



SEPTEMBER 2007 ASSESSMENT MEETING REPORT



Dance Board

APPLICATION CLOSING DATE
15 June 2007

AUSTRALIA COUNCIL
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THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC
DISCUSSION UNTIL **5 October 2007**



ABOUT THIS REPORT / ATTENDANCE

September 2007

The Dance Board met from 11-12 September for a Policy meeting and to assess applications from its 15 June 2007 closing date. A total of 7 applications were assessed in the Program grants category.

Program grants provide one-year funding to a limited number of significant dance organisations. The grants are only for 12 months and recipients cannot be guaranteed funding beyond that year. Each year, all applications compete on their merits for available funding.

This report provides context to the assessment process, some statistical analysis of the funding decisions and more general policy and sectoral comments made by the Board during its meeting.

All applications were read, viewed and assessed by all participating members except in the case of members declaring **conflicts of interest**. As assessed by the Director in accordance with Australia Council procedure, members leave the room for discussion and are unable to score applications for which they had actual conflicts.

Dominique Fisher, Chair (Vic) was a student at the Australian Ballet School and has served five years as a Board member of the Sydney Opera House Trust and six years as a director of the Malthouse Theatre. Dominique is currently Chairperson of Circadian Technologies Limited, and is one of few Australian women chairing a listed public company. She is also chairperson of two other technology companies; a director of a Malaysian property company operating in Malaysia and Australia; director of several private companies and principal and managing Director of her own business which undertakes substantial commercial transactions in communications, telecommunications and information technology industries. Previously, Dominique had nine years experience as a non-executive director on the Board of Australia's largest general insurer, IAG Limited and NRMA. She is a past member of the ICT Advisory Board to the Hon. Senator Helen Coonan, Minister for Communications, Information Technology and the Arts and was appointed to the board of Pacific Brands Ltd as a Non Executive Director in 2007.

Claudia Alessi (WA) has a 20 year dance career which has been interwoven with acrobatics, aerial work, physical theatre, puppetry and film. She is a lecturer at WAAPA and has curated Artrage's Crossfire event. She has toured nationally and internationally with Chrissie Parrott Dance Company, Thwack, Sydney Theatre Co, skadada, Spare Parts Puppet Theatre, STRUT, Co. Loaded, Plasticien Volant of France, Foundation Jean-Pierre Perrault of Canada, and ADT. As an independent artist Claudia has produced and performed in solo works 'Point of Entry' and '4by2: A Series of Encounters'. Claudia is a three time finalist for 'Outstanding Female Performer' for the Australian Dance Awards. She has also been a board member for both STRUT and Ausdance WA and the rehearsal director with Buzz Dance Theatre.



Frances Rings (NSW) Frances first joined Bangarra Dance Theatre in 1993 after graduating from the National Aboriginal and Islander Skills Development Association Dance College. Frances' career highlights include performing at the Brooklyn Academy of Music as part of the Next Wave Down Under at the Festival of New York and performing *Corroboree* in 2001 at the Kennedy Centre in Washington DC. During 2002 Frances made her main stage choreographic debut for Bangarra in *Walkabout*. Frances went on to co-choreograph and perform in Bangarra's 2003 sell-out season of *Bush* and danced in the performance of Meryl Tankard's *Pearl* during the celebrations for the 30th anniversary of the Sydney Opera House. She has also performed with Legs on the Wall in Wesley Enoch's *Eora Crossing* for the Sydney Festival and travelled to India to lead choreographic workshops at the World Dance Alliance conference in Kolkata. Frances' awards include Best New Australian Work at the 2003 Helpmann Awards for *Walkabout*, the 2003 Deadly Award for Female Dancer of the Year, and the 2004 Ausdance Award for Outstanding Achievement in Choreography for *Unaipon*.

Suzan Williams (Qld) is a graduate of the Queensland Dance School of Excellence and holds a Bachelor of Arts in Dance from Queensland University of Technology. For 10 years, Suzan specialised in performing and producing dance works for young audiences with Darc Swan Contemporary Dance Company, Queensland Ballet and her own company, PointeBlank Productions. She toured extensively with Queensland Arts Council's School Touring Program and has worked with choreographers including Harold Collins, Jonathan Taylor and Natalie Weir. Retiring from performing in 1999, Suzan joined Brisbane-based production and graphic design company, ToadShow as Coordinator of their web division. In 2005, Suzan was appointed Regional Touring Coordinator at ARTS at Queensland Arts Council where she is responsible for developing and coordinating national tours of Queensland's major performing arts companies.

Jeff Meiners (SA) has worked widely in dance for 20 years, teaching all ages and running programs with artists, teachers and community workers to support development in metropolitan and rural regions. He has taught extensively in schools, as leader of a dance education team, as a university lecturer and guest tutor in Australia and overseas. Jeff's work has included projects with young children, youth dance and people with disability, plus a range of partnerships with local government areas, the NSW Department of Education and Training and NAISDA. He has written for the NSW Board of Studies and BBC Radio's Dance Education workshops. Jeff is currently a lecturer at the University of South Australia's School of Education and has recently worked with projects at the Dance Xchange, Birmingham, England, and with Forum Dança in Portugal.

The following Peer Advisors also attended the meeting:

Rosemary Hinde (Vic) has worked in the performing arts for over 20 years. She started working as a theatrical agent for AMC before joining Nanette Hassall's Danceworks as General Manager. Rosemary worked at the Melbourne International Festival producing and commissioning new Australian works before undertaking a Mobil Fellowship and then a scholarship from the International Friendship Association, Japan culminating in a national tour in Japan of Australian performance in 1993. In 1994, Rosemary established Hirano Productions to coordinate touring and exchanges in Asia. The company has now produced nearly 100 tours for companies including Circus Oz, Chunky Move, Australian Dance Theatre and Strange Fruit, and has commissioned several new works as co-productions between Australia and Asia to show at leading venues and Festivals.



ATTENDANCE / KEY DATES FOR ORGANISATIONS

Tony Yap (Vic) is a dancer, director, choreographer and visual artist. Tony was a principle performer with IRAA Theatre (1989-1996) and has worked extensively in Australia and overseas. As the founding Artistic director of Mixed Company (now Tony Yap Company) in 1993 and has directed *Icarus*, *Print of a Pulse*, *Narcissus' Dream* and *St Sebastian*. Tony has been nominated for a number of awards including *Narcissus' Dream & Icarus* and won a Green Room Award for Best Male dancer in *The Decay of the Angel*. Tony has collaborated with many companies and individual in Australia, Indonesia, Austria, Italy, France, Malaysia, Denmark, China, South Korea and Japan. He danced in an international collaborative work with Company Lian in Paris and the Mai-diteranee Festival, France. In 2005, Tony received an AsiaLink residential grant to work in Indonesia and has recently returned to his place of birth to research Malaysian shamanistic trance practice for *E1 - Evocation of a Lost Boy*. Tony is currently collaborating on a project at Gwanju, South Korea as part of the prestigious LACM (Little Asia Creators Meeting) and Asia Artplex Performing Arts Collaboration Pilot Project for a work, *RIAU* inspired by the plight of the nomadic sea people of the Riau Islands, Indonesia.

The following dance staff attended this meeting:

Jennifer McLachlan	Director
Greg Clarke	Program Manager
Carin Mistry	Client Manager Dance and Theatre, Key Organisations
Josh Wright	Program Officer

In addition, Atul Joshi, Director of Key Organisations attended the Policy day.

Details of all Dance Board initiatives and partnerships can be found in our Dance Action Plan 2006 – 2008 available at www.ozco.gov.au/dance

Key Dates

11-27 October 2007, **Melbourne International Arts Festival**

25-27 October 2007, 17th Annual Meeting, Canberra, Australia of International Association for Dance Medicine and Science (**IADMS**)

5-26 January 2008, **Sydney Festival**

11-15 January 2008, **APAP** Arts Presenters Conference, New York, USA

8 February – 2 March 2008, **Perth International Arts Festival**

22 February – 16 March 2008, **Adelaide Fringe Festival**

25-29 February 2008, **APAM** (Australian Performing Arts Market)

29 February – 16 March 2008, **Adelaide Festival of Arts**

9-18 May 2008, 16th **ASSITEJ** World Congress and Performing Arts Festival for Young People, Adelaide



The Dance Board met for two days in Melbourne to consider the 2008 Program Grant applications and to finalise a range of strategic issues. Foremost amongst the latter was our final resolution on the Dance Board's grants categories from 2008 onwards, on which we had consulted with a number of you in the sector. This combined with the Board's decisions on the increased investment from Government.

As a result of significant new funds being provided by the Australian Government for small to medium performing arts companies through the 2007-08 Budget, the Dance Board was able to offer a one-off extra grant of \$64,895 to all Key Organisations funded for 2008 activities. These funds are to increase the development, creation or presentation of new work, to assist ongoing financial and operational sustainability, or to contribute towards promotion and pursuit of international activity. The Board was also able to increase the budget available in the Program Grants categories, the results of which are evident in the Grants List, and we have joined with the Theatre Board on the creation of a new infrastructure initiative detailed below.

We are of course delighted with this additional support for the sector and it gave us great pleasure to be able to assist in easing the financial pressures on these companies, which have for so long been struggling to maintain creative output at a high level. More details on the use of this new funding are available on the Australia Council website¹.

Other decisions include:

- **Changes to Program Grants**

From 2008 the purpose of Program Grants will shift to being solely for programs of activity focused on artform development for dance in Australia. Applications will need to demonstrate the benefit for a range of artists rather than an individual company or artist. The Board will no longer be offering Artform Development and Skills Development grants and the funding for these categories will be added to the Program Grant category. We would welcome creative approaches to this category but would certainly accept skills development programs, including support for international exchanges, to ensure that the Dance Board's historic funding of skills development funding continues.

- **Managing & Producing Services**

The Theatre and Dance Boards have committed funds to the setting up of an initiative to establish and deliver management and producing services to project-based theatre and dance groups for the period 2008-2010. Details on this initiative will also be available on the Australia Council website.

- **Regional touring**

The Board gave their in-principle support for developing a new regional touring circuit based loosely on the *Mobile States* model. The Directors of Theatre & Dance have recently attended APACA in Launceston and following this conference will be holding a meeting with key interested regional presenters with a view to the development of this model.

¹ http://www.ozco.gov.au/news_and_hot_topics/news/s2m_orgs/



CHAIR'S REPORT

I would like to thank the peers Rosie Hinde and Tony Yap who assisted the Board in assessing applications at this meeting, and would additionally like to thank Arts House for hosting our meeting at the Meat Market.

Sadly this was Joshua Wright's last meeting as Program Officer and Josh leaves us on the day this assessment report is sent out. Josh has made an outstanding contribution, especially in the development of our cultural diversity policy and on the international strategy. It has been wonderful to work with Josh and we thank him.

His role as Program Officer has been replaced by a new role of Program Manager, and we welcome the support of the Executive Director of Arts Development, Ben Strout, in making this happen. We are delighted to welcome Greg Clarke to the role of Program Manager and were pleased that following his recent experience as Peer Adviser to the Board he was able to join us in his new role at this meeting in Melbourne – we look forward to working with him.

Dominique Fisher
Chair



OUTCOMES

2007 Dance Board September Meeting

CATEGORY	APPLICATIONS		%	APPLICANTS		
	Title	Received		Funded	Funded	Requested
2008 Program Grants		7	7	100%	\$735,008	\$735,008
Total					\$735,008	\$735,008

A full list of approved grants is attached.

In addition to the assessed applications at this meeting, the following organisations are in receipt of Key Organisations or Program Grants in 2007.

Dance Board Triennially funded Key Organisations 2006-2008	
Organisation	Funding in 2007
Ausdance (National)	\$194,560
Australian Dance Theatre (SA)	\$243,032
Buzz Dance Theatre (WA)	\$125,706
Chunky Move (Vic)	\$168,960
Dancehouse (Vic)	\$130,944
Dance North (Qld)	\$210,000
Expressions Dance Company (Qld)	\$125,706
Leigh Warren & Dancers (SA)	\$209,510
Lucy Guerin Inc. (Vic)	\$104,755
Restless Dance Company (SA)	\$87,040
Stompin Youth Dance Company (TAS)	\$91,630
Tracks (NT)	\$189,440
Total	\$1,881,283

Dance Board 2007 Program Grant Recipients	
Organisation	2007
Critical Path (NSW)	\$50,000
Force Majeure (NSW)	\$115,443
Strut Dance Inc. (WA)	\$86,217
Tasdance (Tas)	\$90,000
Total	\$341,660



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 on the Australia Council's website www.ozco.gov.au 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.*



2008 Program Grants – Dance Board			
BalletLab	Vic.	Balletlab was founded by Phillip Adams in 1997 and is committed to the exploration and evolution of the choreographic process. The company has an artistic vision which highlights the creation of intelligent and inventive new works through collaborations with a variety of artists with the aim to build a repertoire of works for touring nationally and internationally. This grant is a contribution to the organisation's program of activity in 2008 including the development and presentation of a new work <i>Coq Robin</i> , the creative development of a new work <i>Miracle</i> and some international market development activity for <i>Origami</i> .	\$120,626
Critical Path	NSW	Established in 2003, Critical Path is a choreographic research and development centre for dance artists based in Sydney. Each year Critical Path offers research activity that brings together Australian and international artists in a laboratory environment where innovation and experimentation are encouraged. This grant is a contribution to the organisation's curated program in 2008 including a Screen Dance Laboratory, the Elephant House Workshop program, a workshop and lecture series from Daghdha Dance Company, a solo practice exchange facilitated by Wendy Houstoun and choreographic improvisation program with Rosalind Crisp.	\$95,000
Force Majeure	NSW	Force Majeure is a Sydney based dance-theatre company led by Kate Champion. The organisation was formed in 2002 and is based around a collective of artists from varying disciplines who are committed to creating stimulating movement-based theatre. This grant is a contribution to the organisation's 2008 program of activity including major festival presentations of a new work <i>The Age I'm In</i> and production of a dance film based on this production, creative development of <i>Not in a Million Years</i> and a workshop series for artists in Sydney, Adelaide and Perth.	\$160,000
KAGE	Vic.	Founded in 1996, KAGE is a Melbourne based organisation headed-up by Kate Denborough, Artistic Director and Gerard Van Dyck, Assistant Artistic Director. KAGE makes radical works of physical performance and uses honesty and imagination to continually explore and redefine what performance can be. This grant is a contribution to the organisation's 2008 program including the remount of <i>Headlock</i> at ASSITEJ, the production of <i>Appetite</i> and the creative development of a new work <i>Sundowner</i> .	\$100,000



GRANTS LIST

ReelDance	NSW	<p>Since 1999 ReelDance, under the leadership of Erin Brannigan, has helped develop and define dance film as an artistic field of practice in Australia. ReelDance provides opportunities for the development and presentation of dance film artists and their work nationally and internationally. This grant is a contribution to the organisation's 2008 program including the ReelDance Festival tour, a Dance Screen Laboratory at Critical Path, the <i>Cinemoves</i> program and the development of an Australian dance film archive.</p>	\$69,500
STRUT	WA	<p>STRUT was founded in 2002 and is managed by Agn�s Michelet, General Manager and Sue Peacock, Artistic Program Manager. STRUT is a membership organisation based in Perth, WA which provides a range of services and opportunities for up to 50 independent dancers and choreographers. This grant is a contribution to the organisation's 2008 program including labs and workshops with Tracie Mitchell, Jonathan Burrows and Kate Champion and Daghdha Dance Company, an exchange program between Dancehouse and Dancebox, Osaka, and the production of an interpretation of Thomas Lehmen's <i>Schreibst�ck</i> by Perth artists.</p>	\$94,882
Tasdance	Tas.	<p>Established in 1981, Tasdance is an ensemble-based company based in Launceston under the leadership of Artistic Director Annie Greig. The organisation supports an artistic, education and community program which provides opportunities for Australian choreographers to work with the ensemble whilst providing audience development through regional touring and community projects. This grant is a contribution to the organisation's 2008 program for the development of <i>One for Sorrow</i>, <i>Two for Joy</i>, two large outdoor performances with the Tasmanian Symphony Orchestra, an educational performance project <i>Planet Earth</i>, creation and presentation of a new work <i>Parent(thesis)</i> and a community partnership project <i>Let's Get it Strait</i> with the communities of the Bass Strait.</p>	\$95,000

