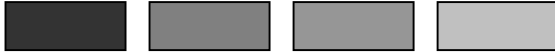




## ASSESSMENT MEETING REPORT



## DANCE BOARD

APPLICATION CLOSING DATE

1 May 2003

AUSTRALIA COUNCIL  
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THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC  
DISCUSSION UNTIL 18 September 2003

## **August 2003**

This report provides a context to the assessment of the applications submitted to the Dance Board on 1 May 2003. 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 27-29 August 2003. **54 applications** were assessed in the New Work, Presentation and Promotion, and Key Organisations 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 three ways: either through a New Work Development only grant; a New Work Development and Production grant; or a New Work Development only grant for Young and Emerging artists.
- **Presentation and Promotion:** this category supports the distribution and promotion of existing dance and movement work to broader audiences within Australia and overseas.

- **Key Organisations:** Funding under this category is offered in two ways:

**Triennial Grants:** Triennial grants assist the development and advancement of dance in Australia by providing triennial funding to a limited number of outstanding organisations. Applicants should be leading exponents or advocates of the dance form. They must have a substantial record of achievement either nationally or in their field and be able to demonstrate that they have enriched Australian dance both by their work and through the development of artists, ideas and process. They must also be able to demonstrate that triennial funding will enhance their ability to achieve this in the future.

**Program Grants:** Program grants provide annual funding to a limited number of significant organisations to enrich the diversity of dance practice in Australia through the delivery of specific activities. The Board is particularly interested in facilitating continuity of activity through support for:

- Small companies and other administrative models creating and presenting two or more works; and
- Choreographic research and studio practice.

In both cases, the employment of dancers and/or the provision of resources to choreographers are priorities. Applicants should be able to demonstrate their ability to implement a program of well-planned, interconnected activities in a year, or an activity that occurs over the greater part of a year.

**For detail regarding the grant categories offered by the Dance Board in 2003, please see the 2003 Support for the Arts Handbook – also available on the Council's website [www.ozco.gov.au](http://www.ozco.gov.au)**



**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.

**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.

**Jan Pinkerton (NSW)** is an independent dancer and choreographer. She has worked with many companies including Sydney Dance Company, the Australian Choreographic Ensemble, Bangarra Dance Theatre, One Extra Company and Theatre of Image.

**Steven Richardson (VIC)** 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.

**Sete Tele (WA)** is an independent dancer and choreographer who has worked with independent artists and a range of companies in Perth including 2 Dance Plus (now Buzz Dance Theatre), Fieldworks Performance Group, skadada, Australian Dancers Company, Company Loaded. He is founding co-director of Kompany Kido.

**Suzan Williams (Qld)** has worked as a dancer, teacher and choreographer for a range of companies including Darc Swan Contemporary Dance Company. 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.

*(There is currently one vacancy)*

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

**Shannon Bott (Vic)** works as a choreographer, performer and teacher of dance and physical theatre. She is currently the creative director of SHOTT dance theatre.

**Kath Duhigg (ACT)** is an independent dancer, recently graduated from the Queensland University of Technology. She is currently employed as the Health Promotions and Marketing Officer at The Australian Choreographic Centre.

The following Dance staff attended this meeting:

Rosalind Richards	Manager
Kelly Marshall	Program Officer
Sandi Woo	Assistant Program Officer
Vanessa Rodd	Administrator
Lia Kemp	Administrative Assistant

Jennifer Bott, Chief Executive Officer and Kevin Golding, Finance and Reporting Analyst attended parts of the meeting.



## CHAIR'S COMMENTS

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This was my first assessment meeting as Chair of the Dance Board and for Suzan Williams as a new member. On behalf of us both I would like to thank the continuing board members and staff for their support and guidance. It was also a pleasure to welcome Shannon Bott and Kath Duhigg as participating advisers for this meeting and I thank them sincerely for their contribution and hard work.

The involvement of participating advisers in Board meetings is one of the many positive improvements that have been made at the Australia Council in the eleven years since I was involved as a Dance Committee member. In recalling those days I am really struck by how the role of Council's boards has evolved and how our work is located in the bigger social and cultural landscape. Using the current assessment process for the first time, I am impressed by its equity and clarity for applicants and assessors.

I am not suggesting that the assessment of this round of applications was easy. As the incoming Chair, I have gained new insight to the difficulties the Dance Board faces in supporting the development of Australian dance and to the highly competitive field of applications at a national level. Some applications can not be supported even though they meet the selection criteria.

Our change to some closing dates means that we did not assess Skills & Arts Development applications this round and explains why the number of applications (54) was lower than usual. The Board approved nineteen grants and it is good to be able to support such a variety of activity and dance programs around the country as well as some international links.

As the Board works to progress its Analysis of the Subsidised Dance Sector, the *Key Organisations – Triennial grant* category remains 'on-hold'. Like this time last year, successful applicants to this category are being offered one year of support only at this stage. The reason for this is that the Board will not commit to new multi-year funding agreements until we have been able to make some key decisions about our plans for the next few years. At this meeting the Board furthered its discussion of the key issues arising from the findings of the Analysis which I then presented to the Council at its meeting in Melbourne on 2 September. I think it is fair to say that Council acknowledged a number of our challenges. We are working with Councillors on understanding the critical issues and possible strategic solutions.

Once again the *Key Organisations- Program* category presented particularly difficult decisions. The Board recognises that four of the successful applicants have received Program support before and congratulates the companies on their success this round. The Board would also like to reinforce that these grants are for discrete programs of up to twelve months and do not imply any commitment to recurrent funding. Each year the Board will support those applications that best meet the selection criteria.

Looking ahead to next month's Melbourne International Festival of the Arts (MIFA) and its focus on the body, it is so exciting to see such a wealth of dance events and to anticipate our enjoyment and their success. Working in partnership with MIFA, the Dance Board and the Audience and Market Development Division have supported a range of activities and market development opportunities around a major event – the Franco-Australian Contemporary Dance Exchange. See the information on some of these under Partnerships and Initiatives in this report.

**Shane Carroll, Chair**



# OUTCOMES

PROGRAM TITLE	APPLICATIONS (Number)		SUCCESS %	APPLICATIONS (Amounts - \$)	
	RECEIVED	APPROVED		REQUESTED	APPROVED
NEW WORK	36	6	16.7%	\$1,022,081	\$209,489
PRESENTATION AND PROMOTION	4	3	75%	\$119,733	\$74,100
KEY ORGANISATIONS- TRIENNIAL	5	5	100%	*\$2,430,000	**\$710,000
KEY ORGANISATIONS- PROGRAM	9	5	55.6%	\$877,150	\$390,500
<b>TOTAL</b>	<b>54</b>	<b>19</b>	<b>35.2%</b>	<b>\$2,828,964</b>	<b>\$1,384,089</b>

\*Triennial request amounts indicated for three year term.

\*\*Approved Triennial grants are one year amounts only.

**It is also important to note the following companies in receipt of Key Organisations funding in 2003 (amounts are per annum):**

#### **TRIENNIAL GRANTS:**

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

#### **PROGRAM GRANTS:**

Dance Exchange (NSW)	\$65,000
Dancehouse (Vic)	\$120,000
Lucy Guerin Association Inc (Vic)	\$100,000
Stompin' Youth Dance Company (Tas)	\$65,000

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



# FEEDBACK

- The applications submitted to the Key Organisations Program category were of a high quality which led to very competitive round. The Board are pleased to be able to support five companies' programs in 2004.
- If you are a young and emerging artist applying to the New Work Development Only category, we strongly advise you to speak with staff about your application before the closing date. You may also find it useful to ask friends or colleagues to read your application and give feedback. This can often assist you to refine your application as much as possible before sending it to us.
- All new work applications should communicate a clear sense of the work to be created. This is important at any stage of the work's development.
- 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.
- 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 highly unlikely that the application will be supported.
- You are encouraged to use jargon-free language when describing your project. Project descriptions can be simple or complex in terms of concepts, but please do not assume that Board Members are familiar with specific elements - eg technology - that you may be working with. It is most important to describe your project as directly and clearly as possible.

- Please read page 49 of the Support for the Arts Handbook carefully. This page outlines the material you must provide in support of your application. Some of the material must be sent to us with your application by the closing date and some other material is due *before the Board Meeting*. The date for this is confirmed and provided in our letter to you which acknowledges we have received your application.

Please remember that both of these deadlines are important. Providing the support material required by the closing date does not appear to be problematic but a number of applicants are forgetting to confirm key artists or provide written confirmation of confirmed venue bookings or overseas invitations where these are required. Missing information affects the assessment of your application and may mean that you will not be funded.

- Please remember that when you accept a grant you agree to seek the approval of the Dance Board for any significant changes to your proposed program of activities or project. This includes changes to the personnel or budget and to the proposed start and completion dates. Requests to vary your activity must be made in writing *before* you make the changes. If you think that you need approval for a change to your activity phone Dance staff for advice.
- Allow yourself time before a closing date to read the *Support for the Arts Handbook* and to seek advice from staff before applying. A lot of discussion takes place over the phone or by email but staff also travel interstate each year (as Council resources allow) to meet with current and prospective applicants. If you would like a meeting to discuss your project, please phone to check the current travel plans.
- The Dance Board's next closing date is 1 November 2003. This closing date offers New Work, Skills and Arts Development and Fellowship grants



# INITIATIVES AND PARTNERSHIPS

## Melbourne International Festival of the Arts (MIFA) 2003

This year's Melbourne International Festival of the Arts (MIFA) is the second in its TEXT BODY VOICE series and effectively the first major international dance festival in Australia. Working in partnership with the Festival the Dance Board and the Australia Council's Audience and Market Development Division (AMD) have supported a range of activities and market development opportunities linked to a major event – **the Franco-Australian Contemporary Dance Exchange**. The Board is pleased to announce three new projects:

### attenDANCE – MIFA 2003

The Dance Board is supporting eighteen young and emerging dance artists and artworkers via **attenDANCE – MIFA 2003**, a special project providing small grants to cover travel costs to attend the Festival. The Dance Board is aware that many young and emerging artists / artworkers from around Australia would like to attend events at MIFA but may not be able to because of the travel costs involved. **attenDANCE** was developed to remove this barrier and enable young and emerging artists from around the country to experience festival events.

**attenDANCE** grant recipients are:

Sarah Bonnar	Fergus Gool	Megan Rigoni
Martyn Coutts	Gail Hewton	Leah Shelton
Samara Cunningham	Paea Leach	Nicole Smith
Kath Duhigg	Annie Lindner	Elizabeth Thomson
Trisha Dunn	Fiona Malone	Molly Tipping
Aisling Gilhooly	Amanda Phillips	Peter Volich

### Young and Emerging Producers Initiative

Emerging Producer, Michaela Coventry from NSW is on secondment with MIFA from July to October 2003 as part of a Young and Emerging Producers Initiative developed and funded by the Dance Board. As with the Dance Board's secondment at the Esplanade in Singapore last year, this project recognises that there are few producers and presenters in Australia with a primary focus on dance and that this makes it difficult for emerging producers to gain direct experience in a supportive environment.

### Body Talks Conference

Opportunities to talk about dance practice are rare. **Body Talks** is a national conference for Australian dance and movement professionals working in independent and company settings. Topics include aesthetic choice, dancers' bodies and industrial issues. The conference also features the 7<sup>th</sup> Dame Peggy van Praagh Address presented by Li Cunxin. Organised by the Victorian College for the Arts and funded by the Dance Board, **Body Talks** will take place at Federation Hall, Victorian College of the Arts from Sat 18 October to Mon 20 October 2003.

## Dance Board Analysis of the Subsidised Australian Dance Sector

The research conducted by Positive Solutions is now complete and the Dance Board has begun its task of evaluating the data and developing strategies for its future operations. This process will take time to do well and there is no quick fix.

An immediate priority for the Board is to work with the Australia Council to consider evidence provided by the report and build an appropriate case to support any request for increased resources. Such requests are considered within the context of the Australia Council's proposal to government for its next triennial agreement (2004-05 to 2006-07). The outcome of this process will not be known until the 2004-05 Federal budget.

Please see the Australia Council website <[www.ozco.gov.au/dance](http://www.ozco.gov.au/dance)> for the Board's letters to the Dance Community which provide updates on this important project.



# 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

## 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  
APPROVED GRANTS LIST  
Closing Date: 1 May 2003**

**NEW WORK- Development Only**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Force Majeure	First development stage of a new full-length dance work entitled 'Nothing Is As It Was'	\$45,776	NSW
Marrugeku	Research and creative development of a new intercultural dance and theatre work based in Broome, WA	\$40,285	NSW

**NEW WORK- Development Only for Young and Emerging Artists**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Thomson, Elizabeth	Creative development of a new work.	\$9,401	NSW

**NEW WORK- Development and Production**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Armstrong, Kay	Further development and production of a new work entitled 'The Narrow House'	\$25,479	NSW
Malone, Fiona	Development and production of a new work titled 'The Obcell' at the Adelaide Fringe Festival and The Studio, Sydney Opera House.	\$38,278	SA
Peacock , Susan	Final development and production of a new work entitled 'Give Up the Ghost'.	\$50,270	WA

**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 May 2003**

**PRESENTATION AND PROMOTION**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Chunky Move	To perform 'Wanted' at the Klapstuk Festival, Belgium and 'Crumpled and Corrupted' at the Moscow Festival of Contemporary Dance, Moscow.	\$15,000	Vic
Healey, Sue	To perform 'Fine Line Terrain' at the Auckland Dance Festival, NZ and at The Studio, Sydney.	\$31,700	NSW
The One Extra Company	To develop and present the 3rd ReelDance International Dance on Screen Festival.	\$27,400	NSW

**KEY ORGANISATIONS-Triennial**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Buzz Dance Theatre	2004 Program of Activity	\$120,000	WA
Dance North	2004 Program of Activity	\$180,000	Qld
Ausdance National	2004 Program of Activity	\$170,000	NAT
Expressions Dance Company	2004 Program of Activity	\$120,000	Qld
Tracks Inc	2004 Program of Activity	\$120,000	NT

**KEY ORGANISATIONS-Program**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Balletlab	2004 Program of Activity	\$65,000	Vic
De Quincey Company	2004 Program of Activity	\$55,500	NSW
Dancehouse Inc	2004 Program of Activity	\$110,000	Vic
Lucy Guerin Association Inc	2004 Program of Activity	\$100,000	Vic
Stompin Youth Dance Company	2004 Program of Activity	\$60,000	Tas



