience and the industry infrastructure for dance. It is questionable whether such a top-down policy would be feasible in Australia.

Despite the structural differences, the scan of dance development and funding elsewhere did highlight some productive initiatives which merit consideration in an Australian context, including the current Canadian creative-partnerships model (as yet only a pilot) and several elements of the UK's dance infrastructure.

Stepping Forward was a seminal report on dance, published by the Arts Council of England in 1989. It informed the development of the dance sector in England throughout the 1990s and continues to provide the foundation for current dance infrastructure.

In setting the scene, the Report's author, Graham Devlin referred to:

a deeply demoralised and nervous profession. The concerns thus articulated resonate through every scale and almost every style of work – the belief that there is a creative crisis in British dance, for example, or that much contemporary work has lost contact with its audience

Faced with a daunting range of problems, Devlin drew attention to the concerted, long-term efforts that had been made in some other countries (France, the US, Holland, for example), and encouraged a broad-ranging approach to development of the sector, from education and training, through support for new work, to touring and other distribution. Amongst other things, the report recommended:

1. the establishment of a network of national dance agencies - nine of which were established and continue to operate
2. that the Dance Panel of the Arts Council of England adopt a more strategic role
3. that stronger emphasis be placed on an audience rather than artist-centred approach to resource allocation
4. that additional resources be secured to fund companies more appropriately; and in the absence of this, that one or two companies be defunded to fund the remaining companies more generously
5. that substantial funding be provided to a Black Dance company (i.e. African dance)

6. that non-Western dance be nurtured through the proposed regional dance agencies, and through dance training providers
7. that dialogue with the Dept of Education should be advanced 'to clarify the parameters of educational policy from both sides'

Much of the Report was adopted and implemented, and the sector is now undeniably stronger, healthier and, in audience terms more popular, than it was 15 years ago. A glance at the dance infrastructure in London alone gives a hint at what has been achieved. In London, there are now:

- more than thirty venues regularly presenting dance
- four ballet companies, 39 contemporary dance companies (at all levels of operation), six South Asian dance companies, seven African dance companies, 16 physical theatre companies, and seven student dance companies
- 16 organisations offering studio/rehearsal space
- 13 dance management organisations
- 31 organisations offering support or advice to the dance sector

This is a long way from the 'creative crisis', which Devlin described earlier. Of course, not all the problems have been solved. A 2001 Arts Council of England report tells us:

Salaries, salary progression, working conditions and continuous professional development are major issues across dance. For an industry that is entirely dependent on people, the lack of regular, structural investment in its people is remarkable

The Report also refers to 'a critical shortage of male dancers', following years of under-investment in dance in schools and in vocational training provision.

Perhaps not all the problems can be solved. But what we can learn from this positive UK experience is that despite dance's small audiences, and despite its reliance on public funding, with the right level of political will and administrative cooperation it is possible to effect very significant change for the better. That is the challenge.

The preceding analysis has been extracted from a report provided to the Dance Board of the Australia Council for the Arts by consulting firm Positive Solutions. A copy of the report's bibliography can be found here:

<http://www.ifacca.org/files/Dart11DanceBiblio.pdf>

Additional materials

This D'Art question uncovered a number of interesting and valuable resources that were unable to be included in the consultant's analysis reproduced above. These resources are listed by country below and should be read as an addition to the resources listed in the bibliography at <http://www.ifacca.org/files/Dart11DanceBiblio.pdf>.

Belgium – French community

Sortie Du Faits & Gestes N° 8: Les Centres culturels de la Communauté française mis en chiffres. This is the eighth edition of 'Facts and Motions' that provides data on and outlines key socio-economic issues about Belgian French Community cultural centres.
<http://www.cfwb.be/actu/actuPage.asp?option=11&mode=art&themeId=3&uneId=1831&artId=1441>.

Canada

Canada Council for the Arts' dance grant programs:

www.canadacouncil.ca/grants/dance/default.asp

Canada Council for the Arts' Pilot Program of Presenter Support for Creation-Based Partnerships www.canadacouncil.ca/grants/dance/dash04-e.asp

The Department of Canadian Heritage's 'Arts Presentation Canada' program

www.pch.gc.ca/progs/pac-apc/apc_eng.pdf

England

Information and a press release on Arts Council England's *Dance Included* program can be found in Appendix 2.

Arts Council England has also undertaken a review, or 'country profile', of the UK dance sector. A copy of the analysis, reproduced with the kind permission of Arts Council England, can be found at: <http://www.ifacca.org/files/ACEOverviewDanceSector.pdf>.

France

Click here <http://www.ifacca.org/files/InsideArtsArticle.pdf> for a copy of Inside Art journal's article on French dance, written by Laurie Uprichard. This article is reproduced with the kind permission of Inside Art (www.artspresenters.org). Full reference: Uprichard, L, 2003. 'Firm Footing: In the French Dance World, A Different Way of Doing Things', *Inside Art*, March/April 2003; 30-33.

Germany

Information on the National Performance Network can be found at

<http://www.jointadventures.net/de/npn/index.htm> and in the attached documents supplied by Joint Adventures:

http://www.ifacca.org/files/JA_info.pdf

http://www.ifacca.org/files/NPN_info_engl.pdf

The Netherlands

At the time of writing, the Dutch government was about to release a revision of the policy

document 'Cultural Policy in the Netherlands', which contains details of Dutch dance policies and programs. The new document will be made available online at www.minocw.nl.

New Zealand

Appendix 3 contains a detailed response to this D'Art query from Creative New Zealand and the New Zealand Ministry for Culture and Heritage. Of particular importance is Creative New Zealand's publication *Moving to the Future - Nga Whakanekeneke atu ki te Ao o Apopo: Creative New Zealand's strategy for professional contemporary dance 2001-2003 (May 2002)*: www.creativenz.govt.nz/resources/dance_strategy.pdf

Scotland

In July 2002 the Scottish Arts Council (SAC) published its *Dance Strategy*. The strategy can be downloaded from www.scottisharts.org.uk. To find it, click through the following: Information; Publications; Strategy; Dance Strategy. The SAC has also undertaken an in-depth research into dance audiences in Scotland, resulting in a series of reports entitled *Profile of Dance Attenders in Scotland* and a dance audience development guide called *Twelve Top Tips for Bigger Audiences for Dance at Your Venue*. These research publications are available from the SAC site by clicking Information; Publications; Research.

At the time of writing, the SAC had three pieces of dance research underway. These should be available on their website from November 2003:

- Audit of Dance-Artist-in-Residence/Dance Development Posts
- Audit of Dance Activity in Schools and After-school Provision
- Audit of Specialist and Advanced Dance Training Provision for Under 16s

The SAC has also developed an online database to support dance and drama touring in Scotland <http://www.scottishartstouring.com/default.htm> (*Auditoria*, a similar database, but based on venues only, has been developed by the Arts Council of Ireland at <http://www.artscouncil.ie/auditoria>).

USA

National College Choreography Initiative. See Appendix 4 for details. A press release on this initiative can also be found at:

www.nea.gov/endownews/news01/dance_college.html.

National Performance Network's Regional Roundtables. See Appendix 4 for details. Arts funders may be particularly interested in the views expressed in the chapter on 'Funding: The Value of Providing a Range of Support', which documents views on performing arts funding from the perspective of practitioners.

Artist-college collaborations: Issues, Trend and Vision. See Appendix 4 for details.

Building Up Infrastructure Levels for Dance (BUILD) aims to sustain New York City dance companies with small- and mid-sized budgets by offering choreographers and their dancers an opportunity to access the financial support necessary to build and maintain infrastructure and longevity. For information, go to www.nyfa.org/build.

Dance Advance is a program designed for project-based work, sponsoring a range of initiatives that cultivate artistic excellence and understanding of dance. Detailed information and a number of useful on-line resource materials are available at www.danceadvance.org.

Major research report on dance in the USA. National Endowment for the Arts Research Division Report 44 *Raising the Barre: The Geographic, Financial and Economic Trends of Nonprofit Dance Companies* investigates trends in dance in the USA over ten years from 1987 to 1997, including an analysis of the impact of NEA support on dance companies: <http://www.nea.gov/pub/RaisingtheBarre.pdf>.

State of dance 'issue track'. Another useful resource is ArtsJournal's dance 'issue track', which archives media stories on dance and dance companies from the USA and internationally: <http://www.artsjournal.com/issues/stateofdance.htm>.

Summary

The central element of this report is a brief overview of dance development in a selection of countries, with a particular focus on interventions made by funding agencies. The analysis identifies common challenges facing dance sectors in those countries. The report also contains links to reports, websites and other materials that will be of interest to anyone wishing to investigate dance policies and programs around the world.

Disclaimer: This report has been prepared by the IFACCA Secretariat. Errors, omissions and opinions cannot be attributed to the respondents listed in Appendix 1, nor to the Board or members of IFACCA or the Australia Council.

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This report may be used freely with acknowledgement. Suggested reference: International Federation of Arts Councils and Culture Agencies, 2003, *Successful Dance Policies and Programs*, Sydney, http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp. We are interested in hearing from anyone who cites or uses this report.

Appendix 1

Respondents

Responses to this D'Art question were received from:

- Graham Berry, Scottish Arts Council
- Ann Bridgwood, Arts Council England
- Bram Buijze, Council for Culture, The Netherlands
- Suzanne Callahan, Callahan Consulting for the Arts, USA

- Cath Cardiff, Creative New Zealand
- Nathalie Duchesnay, Deloitte & Touche, Canada
- Lavinia Francke, Kulturstiftung des Bundes, Germany
- Judith Hanna, University of Maryland, USA
- Samira Hassan, Australia Council for the Arts
- Henk Heikamp, Ministry of Education, Culture and Science, The Netherlands
- Philip Horn, Pennsylvania Council on the Arts, USA
- Henry Ingberg, Ministere de la Communaute Francaise, Belgium
- Jonathan Katz, NASAA, USA
- Frances Medley, Arts Council of Wales
- Karla Nieraad, Stadthaus Ulm, Germany
- Pennie Ojeda, National Endowment for the Arts, USA
- Lisa Roberts, Canada Council for the Arts
- Jeanette Siddall, Arts Council England
- Cindy Sughrue, Scottish Arts Council
- Claudia Stemberger, National Performance Network, Germany
- Laurie Uprichard, Danspace Project, Inc., USA
- Georg Weinand, Belgium
- Jeremy Winter, Ministry for Culture and Heritage, New Zealand

Thanks to everyone who contributed!

Appendix 2

The materials in this appendix have been reproduced with the permission of Arts Council England (www.artscouncil.org.uk).

THE ARTS COUNCIL OF ENGLAND

15 August 2002

Arts Council of England awards for Dance Included

The Arts Council of England has announced six awards worth a total of £360,000 for Dance Included. This is a new action research programme designed to explore models of good practice in the area of dance and social exclusion and test the impact of dance on combating the problems caused by social exclusion.

Hilary Carty, The Arts Council's Director of Dance said:

'The demand on this programme's fund was huge, demonstrating the wealth of work taking place in challenging and unusual settings. I am delighted with the range and quality of the six awards given'.

The awards were given to the following:

- Tees Dance Initiative, £60,000 for a project involving young people in Middlesborough schools.
- East London Dance, £60,000 for a project involving young people at risk.
- Attik Dance, £59,500 for a project involving the elderly in health action zones in Plymouth.
- Motionhouse, in the West Midlands, £59,400 for a project involving adult male prisoners.
- Dance United, £53,200 for a project in Yorkshire involving male young offenders.
- The Place Learning and Access Unit, and Cardboard Citizens, London, £41,095 for a project involving homeless people in London.

Ends

The Arts Council Press Office:

Arwen Fitch, Press Officer on 020 7973 6562 arwen.fitch@artscouncil.org.uk

Dance Included: Why did we do it - how did we do it?

Lauren Scholey tells us about Arts Council England's research project into dance and social exclusion.

Dance Included is a two-year action research project, designed to explore models of good practice in the area of dance and social exclusion. Six dance projects have been supported to participate in a research and evaluation programme coordinated by Arts Council England, the results of which will be used to inform our policy around future funding for this area of work.

The root of the idea for Dance Included began in 2000. Social exclusion had been a key priority for the government for several years, and the Arts Council had commissioned an initial piece of research into the area of the arts and social exclusion. In the Dance Department we were also growing increasingly aware of the confusion that existed in the dance sector about the term social exclusion. Projects that had previously been termed 'access' or 'outreach' were now called 'social exclusion', and we were interested to test what was really meant by this term.

Social exclusion, according to the government, *'is a shorthand term for what can happen when people or areas suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime environments, bad health and family breakdown.'*
(Cabinet Office, 2000).

Although dance artists and companies have been working with disadvantaged and isolated communities and individuals for over 20 years, the focus of the majority of this work has been to reach people who have traditionally not had access to dance activity and

provide a high quality arts experience. At times, this may have included communities or individuals that could be deemed to be 'socially excluded' under this new definition, and in many cases this work has had a dramatic effect on the people involved. The transformational power of the arts and dance is widely acknowledged.

However, the focus of work that aims to combat the effects of social exclusion is one that requires the arts to have a positive impact on the problems associated with social exclusion - poor health, unemployment, poor skills, crime and so on. This requires a different approach, and specifically needs hard evidence that can measure the impact that a project has had on these areas. For example, a project that sets out to reduce levels of crime amongst young people must be able to measure subsequent rates of offending, and provide both quantitative and qualitative evidence with regard to those findings.

It is important to note here that the Arts Council still values the huge amount of outreach and access work that is taking place. The common misconception is that the desire for 'social exclusion' has replaced the desire for 'access' but this is not the case. Social exclusion projects are an extension of some of the principles behind access projects but begin and develop from a different premise. Some artists and companies may choose to develop expertise in this area, but it is not for everyone, and neither do we expect that everyone should do so. The key to this is to be clear which area you are working in. As the Arts Council has got clearer about its own understanding of what social exclusion means in relation to the arts, we hope that artists will also be able to decide whether or not it is for them.

The guiding principles behind Dance Included built on the initial research project undertaken by the Arts Council, working with the research team involved in that project, Helen Jermyn and Gerri Moriarty. There were no dance projects involved in this piece of research, and we were keen to test the field and advertise the programme as widely as possible. We received 45 applications to the programme in total, all of a very high standard. The application process was a really useful indication of who was working in this field.

All six organisations that have been funded have been working in this area for a number of years. They also all have a commitment to measuring the impact of their work against the factors that cause social exclusion, and are prepared to test the 'myth' that dance really can change people's lives!

Research and evaluation of the projects is key and we are approaching this in two ways.

Helen Jermyn has been commissioned to develop the research framework for the whole programme and is concentrating on an exploration of both practice and outcomes. The objectives of the research are:

- to explore the impact of each of the six dance projects;
- to document the range of different approaches and explore what approaches are effective and not so effective; and

- to develop an overarching evaluation that can be used across the six projects.

Working closely with each organisation, Helen has devised a detailed breakdown of data collection that is required of each project, and a strict reporting system to ensure that each organisation regularly collects the necessary data over the two years.

Alongside Helen, Gerri Moriarty has been working with each organisation to support the development of their own self-evaluation plans that are suited to each organisation and the priorities and processes they built into their proposals.

By supporting 6 different organisations we were keen to gather evidence and knowledge particular to the impact that dance can have in combating the effects of social exclusion. As the project continues, networking and discussion opportunities are built into the project so that the artists involved in the project can learn from each other.

Dance Included will enable the Arts Council to look closely and systematically at the conditions that affect and transform the lives of socially excluded people, with specific reference to dance. The initiative is still in its early days so hard and tangible results are not yet available – hopefully they will give us evidence that will strengthen the place of dance within the life options available to all.

Contacts

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Appendix 3

Dance Policies and Programs: New Zealand

Compiled from D'Art responses sent by Creative New Zealand (www.creativenz.govt.nz) and New Zealand Ministry for Culture and Heritage (www.mch.govt.nz).

Introduction

Creative New Zealand is a Crown agency constituted under the Arts Council of New Zealand Toi Aotearoa Act 1994. Though a government agency, it is modelled on arms-length funding principles with government appointing the members of the policy making Arts Council as well as the members of funding bodies the Arts Board, Te Waka Toi and Pacific Arts Committee.

Creative NZ funding processes are transparent and involve applications being made to established and publicised funding programmes, each with specific funding criteria, priorities and time frames. The names of peer assessors and funding decisions are publicised after each funding round. Initiatives, interventions and decisions of Creative NZ should therefore not be taken as necessarily reflecting government policy.

QUESTIONS:

1. *Successful interventions by Government to support the dance sector - these may be funding programs which have produced positive results, or they may be systems or infrastructure which have been effective in sustaining and developing the dance sector.*

In May 2000 the newly elected (Labour-led) government announced a Cultural Recovery Package of \$NZD86 million which included net additional funding of \$17.78 million for Creative NZ spread over the three financial years 2000-01, 2001-02 and 2002-03. A large part of Creative NZ's additional funding (\$11.08 million to June 30 2002) has been directed towards stabilising the arts infrastructure by:

- increasing the level of grants available to the portfolio of arts organisations in receipt of recurrent (annual or multi-year) funding;
- increasing the number of arts organisations within the portfolio of recurrently funded organisations (RFO) from 31 to 38;
- providing additional funds to deliver a *Future Strengths* Strategy aimed at increasing

the capability, sustainability, developmental opportunities and range of new voices within the portfolio of recurrently funded organisations.

Since 2000, the *Future Strengths* Strategy has provided Creative NZ with a base from which to provide additional support of the New Zealand dance sector. Through RFO funding and the *Future Strengths* Strategy Creative NZ has been able to:

- add one contemporary dance company (Black Grace Dance Company) to the RFO portfolio;
- increase funding levels for the Footnote Dance Company, Kahurangi New Zealand Maori Dance Trust and Dance Aotearoa New Zealand (DANZ);
- organise the 2001 Future Moves Conference and subsequently undertake a consultation with the contemporary dance sector to establish *Moving to the Future: Nga Whakanekeneke atu ki te Ao o Apopo* – the Creative NZ strategy for the further development of New Zealand professional contemporary dance

A copy of the *Moving to the Future* Strategy document can be downloaded from our website at the address:

www.creativenz.govt.nz/cgi-bin/publications/listpubs.cgi#Reportsunpublishedpapers

The following summarises the *Moving to the Future* vision, purpose and objectives:

Vision: A vibrant and sustainable professional contemporary dance sector in New Zealand.

Purpose: To encourage and support individuals and organisations to build a creatively vibrant and sustainable contemporary dancer sector.

Objectives:

- to strengthen the creative development and professional practice of individual dancers and choreographers
- to strengthen and make visible the contribution of Maori contemporary dance to the sector
- to maintain existing, and develop new, audiences for 'New Zealand made' professional contemporary dance
- to support and develop structures for the growth, promotion and presentation of professional contemporary dance in New Zealand

Since the 2002 adoption of *Moving to the Future* a number of initiatives are being, or are about to be, taken by Creative NZ viz:

- establishment of an annual Choreographic Fellowship open to outstanding individual choreographers wishing to undertake a programme of creative or professional development for a period of one year wishing. The Fellowship will provide a \$NZD60,000 stipend for the artist (NZ average wage \$38,000) plus \$5,000 for expenses. Fellowship recipients will also be able to apply for project specific support

- from the New Work or Presentation, Promotion and Audience Development programmes during tenure of their Fellowship.
- establishment of a pilot Choreographic Residency that will provide an individual choreographer with a stipend of \$15,000 while they are artist-in-residence at an institution or within a professional company.
 - convening a forum in 2003 with New Zealand choreographers to discuss issues in the area of audience development.

Questions 2) & 3):

- *Your Government's policy priorities in relation to dance - these may relate to development of the art form, professional development of the practitioners or, perhaps, audience development priorities.*
- *Profiles of the dance sector, and overall level of Government funding for dance, including the number and distribution of professional companies, and the level of dance funding.*

NB: The following information has been compiled from the responses of both Creative New Zealand and New Zealand's Ministry for Culture and Heritage.

The priorities of the New Zealand government with regard to dance are implicit in the institutions and activities, which are supported with public funds. These include:

Vote: Arts Culture and Heritage

- 'arms-length' funding via **Creative New Zealand**. CNZ does not make specific allocations by art form, however in the 2001-2002 financial year projects and organisations within the contemporary dance sector attracted direct funding support amounting to \$1.4 million. In addition to providing support to the three RFO dance companies, these funds provided project specific support for a range of other companies. Recent funding decisions may also be found on <http://www.creativenz.govt.nz/main.html>
- **The Royal New Zealand Ballet**. Received government funding of NZ\$3 million (GST of 12.5% included) for the 2002/03 financial year. The company celebrates its 50th year in 2003. <http://www.nzballet.org.nz/company/rnzb.htm>
- **The Aotearoa Maori Traditional Performing Arts Society**. Received government funding of NZ\$902,000 (GST of 12.5% included) for the 2002/03 financial year. <http://www.atmpas.org.nz/>

Vote: Education

- The NZ School of Dance operates in conjunction with the NZ School of Drama as the organisation "Te Whāea". It received funding for 2003 of \$875,000 (GST of

- 12.5% included) <http://www.tewhaea.org.nz/nzschdance/nzschdance-home.html>
- In addition to direct funding for the NZ School of Dance, dance is included at undergraduate level in a number of NZ's tertiary institutions and at graduate level in a few. Dance is also one of four arts disciplines included in The Arts in the New Zealand Curriculum, which is compulsory for all school students until Year 10 (second year of secondary schooling) and is then optional.

Further information on the profile of the NZ dance sector can be obtained from Creative New Zealand's publication *Moving to the Future*.

4) *Comments you may have on key issues facing the dance sector in your country, or receive copies of any reports you may have produced on the sector in the last three - five years.*

Key issues for professional contemporary dance are summarised in *Moving to the Future*, but Creative NZ has identified as priority areas for dance in the next two years:

- senior choreographers
- audience development
- sector-wide professional development

For further information contact Cath Cardiff, the Creative NZ Dance Adviser at
Email cathc@creativenz.govt.nz
Direct dial +64 4 498 0736
Postal address PO Box 3806, Wellington, NEW ZEALAND.

Appendix 4

Dance programs in the in the USA

D'Art response supplied by Suzanne Callahan, Callahan Consulting for the Arts (www.forthearts.org). Reproduced with the kind permission of Suzanne Callahan.

Please find enclosed a copy of two reports that may be of interest to you in your research on issues that face the dance field in other countries.

1. *The National College Choreography Initiative: Preserving the Past, Present and Future of American Dance* (2002) by Suzanne Callahan, published by Dance/USA. http://www.danceusa.org/programs_publications/choreography.htm
This report documents the overwhelming success of this program, which was just funded for the third time, based on its effectiveness at linking professional artists with universities. It is an example of the ways in which our own federal funding agency, the National Endowment for the Arts, and Dance/USA, the national service organization for nonprofit professional dance, have worked in partnership

to address several issues of importance to the dance field. Below is a synopsis of it, taken in part from the publication.

Designed to foster appreciation for American dance creativity, the NCCI brings classic American dances of the past century and newly commissioned works to students and audiences in communities across the nation. Colleges and universities are eligible to apply for awards that engage artists, students and communities in one of two ways: 1) *To reconstruct or restage masterworks of the 20th Century* by historically significant choreographers, in order to bolster students' access to and understanding of our diverse dance heritage; 2) *To create or restage dances by contemporary choreographers* working today, in order to introduce students to current styles and aesthetics and encourage their own creative development. For all projects, public involvement beyond the academic community is required; collaborations must involve the general public beyond the performance of the dance work itself. Activities such as panel discussions, lectures, open rehearsals, school performances, and video showings will allow students and general audiences access to the history of dance and the process of creating choreography.

Originally, the NCCI was made possible with the support of leadership funding from the NEA and its impact has far exceeded our expectations. Highlights of the NCCI's first round of funding illustrate the breadth and impact of this program. In the 2001-02 academic year, 48 artists and ensembles traveled to every state in the country, plus DC, to bring dance of the highest caliber to students. A total of 43 dances were restaged or reconstructed and another 44 new works were created. In rehearsal, performance, and other forms of study, over 6,000 students benefited from being intensely involved in the creative process, through one-on-one experiences with artists and master works - artists and works that they may not have known, or only read about. In addition, 9,000 students learned by participating directly in master classes, lectures, performances, and a wide range of community-based activities, such as school performances. Audiences that totaled over 112,000 experienced the artistry of choreographers, most of whom would not have appeared in their state. The amount of support that was leveraged by colleges through cash and in-kind contributions exceeded \$1 million, or more than double the size of the grants themselves.

While such numbers indicate the significant breadth of the NCCI's reach, the full depth of its impact can be conveyed by the ways in which students, faculty, and artists grew from their experiences. As students had rare, maybe even once in a lifetime experiences to reconstruct and perform work of master artists, such as Isadora Duncan, Pearl Primus, and Merce Cunningham, they learned the roots of their own dance history. As they participated in the creative process with contemporary artists such as Ronald K. Brown, Jawole Zollar, and Tere O'Connor, students learned about the aesthetics and techniques of artists working today. As NCCI residencies progressed, so did the momentum that they built on campuses and in communities. With the endorsement of NEA support, colleges could leverage funding through university budgets, private and government sources, and dance patrons. The John F. Kennedy Center for the Performing Arts sponsored performances for 12 of the colleges over three days for enthusiastic audiences that numbered almost 2,000. Based on the success of these performances, the Kennedy Center has expressed interest in participating in future rounds.

2. Reaffirming the Tradition of the New: A Report on the National Performance Network's Regional Roundtables Roundtables (2001) by Suzanne Callahan, published by National Performance Network (NPN).

<http://www.npnweb.org/files/public/NPNRoundtable.pdf>

This report on the NPN's strategic planning process documents the major issues facing community-based arts organizations and the vital role this network plays in supporting artists, their work and the communities they serve.

3. *Artist-College Collaborations: Issues, Trends and Vision* (2003) by Suzanne Callahan, published by Dance/USA.

Out of the NCCI, the enthusiasm that developed across the country has sparked a larger dialogue at the national level among artists and educators as they considered future implications for dance as an art form and curriculum. A series of gatherings called Artist-College Forums have allowed professional artists and college faculty to engage in conversations about the quality and extent of their efforts to collaborate for the benefit of students as well as the professional field. Most importantly, the Forums are uncovering the potential to foster even stronger and more mutually beneficial collaborations in the future. This report discusses the major issues that have been uncovered, as well as responses that are being developed.

Arts funders may be particularly interested in the 'State of the Field' section, which outlines the ways in which “Change is afoot,” according to the numerous dance artists and faculty from colleges around the country. “Indeed, it appears that we are entering a new era; not since the 1940s have colleges been in a position of such importance to the dance field.” Change in this national context refers to the ways in which colleges are providing one of the few places for new work to be developed; at least some long term stability for artists in the forms of jobs and health insurance, as well as the ways in which these institutions are beginning to question their own curriculum and the ways in which they are (or are not) preparing young artists for the professional dance world.

NB: At the time this D'Art report was released, the Artist-College Collaborations report was in the final stages of editing. Details should be available from Dance/USA (www.danceusa.org).