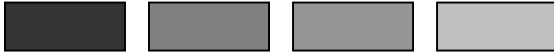




ASSESSMENT MEETING REPORT



DANCE BOARD

APPLICATION CLOSING DATE

1 November 2003

AUSTRALIA COUNCIL
372 ELIZABETH STREET SURRY HILLS NSW 2010
PO BOX 788 STRAWBERRY HILLS NSW 2012

Phone (02) 9215 9000
Toll-free (1800) 226 912
Fax (02) 9215 9111
www.ozco.gov.au

THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC
DISCUSSION UNTIL 11 March 2004

ABOUT THIS REPORT

March 2004

This report provides a context to the assessment of the applications submitted to the Dance Board on 1 November 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 from 17-19 February 2004. Applications were assessed in the New Work, Skills and Arts Development, and Fellowships 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.
- **Skills and Arts Development:** The purpose of this category is to foster excellence in dance and movement arts by providing professional development opportunities to experienced artists. The activity proposed should expand the creative abilities of experienced artists and enhance their ability to sustain a professional practice rather than aim for a public performance. The Board is particularly interested to support opportunities for artists from culturally diverse backgrounds.
- **Fellowships:** The purpose of this category is to provide outstanding individual artists with financial support to undertake a program of creative work or professional development for a period of two years. It is aimed at artists with a record of outstanding achievement or artists who demonstrate outstanding artistic potential.

For detail regarding the grant categories offered by the Dance Board in 2004, please see the 2004 Support for the Arts Handbook – also available on the Council's website www.ozco.gov.au



ATTENDANCE

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.

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.

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.



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

Danielle Micich (WA) is an independent dance, choreographer and videographer based in Perth where she danced for Buzz Dance Theatre and was assistant to the Artistic Director. She has recently been appointed Interim Artistic Director for Steps Youth Dance Company during their retrospective season in May 2004.

Yumi Umiumare (Vic) was born in Hyogo, Japan and trained in classical ballet and modern dance and has a degree from Kobe University. In Australia, Yumi has focused on solo and collaborative dance projects. She has appeared in numerous dance, theatre and film productions in Australia, Japan, Europe, Malaysia and China.

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

In addition the following Council staff attended parts of the meeting:

- Julie Grayland, Project Coordinator, International (Audience and Market Development Division-AMD),
- Rebecca Mathews, Program Manager, International Market and Development Promotions (AMD)
- Lisa Colley, Executive Director, Policy, Communications and Research
- Kevin Golding, Finance and Reporting Analyst, Arts Development Division.



CHAIR'S COMMENTS

In February the Dance Board met to assess the sixty-eight applications submitted to the New Work, Skills and Arts Development and Fellowships categories. This was the first meeting where we did not assess Presentation and Promotion applications but as our changes to some closing dates settle in, it is clear that the total number of applications over the year is quite consistent.

The field of applications was once again highly competitive and it was good to welcome our newest member, Rebecca Hilton. Rebecca's expertise and knowledge of the field is a terrific addition to the Board. Thanks also to the two participating advisers this meeting, Danielle Micich and Yumi Umiumare who each made an important contribution to our discussions.

The Board approved fourteen grants and is encouraged by the diversity of work supported. Diversity is the most exciting aspect of the new fellowships. The three artists awarded fellowship grants; Wendy Morrow, Hellen Sky and Meryl Tankard, have forged very different career pathways. From diverse areas of practice, the creative premise, process and objectives of their respective fellowship programs could not be more different. Among the other grants offered the Board is pleased to contribute to seven new works, with a strong focus on creative development.

At this meeting an assessment issue which has bubbled away for some time came to the fore as members expressed their concern about the video support material provided. While some applicants make wise choices of what to offer the board on video and clearly think about how the visual material relates to and enhances their application, it appears that others put this support material together simply to comply with eligibility requirements and do not use it as the useful tool it should be. For future applications please consider carefully how the video relates to your proposal. If this is not clear from the project chosen or choreographic content on video, please address this in some way in your creative rationale or on the video form provided. We would rather see less but relevant material, than longer works simply because you have them to hand.

As many of you know, the Board is currently working to resolve some key issues about how it will contribute to the development of dance in the most effective way in coming years. The Board commissioned a comprehensive research project last year and is using the report *Resourcing Dance: an analysis of the Australian subsidised dance sector* to inform our discussion and strategic planning. This report is available on request or on the Australia Council website at

www.ozco.gov.au/arts_resources/publications/resourcing_dance/

and I encourage you to read it. I hope that the considerable information it contains generates much discussion as this is a key element in finding and sharing solutions.

Shane Carroll
Chair



OUTCOMES

PROGRAM TITLE	APPLICATIONS (Number)		SUCCESS %	APPLICATIONS (Amounts - \$)	
	RECEIVED	APPROVED		REQUESTED	APPROVED
NEW WORK-total	39	7	17.9%	\$1,068,186	\$199,527
Development only	18	5	27.7%	\$440,032	\$148,615
Development only for young and emerging artists	4	1	25%	\$39,488	\$10,000
Development and Production	17	1	5.9%	\$588,666	\$40,912
SKILLS AND ARTS DEVELOPMENT-total	22	4	18.2%	\$254,340	\$53,400
Individuals and Groups	17	3	17.7%	\$146,537	\$29,600
Organisations	5	1	20%	\$107,803	\$23,800
FELLOWSHIPS*	7	3	43%	*\$560,000	*\$240,000
TOTAL	68	14	20.6%	\$1,882,526	\$492,927

* Includes total amount for 2-year Fellowships

It is also important to note the following companies in receipt of Key Organisations funding in 2004 (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:

Balletlab (Vic)	\$65,000
De Quincey Company (NSW)	\$55,500
Dancehouse (Vic)	\$110,000
Lucy Guerin Association Inc (Vic)	\$100,000
Stompin' Youth Dance Company (Tas)	\$60,000

A full list of approved grants is attached.



FEEDBACK

- **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.
- **Applications for cross-cultural projects** need to articulate more clearly how the proposed activity contributes to the evolution of their particular practice. Across all its funding the board seeks to support artists and work that is developing dance, rather than the maintenance of traditional forms and practices.
- **Support Material:** Much of the required support material you provide by the meeting can be sent to Dance staff by email-eg confirmation of availability of key artists or the outcome of other grant applications. Please be aware that required support material is part of your application and should be clear, formal and submitted by the due date (as advised on our letter acknowledging we have received your application). Please avoid sending several drafts or updates but wait until your position is clear.
- When you receive our acknowledgement letter please make a note of the second deadline for required support material. We will not accept this material after that date.
- **Video support material:** 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 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. Members should be able to make a direct correlation between your support material and your application and this was not the case in many instances this round.
- Videos should also be of a high quality. Some videos submitted were in poor condition or poorly taped and therefore difficult to view.
- **Application format:** Please do not use small font sizes in your application as applications then become difficult to copy and read (less than 12-point is not recommended).
- **Travel:** staff will be travelling to the following centres and can give feedback on your application, discuss any future applications or answer any questions you may have:
 - Adelaide:** 25 March
 - Melbourne:** 15 and 16 March
 - Perth:** 19 March
 - Brisbane:** 22 and 23 March
 - Tasmania:** 19 March

For more information, or to make an appointment contact Lia Kemp during business hours on 02 9215 9109, 1800 226 912 or l.kemp@ozco.gov.au.



INITIATIVES AND PARTNERSHIPS

Association of Performing Arts Presenters (APAP)

Australian contemporary dance took on the huge North American market with a major promotion at the world's largest performing arts marketplace, the Association of Performing Arts Presenters (APAP) conference, in New York from 10-13 January 2004. APAP attracted more than 3,000 performing arts professionals from around the world.

The Australia Council promotion, Dance Down Under, profiled nine contemporary dance companies and artists: Chunky Move (Vic), Australian Dance Theatre (SA), BalletLab (Vic), Expressions Dance Company (Qld), Lucy Guerin Inc. (Vic), Ros Warby (Vic), Helen Herbertson (Vic), Leigh Warren & Dancers (SA) and Sue Healey Company (NSW).

The focus on contemporary dance at APAP is part of a joint strategy developed by the Dance Board and Council's Audience and Market Development Division to build key international markets for dance, including North America.

A strategic approach to events like APAP can make significant inroads to a market through extending networks, establishing partnerships and generating demand for Australian dance. A huge number of presenters and promoters attend APAP and the success of our work there this year will be vital to our long-term development of touring opportunities. Over the next three years we aim to increase our presence, building to an Australian contemporary dance showcase in 2006.

Making Tracks

The Dance Board and Aboriginal and Torres Strait Islander Arts Board have developed the **Making Tracks** initiative to provide support for two young and/or emerging performers to undertake secondments with two dance companies in Australia.

Companies supported through the Dance Board's Key Organisations category and able to offer of several months' employment were asked to submit expressions of interest in hosting an Indigenous performer.

The two successful host companies will be announced when the initiative is advertised in April 2004. Young and/or emerging Indigenous performers will then be invited to submit a proposal to work with one of the host companies.

The information packs for **Making Tracks** will be available in April. If you would like to receive one, please call 02 9215 9109 (toll-free: 1800 226 912).

Emerging Producers Initiative- 6th Australian Performing Arts Market (APAM)

The Dance Board and Audience and Market Development Division (AMD) recently offered an Emerging Producers Initiative that provided a professional development opportunity at the 6th Australian Performing Arts Market.

The Dance Board recognises that few producers and presenters in Australia have a primary focus on dance and therefore how difficult it can be for emerging producers to gain direct experience in a supportive environment. APAM provides a rare opportunity for emerging producers to develop skills in a dynamic environment.

The Dance Board and AMD supported four emerging producers to attend APAM and be mentored by established producers.

- Jennifer Barry (Keep Breathing) for Nicole Steven
- Angharad Wynne Jones (Rising Tide Productions) for Michaela Coventry
- Rosie Hinde (Hirano) for Miki Oikawa
- Wendy Blacklock (Performing Lines) for Kathy Baykitch.

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 November 2003

NEW WORK- Development Only

Recipient	Project Description	AMOUNT	STATE
Gravity Feed Incorporated	Creative development of a new work entitled 'Monstrous Body'	\$39,751	NSW
Helen Herbertson	Creative development of a new work entitled 'Small Situation'	\$11,500	VIC
Tracie Mitchell	Creative development of a new film entitled 'Under the Weather'	\$25,960	VIC
Omeo Dance Incorporated	National Dance Laboratory 04 – a one month creative development of new work from ten dance artists	\$41,450	NSW
Dean Walsh	Second stage development of a contemporary dance work entitled 'Back from Front'	\$29,954	NSW

NEW WORK- Development Only for Young and Emerging Artists

Recipient	Project Description	AMOUNT	STATE
Paea Leach	To develop two solo works with choreographers Shannon Bott and Simon Ellis	\$10,000	WA

NEW WORK- Development and Production

Recipient	Project Description	AMOUNT	STATE
Stalker Stilt Theatre Inc	Fourth stage development and production of Stalker's new midscale outdoor/indoor performance work 'RED'	\$40,912	NSW

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

SKILLS AND ARTS DEVELOPMENT – INDIVIDUALS AND GROUPS

Recipient	Project Description	AMOUNT	STATE
Fiona Malone	To undertake a skills development residency at the Nadine Arts Centre, Brussels	\$9,600	SA
Rebecca Reid	To undertake a mentorship with Tracks Inc Artistic Directors, David McMicken and Tim Newth	\$10,000	TAS
The Fondue Set	To investigate dance theatre in Europe and undertake a one week residency with Ros Crisp	\$10,000	NSW

SKILLS AND ARTS DEVELOPMENT - ORGANISATIONS

Recipient	Project Description	AMOUNT	STATE
STRUT Dance Incorporated	A program of masterclasses, design workshops and a critical commentary initiative 'X-posed'.	\$23,800	WA



**DANCE BOARD
APPROVED GRANTS LIST
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FELLOWSHIPS

Recipient	Project Description	AMOUNT	STATE
Wendy Morrow	A two year program to develop and present performance work and create models for professional development of mid-career artists	\$80,000	ACT
Hellen Sky	A two year program including two research and development phases to redevelop three works	\$80,000	VIC
Meryl Tankard	A two year program to develop two new works and to continue working with Elena Kats Chernin	\$80,000	NSW

