

## 2. Outline methodology

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Following initial briefing, the following steps were implemented:

1. Interviews and data collection from an agreed 12 consistently-funded companies, with financial and artistic outputs data gathered for the five years to 2001. Selected supplementary data was subsequently gathered for 2002. These companies were selected because of their consistent Australia Council funding during this period, enabling reliable comparison to be made, and because the companies represent a significant component of the Australian dance 'infrastructure' alongside the Major Performing Arts Board-funded (MPAB) dance companies.
2. Interviews and data collection from a broader sample of 13 project- or state-funded companies (and two producing venues), with financial and output data confined to 2001.
3. Interviews with 25 choreographers and dancers, straddling a range of experience from young/emerging artists to individuals with 20+ years' experience.
4. Interviews and funding data collection from each of the state and territory arts departments.
5. Interviews with selected key professionals in the dance sector.
6. Interviews with selected producers with experience of the dance sector.
7. Interviews with tertiary education sector representatives to gather data on programs, student numbers and trends.
8. Collection of Australia Council dance funding data for the last decade from the Dance Board, Aboriginal and Torres Strait Islander Board (ATSIAB), Major Performing Arts Board (MPAB), New Media Arts Board, Community Cultural Development Board (CCDB), and from the Audience and Market Development Division (AMD).
9. Review of ABS data on selected dance organisations.
10. Review of selected results from a recent survey of practising professional artists, undertaken by Professor David Throsby and Virginia Hollister, Macquarie University, for the Australia Council.
11. Information solicited from funding agencies in other selected countries.
12. Preparation of an interim report, collating data secured.
13. Preparation of a draft final report, and subsequently this final report.

Note: Throughout this report changes in the value of funding have been calculated in relation to prices at the start of the period under consideration. For example, based on a comparison of spending in 1993 and 2002, if Dance Board funding had increased in line with inflation the Board would have distributed \$1.22 million more in 2002 (at 1993 prices).

## 2.1 Glossary

<i>ABS</i>	Australian Bureau of Statistics
<i>AMD</i>	Audience and Market Development Division of the Australia Council
<i>ATSIAB</i>	Aboriginal and Torres Strait Islander Board of the Australia Council
<i>Audience development</i>	Development of new audiences, or increased frequency of attendance, through strategic use of elements of the ‘marketing mix’: product, price, place and promotion
<i>CCDB</i>	Community Cultural Development Board of the Australia Council
<i>Contemporary dance</i>	Dance which is ‘of our time’ and ‘of relevance to society today’, either because of the ideas presented or because of the exploration of new forms and means of expression
<i>DCITA</i>	Department of Communications, Information Technology and the Arts
<i>Emerging artists</i>	Professional practising artists who are in the early stages of their career <sup>1</sup>
<i>Independent choreographers and dancers</i>	Artists choosing to work outside the framework of traditional company structures
<i>MPAB</i>	Major Performing Arts Board of the Australia Council
<i>Playing Australia</i>	Australian Government scheme to support national/inter-state touring of the performing arts, administered through DCITA
<i>Producer</i>	individual or organisation whose business supports the production and touring of dance, through administrative and promotional services (and sometimes in other ways)

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<sup>1</sup> In most cases this will mean in the first five years of their practice. However, in dance, this may include artists who are extending their professional practise to other creative roles, e.g. choreography, at a later stage. ‘Young and Emerging Artist’ denotes that the artist is also aged up to and including 26 years.