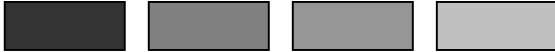




## ASSESSMENT MEETING REPORT



### Dance Board

APPLICATION CLOSING DATE  
15 May 2005

AUSTRALIA COUNCIL  
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THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC  
DISCUSSION UNTIL 4 August 2005



## July 2005

This report provides a context to the assessment of the applications submitted to the Dance Board on 15 May 2005. It provides some statistical analysis of the results of the grant round and more general comments made by the Board during the assessment of the applications.

This Assessment Meeting was held on 4-5 July 2005. **53 applications** were assessed in the New Work and Presentation and Promotion categories.

- **New Work:** this category supports the creation of new dance works. The Dance Board encourages artists to take time to develop a work; to proceed to each stage of its life cycle following a critical analysis of what has been accomplished. The number and nature of the stages in a work's life cycle will vary from project to project. Funding in this category is offered in two ways: either through a *New Work Creative Development* grant; or a *New Work Production* grant.
- **Presentation and Promotion:** This category supports the distribution and promotion of existing dance and movement work to broader audiences in Australia and overseas. The Board aims to extend the life of high-quality dance and movement work by supporting live touring or distribution through electronic or film media.

Within Australia, the Board is particularly interested in supporting activity which presents the work away from the artist or company's home base, rather than simply a different site or venue. Live touring or distribution to regional areas is encouraged.

Applications for international activity are limited to the Board's current target markets: Japan, North America (particularly USA), United Kingdom and Western Europe (Specifically Belgium, France, Germany and the Netherlands).

These countries have been identified as key markets for Australian contemporary dance and form the basis of a joint Dance Board and Community Partnerships and Market Development Division international market development strategy.

Further information about the international market development strategy is available on the International section of the Australia Council website-  
[http://www.ozco.gov.au/council\\_priorities/international/dance\\_market\\_development/](http://www.ozco.gov.au/council_priorities/international/dance_market_development/)

All of the work proposed must have been presented previously in a public context. The application should demonstrate that the work will be more widely distributed nationally and/or internationally to reach new audiences.

As a means of demonstrating the viability of your proposal, the application must show that there is a clear demand for the work from touring or distribution partners, such as venues, sites, broadcasters, touring agencies and presenters.

Income projections for live touring must show evidence of confirmed support, such as performance fees, offset of essential costs or shared risk. Income projections for electronic or film work should show evidence of confirmed support, such as, but not limited to, pre-sales and distribution fees.

Proposals where the applicant intends to bear the full risk of box office or other sales will not be supported.



## ATTENDANCE

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**Shane Carroll, Chair (NSW)** trained at The Australian Ballet School, and has danced with several companies including Nederlands Dans Theater (NDT) and the Sydney Dance Company. Shane has a wealth of experience in teaching and lecturing both in classical and contemporary dance. She regularly teaches for major companies across Australia and internationally.

**Simon Dow (WA)** Simon Dow is currently the Artistic Director of the West Australian Ballet. Prior to this he was the artistic director of the Milwaukee Ballet. Simon has been a principal dancer with many companies including the San Francisco Ballet, the Washington Ballet and The Australian Ballet. He has appeared frequently as a guest artist internationally and at prestigious festivals. He has choreographed ballets for many companies including the Washington Ballet, New York Festival Ballet and the Boston Ballet. Simon has taught extensively throughout Australia and overseas.

Simon was not able to attend this meeting.

**Rebecca Hilton (Vic)** is a Melbourne based performer, teacher and choreographer. A Victorian College of the Arts Graduate, she has performed with many companies including Dance Exchange, Dance Works and Stephen Petronio Company. Rebecca was a founding member of the Lucy Guerin Dance Company and has appeared in the work of Margie Medlin. Her choreography has been presented in Australia, the U.S.A., South America and Europe.

**Jeff Meiners (SA)** has been involved in dance for 20 years in the UK, Sydney and now Adelaide teaching all ages and running programs with artists, teachers and community workers to support development in metropolitan and rural regions. Jeff is currently a lecturer at the University of South Australia's de Lissa Institute of Early Childhood and Family Studies.

**Steven Richardson (VIC)** is currently the Creative Producer, Cultural Venues at the City of Melbourne. He has worked for a number of arts festivals and other organisations and has a broad experience in the arts spanning more than twenty years as a creative producer and director in the small to medium arts company sector. Steven has worked for many Australian arts companies in a variety of creative roles from performer to producer.

**Suzan Williams (Qld)** has worked as a dancer, teacher and choreographer for a range of companies including Darc Swan Contemporary Dance Company and the Queensland Ballet. She formed her own school-touring company, PointeBlank Productions in 1996. Suzan retired from performing in 1999 and now works full-time with Brisbane-based company, ToadShow.

*(one vacancy)*

For this meeting the Board was assisted by two **Participating Advisers**:

**Claudia Alessi (WA)** is a freelance performer. She has spent many years training with various dance and physical theatre forms including aerial work and film. She has worked with a number of dance and theatre companies including Legs on the Wall, Company Loaded, skadada, and Plasticien Volante (France).



**Erin Brannigan (NSW)** is the Curator of the ReelDance International Dance on Screen Festival. Erin holds a PhD from the University of NSW. Her area of research involved dance film, looking particularly at the points of contact between dance and film theory to investigate the interdisciplinary nature of the form.

Also a writer, Erin has been contributing editor of Writings on Dance #17, the editor of Map Papers and is on the RealTime editorial team.

The following Dance staff attended this meeting:

Rosalind Richards	Manager
Kelly Marshall	Program Officer
Sandi Woo	Assistant Program Officer
David Symonds	Administrator
Daniel Lutton	Administrative Assistant

In addition the following attended parts of the meeting:

- Jennifer Barry, Director, Keep Breathing Pty Ltd
- Karilyn Brown, Executive Director, Community Partnerships and Market Development (CPMD)
- Kevin Golding, Finance and Reporting Analyst, Arts Development
- Julie Grayland, Project Coordinator, International (CPMD)
- Ron Layne, Manager, CPMD



This year the Dance Board has three grant rounds. This is due to the re-alignment of the Key Organisations closing date and assessment cycle to the 'harmonised' bandwidth across the Australia Council and with the State & Territory funding agencies. Applications to the Key Organisations category were due on 15 July 2005. Therefore, there were only two grant categories assessed this round – New Work and Presentation & Promotion (P&P).

The Board considered the field of New Work applications very competitive with anticipation of some of the shifts ensuing from Council's current restructure already evident in the number of applications with new media or hybrid approaches. Importantly, this illustrates the diversity and evolving nature of dance practice and the creative courage of artists eager to develop the form.

The Board did not award any P&P grants this round which is not entirely unusual in a category with consistently small application numbers. The category is not the only avenue through which the Board supports touring and distribution as we are also actively supporting national and international activity through our joint international market development strategy with the Community Partnerships Market Development Division (CPMD) and through support for *Mobile States*.

The recent announcement about Council's initiative, New Australian Stories, included terrific news of four new dance projects. These are creative and provocative projects that reflect the potential for dance to delve into the nature of our society, its living histories and cultural realities. For more information on New Australian Stories and other news please see the initiatives and partnerships section of this report.

At this meeting the Board was assisted by Erin Brannigan and Claudia Alessi as participating advisors and we thank them for their rich contribution of knowledge, expertise and experience.

Board members Steven Richardson and Jeff Meiners have accepted Senator Rod Kemp's invitation to extend their terms on the Dance Board. I thank them sincerely for agreeing to stay and look forward to their continued contribution.

Finally, it is with sincere appreciation and gratitude that I thank the Dance Manager, Rosalind Richards, for her enormous contribution to Dance, in the development of both the art and the artists. After 11 years of extremely dedicated service Rosalind will farewell the Australia Council in August.

During her time at the Australia Council Rosalind has initiated and managed critically important and wonderfully productive, not to mention broad-reaching, programs that have provided fantastic opportunities and results for dance. We wish her all the very best for the future and I would like to acknowledge her professionalism and very genuine heartfelt commitment to dance, its community and its audience. Thank you Rosalind.

*Shane Carroll*  
Chair



# OUTCOMES

Program Title	Application (Number)		Success %	Application (Amounts - \$)	
	Received	Approved		Requested	Approved
NEW WORK CREATIVE DEVELOPMENT	28	5	17.9%	\$657,983	\$140,753
PRESENTATION AND PROMOTION	3	0	0.0%	\$56,303	\$0
NEW WORK PRODUCTION	22	4	18.2%	\$702,130	\$82,876
<b>Total</b>	<b>53</b>	<b>9</b>		<b>\$1,416,416</b>	<b>\$223,629</b>

No out of time applications were considered at this meeting.

**A full list of approved grants is attached.**

**It is also important to note the following companies have received Key Organisations funding for 2005 (amounts are per annum):**

#### TRIENNIAL GRANTS:

Ausdance National (Nat)	\$170,000
The Australian Choreographic Centre (ACT)	\$160,000
Australian Dance Theatre (SA)	\$232,000
Buzz Dance Theatre (WA)	\$120,000
Chunky Move (Vic)	\$100,000
Dance North (Qld)	\$180,000
Dance Works (Vic)	\$160,000
Expressions Dance Company (Qld)	\$120,000
Leigh Warren and Dancers (SA)	\$200,000
Restless Dance Company (SA)	\$65,000
Tracks (NT)	\$120,000

#### PROGRAM GRANTS:

Force Majeure (NSW)	\$80,000
Dancehouse (Vic)	\$125,000
Kage Physical Theatre (Vic)	\$65,000
Lucy Guerin Association Inc (Vic)	\$100,000
Stompin' Youth Dance Company (Tas)	\$69,482
TasDance (Tas)	\$65,000



**Application content:** When providing the rationale for your project, it is important to give some insight into your movement practice and how your philosophies and creative processes will influence this particular project. This gives Board Members a context for your current proposal.

You are encouraged to use jargon-free language when describing your project. Be succinct in making your point to ensure that the Board have as much information about the project as possible. It is most important to describe your project directly and clearly.

Be specific about your creative relationship choices. Your rationale should include information on why you have chosen to work with your collaborators.

**Choreographic content:** Many applications in this round did not provide enough information about the *choreographic* content of the work they were applying for.

**Selection criteria:** Please ensure that your application directly addresses the selection criteria for the grant category you have chosen. If Board Members cannot find information relating to the selection criteria it is unlikely that the application will be assessed highly enough to be supported.

If you are unsure about any of the selection criteria, please contact staff who can give you further information and context to assist you in addressing the criteria. There is also further information on selection criteria in the Dance Board 2005 Frequently Asked Questions which can be downloaded from our website- <http://www.ozco.gov.au/boards/dance/>

**Award wages:** The Dance Board aims to ensure that all artists are paid at least industry award wages. This should be clearly shown in the budget.

**Invitations for Board Members:** It is useful to inform the Board of any presentations of work you may have, whether they are funded or unfunded. Board Members see as much work as they can, when their schedules permit. However, please remember that membership of the Dance

Board is primarily voluntary and members need as much notice as possible of upcoming presentations. Invitations or information can be sent to the Board at any time via staff- either by email, or by post to the Australia Council address.

**Application format:** Please do not use small font sizes in your application (less than 12-point is not recommended). An application that is difficult to read will not do well in a highly competitive process. You must also adhere to the strict page limit, as additional pages will not be circulated to the Board.

**Video support material:** Please note that the Dance Board does not currently accept the required support material in DVD format. If you send this material in anything other than VHS format, your application will be considered ineligible and not assessed. We are currently looking into ways to accept footage in this format, and are aiming towards being able to accept DVDs in the future.

The first thirty minutes of the video support material you provide is made into compilation tapes for board members to view. It is important that the material you select is of the highest viewing quality possible, and relevant to your application and the project proposed. Please make good use of the *video form* in your application to provide context for the material selected, as the Board relies heavily on this part of the application when viewing your video. From this information they should be able to make a direct correlation between your support material and application. They should be able to find information on why this particular material was chosen.

**Upcoming Closing Dates:** The Dance Board's next closing date is **15 November 2005**. This closing date offers New Work Skills and Arts Development and Fellowships grants.

Allow time before 15 November to read the *2005 Support for the Arts Handbook* and to seek advice from staff before finalising your application. Dance Staff can assist you to target your application, explain selection criteria or advise you on any questions you may have. Please note that staff cannot read your application before it is formally submitted.



## INITIATIVES AND PARTNERSHIPS

### **New Australian Stories Initiative**

The Dance Board is delighted to see four dance projects supported through this Council initiative. The New Australian Stories Initiative was established through a one-off allocation of \$2 million by the Australian Government to support the creation and presentation of new works which reflect distinctly Australian stories by artists, writers, composers and choreographers. Thirty-three proposals were assessed, and fifteen supported. The Dance projects supported are:

**Australian Dance Theatre** for *What God Hath Wrought*- a work that will use an ecosystem as a metaphor in which robotic machines and humans co-exist. This work will investigate the relationship between technology, environment and our place within it

**De Quincey Company** for *Pivotal Country*- a hybrid performance based on stories and experiences gathered from the Central Desert of Australia. The project will premiere at the Alice Springs Festival in 2007.

**Force Majeure** for the creative development of a dance theatre performance entitled *Snapshot*. This work will be based on the lives of eight Australians of differing ages and backgrounds. Posing the same questions to each of the subjects, a picture of what it means to be Australian in the 21st century will emerge.

**Lucy Guerin Inc.** for *Explode*- a new work in collaboration with motion graphics designer Michaela French. 'Explode' is an exploration of the physical, structural and emotional implications of a collapsing bridge and integrates the use of projection, sound and the moving body.

### **Creating Pathways Forum**

Supported by the Dance and Aboriginal and Torres Strait Islander Arts Boards, *Creating Pathways* is a three-day National Indigenous Dance Forum to be held in Canberra at the National Museum of Australia from 27 –30 October 2005.

This forum will bring together a group of invited emerging or mid-career Indigenous artists from around the country to talk about their work, discuss issues, develop new skills and access existing or new resources.

The program includes participation in workshops, discussions, presentations and case studies to highlight and share information amongst artists, workshop leaders, speakers and supporting organisations. Through participating in the forums, people will contribute to identifying and determining the current and future development for indigenous dance artists. The forum is being managed by Ausdance National.

### **EXHIBITIONISTS: artists trade secrets**

The Australia Council's Youth Arts Group (YAG) has released a new publication titled *EXHIBITIONISTS: artists trade secrets*. It features many young and emerging artists and artworkers who have, in their own way, made a mark on the contemporary Australian cultural landscape. Some of them have made a big impact on the world stage - others are still gearing up to make their big splash. Also included is information about the Australia Council's Boards and Divisions, as well as information on various young and emerging artist initiatives. We hope that it inspires you to investigate how the Council might be able to support your creative pursuits. If you have any questions relating to young people and the arts you can email the YAG at: [youth@ozco.gov.au](mailto:youth@ozco.gov.au)

The publication also invites young artists who have received a young and



## INITIATIVES AND PARTNERSHIPS

emerging artist grant from the Australia Council, or have completed a creative project that they want to share with the world, to upload their own stories and images on THE PROGRAM website.

For more information log onto THE PROGRAM - the Australia Council's national youth arts and culture website. <<http://www.theprogram.net.au/featuresSub.asp?id=2282&state=1>>

### International News

Two major contemporary dance projects between Australia and Japan commenced last month. With activity spanning two years, the program for 2006 coincides with the Year of Exchange to celebrate the 30th anniversary of the treaty of friendship between Australia and Japan.

The **Australia-Japan Dance Exchange 2005-06** is an international market development project of the Dance Board/Community Partnerships and Market Development joint strategy. A partnership initiated by Norikazu Sato of the Japan Contemporary Dance Network and Australian producer Rosemary Hinde of Hirano and supported by the Japan Foundation, the Australian Embassy Tokyo and the Australia Council, this major dance exchange brings together artists, presenting partners and venues in both countries.

Four dance projects will be presented in four cities each in Australia and Japan plus a mini-festival comprising performances by leading Australian dance and physical performance companies, dance workshops and symposia to be presented in Yokohama in February 2006.

The five projects are:

- Lucy Guerin and Kota Yamazaki (double bill);
- Independent choreographers collaboration and showcase at the Sydney Opera House and Kyoto Performing Arts Centre;
- Splinter Group and Batik collaboration on a single work;
- Australian Dance Theatre at the Yamaguchi Centre for Arts and Media;
- Australian Dance and Physical Performance Festival Yokohama, February 2006.

**Neon Rising-Asialink Japan Dance Exchange** is a partnership between Asialink and the Dance Board developed to celebrate and extend the valuable relationships established over the past 15 years through the Asialink Residency Program.

The Dance Board has provided Asialink with a grant of \$70,000 to develop and deliver the 2-year dance program of exchange with Japan.

Kate Denborough, Sue Healey, Jo Lloyd, Tess de Quincey and Leigh Warren & Dancers will build upon existing relationships in Japan to develop new collaborative works

The program is also supported by Arts Victoria, NSW Ministry for the Arts, Critical Path and the Bank of Tokyo-Mitsubishi Japan SA Award through Arts SA.



# STEPS IN THE ASSESSMENT PROCESS

## BEFORE THE MEETING

Staff check eligibility and register applications on Council's computer database. You will receive a letter acknowledging your application with an application number and staff contact for your reference. Staff analyse the statistical information provided by applicants to help Council measure the effectiveness of its grant programs. Staff prepare applications and support material for the Board assessment meeting. Applications are made into booklets and sent to Board members. Peers are invited to participate as advisers to the Board at the meeting bringing additional expertise and perspectives to the assessment process. Staff also check and manage any conflicts of interest that Board members and peers have with applications and study the applications in order to provide information to the Board as required (see below \*).

## AT THE MEETING

### ASSESSMENT

Board members assess your application against the published selection criteria. Board members may examine support material at the meeting or by prior arrangement.

Board members may also take into account information from other sources such as:

- their attendance at performances and other events;
- reports from members of the Register of Peers who may be asked to provide formal assessments of designated works;
- reviews, videos and recordings, referee reports and other material;
- any previous Australia Council grant acquittal reports and performance agreements you may have had; and
- communication with State and Territory agencies.

Boards may decide not to fund the application at the level requested. While your application may meet the stated selection criteria, this does not guarantee you a grant. The Australia Council receives many more applications than it can support. The success of your application must rest ultimately on the merits of your proposal against published criteria and in competition with all the other applications considered for funding.

## NOTIFICATION OF DECISION

All applicants will be notified of the Board's decision by mail during the month indicated in the Handbook and the application forms. Information about grant decisions will not be released over the phone.

## IF YOUR APPLICATION IS SUCCESSFUL

If your application is successful, you will receive a letter of agreement offering you a grant. This letter outlines the terms and conditions of the offer. Payment of a grant will not be made until you have accepted the conditions by signing and returning the letter of agreement.

## ACQUITTAL OF GRANTS

Acquittals are the artistic and financial reports that you must provide after completing your project. Acquittal reports enable the Council to fulfil its obligations of accountability as well as allowing us to learn about the success or otherwise of your project. These reports are a valuable way for you to contribute to the policy development work at the Australia Council.

*\*Staff do not make funding decisions. Staff provide information and advice to Council, Boards and advisory bodies to assist their determination of policy and assessment of grant applications. Staff also provide information to potential grant applicants and administer the Australia Council's grant programs to enable a simple, fair and efficient assessment of applications.*



# GRANTS LIST

Dance Board  
 NEW WORK DEVELOPMENT AND PRODUCTION  
 Round Id: 14460 Closing Date: 15-MAY-2005

Client Name	Application Title	State	Amount
Caminos Project	Creative development and production of a new dance theatre work entitled 'Caminos'	SA	\$13,586.00
Lea, Elizabeth	Final development and performance of a new solo work entitled 'Sliver'		\$14,625.00
Long, Julie-Anne	Final stage of development and screening of a short dance film entitled 'The Nun's Picnic'	NSW	\$11,000.00
Sue Healey Company	The final creative development and production of a new work entitled 'Inevitable Scenarios'	NSW	\$43,665.00
<b>Grants this Round: 4</b>			<b>\$82,876.00</b>

Dance Board  
 NEW WORK DEVELOPMENT ONLY  
 Round Id: 14461 Closing Date: 15-MAY-2005

Client Name	Application Title	State	Amount
Malone, Fiona	Creative development of a new interactive dance work entitled 'MIDAS' (working title)	NSW	\$39,646.00
Move Dance Project	Creative development of a new work entitled 'Conscious Life'	WA	\$12,192.00
Separating Shadows From Bodies / Ether	Creative development of two projects entitled 'Separating Bodies from Shadows' and 'Ether'	QLD	\$25,520.00
Walsh, Dean	Final stage creative development of a new work entitled 'Back From Front'	NSW	\$49,800.00
Weave Movement Theatre	Creative development of a new work in collaboration with some members of Restless Dance Company	VIC	\$13,595.00
<b>Grants this Round: 5</b>			<b>\$140,753.00</b>
<b>Total Grants: 9</b>			<b>\$223,629.00</b>

