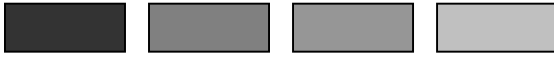




## ASSESSMENT MEETING REPORT



### **DANCE BOARD**

APPLICATION CLOSING  
DATES

1 May and 1 June 2002

AUSTRALIA COUNCIL  
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THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC  
DISCUSSION UNTIL 26 AUGUST 2002

### July 2002

This report provides a context to the assessment of the applications submitted to the Dance Board on 1 May and 1 June 2002. 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 17-19 July 2002. **Seventy-three applications** were assessed in the New Work, Presentation and Promotion, Skills and Arts Development and Key Organisations categories.

- **New Work:** this category supports the creation of new dance works. Applications under this category may be for one or more stages in the creation, production or presentation of a single work. 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.
- **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 individuals.
- **Key Organisations:** This category provides funding to a limited number of organisations to develop a viable strategies infrastructure to advance dance in Australia and to maximise opportunities for all Australian to experience a diversity of outstanding dance practice. Funding in this category is offered in two ways: either through a Triennial Grant or through a one-year Program Grant.

**For more detail regarding the grant categories offered by the Dance Board this grant round, please see the 2002 Support for the Arts Handbook – also available on the Council’s website [www.ozco.gov.au](http://www.ozco.gov.au)**



## ATTENDANCE

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**Sally Chance (Chair)** is based in Adelaide (SA) and was the founding Artistic Director of Restless Dance Company which she led until December 2001 when she took up her current position as Director of the Australian Festival for Young People (Come Out).

**Felicity MacDonald (VIC)** is an independent dance artist who has worked with many companies and independent artists in Australia. Until recently, she was the Dance Director at the Melbourne University Student Union.

**Jeff Meiners (SA)** has been involved in dance for 20 years in the UK, Sydney and now in Adelaide teaching all ages and running programs with artists, teachers and community workers to support development in metropolitan and rural regions. His recent work includes facilitating major development projects in Western Sydney and the Northern Rivers, and the far west of NSW Outback Dance Project.

**Steven Richardson (VIC)** is currently the Executive Director of Melbourne's Next Wave Festival and has 20 years experience as a creative producer and director in the small-to-medium arts company sector.

**Sete Tele (WA)** is an independent dance artist and choreographer who works with a range of companies and independent artists in Perth. He is also founding co-director of Perth-based Kompany Kido.

New Board Member **Jan Pinkerton (NSW)** was unable to attend the meeting due to performance commitments.

For this meeting the Board was assisted by Participating Advisers:

**Paea Leach (WA)** is an independent artist. She has worked with a number of independents, companies and Festivals. Paea teaches dance, is training as a Pilates instructor and is a member of the Young People and the Arts Panel of Arts WA.

**Lisa O'Neill (QLD)** is a freelance performer, choreographer, teacher and artistic adviser. She has created works for many companies and venues including The Queensland Ballet, Darc Swan Dance Co, The Brisbane Festival and Brisbane Powerhouse-Centre for the Live Arts. She is a principal actor with Frank Theatre and is a member of the TRANSMUTE COLLECTIVE (multi-media group).

**Narelle Benjamin (NSW)** attended part of the meeting only. Narelle has had a career as a modern dancer since 1985. During that period she has worked with Darc Swan, One Extra Co. Chrissie Parrott Dance Collective, Chunky Move, Bangarra Dance Theatre, Australian Dance Theatre and various other Australian and international choreographers.

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



Board members and staff were deeply saddened by the death of Russell Page, dancer of exquisite conviction, actor and powerful role model. We had little or no time to come to grips with this loss given the assessment task in hand but took heart from the knowledge that while we worked many friends and colleagues gathered at the Sydney Opera House to celebrate and honour Russell's life and achievements.

As many of you are aware from previous reports, the Board has been concerned that its capacity to respond to applicants' ideas and requests does not fully reflect the diversity of dance practice around the country. Throughout the Dance Board's Planning for the Future (PFF) discussions in 2000 and the subsequent Ausdance National meetings held in each State and Territory (Feb/Mar 2001), serious issues were raised regarding the resourcing of dance in Australia. The Board has ensured that Council is aware of the issues and of the Dance Board's move to undertake a close analysis of the sector, including the Board's role and how to maximise what it can contribute to the development of dance in Australia.

This 'state of the arts' underpinned our discussions and resonated in the assessment of the Key Organisations category in particular. Prior to the meeting companies applying for Triennial grants had been advised that successful applicants would be offered one year of support only at this stage. The rationale for this is that it would be unwise to commit to new multiyear funding agreements until the Board is able to draw on the findings of the proposed analysis. It is important to note that this action is not a comment on the particular companies applying this round, nor a dismantling of Triennial funding, but is the beginning of a process that will take the Board several months at least.

The Board is very aware of the time and resources that companies invest in the planning and preparation of Triennial grant applications and appreciates that putting Triennials 'on hold' has caused considerable uncertainty about whether or not these companies will need to undergo the whole process again this time next year. Recognising the effort put in to the applications and with respect for the published category and assessment process, the Board considered the applications in full, assessing the proposed three year programs so each company can be advised as clearly as possible of the Board's view. Members also recognise that individual companies' ability to realise some of their future plans will be affected in the short-term.

With the Board's operational capacity in the spotlight it is also important to note that the addition of the Australian Dance Theatre (ADT) to our current responsibilities has not put additional pressure on the budget. ADT negotiated its transfer from the Major Performing Arts Board (MPAB) to the Dance Board earlier this year so that the company would be assessed in a framework better matched to the company's activities and creative process. In its transfer, ADT's current funding allocation was added to the Dance budget.



With all this in mind, I would like to draw your attention to the nineteen approved grants and congratulate the recipients on their success in a highly competitive field. It is good to see that the activity funded is spread around the country and members were especially pleased to see renewed interest from artists based in the Northern Territory. The grant offered to Janganpa in Alice Springs augments the Board's support for regional activity as well as being the first Indigenous dance project for some time. It is also good to be supporting a New Work grant from the newly earmarked sub-section for Young and Emerging Artists. The Board looks forward to seeing more of these applications as young applicants take advantage of the category.

At this meeting my not-so-new job as Director of the Come out Festival brought me into conflict with some of the Triennial applicants and I would like to thank Dr Catherine Brown-Watt, Director MPAB, for chairing (in her capacity as acting CEO) this difficult part of the meeting in my stead. Conflicts of interest also made finding an available NSW-based Participating Adviser quite a challenge. The Board thanks Narelle Benjamin for agreeing to attend at late notice and for her contribution to discussion of New Work applications. Fortunately we were also joined by Lisa O'Neill and Paea Leach who made valuable contributions to our discussions throughout the meeting.

And finally - welcome to new Board members Jeff Meiners and Steven Richardson, both of whom tackled the assessment process with aplomb, and to Jan Pinkerton who is yet to join us in action.

Sally Chance  
Chair



## OUTCOMES

PROGRAM TITLE	APPLICATIONS (Number)		SUCCESS %	APPLICATIONS (Amounts - \$)	
	RECEIVED	APPROVED		REQUESTED	APPROVED
NEW WORK	39	4	10.3%	\$1,372,040	\$172,807
PRESENTATION AND PROMOTION	4	2	50%	\$34,552	\$14,752
SKILLS AND ARTS DEVELOPMENT	16	4	25%	\$184,037	\$61,614
KEY ORGANISATIONS- Triennial	5	5	100%	**\$2,541,000	\$757,000
KEY ORGANISATIONS- Program	9	4	44.4%	\$976,244	\$350,000
<b>TOTAL</b>	73	19	26%	\$3,413,873	\$1,356,173

\*\*Triennial request amounts indicated for three year term.

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

TRIENNIAL GRANTS:		2002 SPECIAL PROGRAM GRANTS:	
Australian Dance Theatre (SA)	\$231,390	Dance Exchange (NSW)	\$100,000
Ausdance National (Nat)	\$170,000	Dancehouse (Vic)	\$120,000
Buzz Dance Theatre (WA)	\$120,000	De Quincey Company (NSW)	\$40,000
Dance North (Qld)	\$180,000	Stompin' Youth Dance Company (Tas)	\$62,546
Expressions (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		

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



- Members noted a number of applications which did not include a wage for all artists involved. You are encouraged to ensure that all professional artists are paid and do not donate their wage in-kind. The Australia Council does not set awards for artists and you should contact the relevant industry association (eg Media, Entertainment and Arts Alliance) for advice. Where an award or industry standard clearly applies, applicants are encouraged to comply with those rates of pay.
  - The successful applicants in the Skills and Arts Development category this round articulated a clearly targeted professional development activity. Future applicants to this category are advised to consider this when preparing their application.
  - Many budgets in this round did not conform to the format provided in the application form and were difficult to follow. Please note that applications with poorly prepared budgets will not rate as well in terms of planning.
  - A lack of detail in some applications was noted. In the context of intense competition for funding, some applicants do themselves a disservice by not providing enough information to give the Board a clear picture of what is proposed.
  - 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 the current proposal.
  - 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.'
- The Board assesses each grant category separately with applications assessed against the selection criteria for the category they have been submitted to only. Applications in different categories are not pitted against each other, and if unsuccessful this round, it is not helpful to compare your proposal with funded projects in a different category.
  - You should carefully consider the start date of your project when planning an application. It may not be wise to plan to start a project on the first available day (i.e. 1 October for applications submitted at the 1 May closing date or 1 April for applications submitted at the 1 November closing date). Depending on the nature of your project, planning to start immediately after you are notified may impact negatively on the Board's assessment of how well you have planned the activity. It may also mean that you have made financial and artistic commitments you cannot keep if the application is unsuccessful.
  - Please remember that when you accept a grant you are required 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 *in advance* of implementing 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.



## INITIATIVES AND PARTNERSHIPS

### **Young and Emerging Artists Initiatives**

The Dance Board has recently offered three initiatives funded by the Federal Government through the Australia Council as part of the Young and Emerging Artists Initiative.

### **International Secondment Initiative-The Esplanade-Theatres on the Bay, Singapore**

The Australia Council's Dance Board has offered a special professional development opportunity for an emerging producer who will be supported to undertake a secondment of up to three months with The Esplanade Theatres on the Bay in Singapore. This promises to be a challenging and exciting time at The Esplanade, as the grand opening of the centre will take place in October 2002. The successful applicant will be announced in the coming month and will be working in the Programming Department under the overall direction of Geoff Street, Director of Programming.

### **Touring Project**

Mobile States- a touring project curated by The Performance Space (NSW) and Perth Institute of Contemporary Art (PICA, WA) has been developed in response to an invitation from the Dance Board. This initiative was devised in order to provide opportunities for presenting existing works by young and emerging choreographers in a supportive environment and appropriate context. Two programs will be produced; presented in Perth as part of this year's Dancers are Space Eaters festival and in Sydney as part of *antistatic 2002*.

### **Community Dance Initiative**

The Dance Board recently approached Barkly Regional Arts and Alice Springs Youth Arts Group (ASYAG) to each provide a program of professional development for an emerging community dance practitioner. Barkly Regional Arts are supporting Lynette Lewis and ASYAG are supporting Kellie MacKereth.

### **Kurtal-snake spirit**

*Kurtal-snake spirit*, a film following the journey of Aboriginal Elder Nyirlpirr Snell (Spider) back to his birthplace, won awards for Best Short Documentary (General) and Best Indigenous Resource at the ATOM (Australian Teachers of Media) Awards in May 2002. Directed by Michelle Mahrer, *Kurtal-snake spirit*, is the result of a partnership between the Dance Board, ABC TV and producer Nicole Ma. The Dance Board's involvement with Spider began in 1997 when he received a two-year dance fellowship. With this support Spider focused on the community's young people, developing the Kurtal dance and making magnificent headdresses to symbolise the distinctive long rain-cloud, Kutu-Kutu, which inspires the dance. *Kurtal-snake spirit* will be screened on ABC TV next year.

### **International Contemporary dance exchange between France and Australia**

The Dance Board and Audience and Market Development Division in partnership with the Biennale Nationale de Danse du Val-de-Marne in Paris and the 2003 Melbourne International Festival of the Arts (MIFA) are collaborating on an exciting exchange of contemporary dance. The first part of this project involves the presentation of a program of Australian work - *Novembre Australien* - in Paris in November this year, with a reciprocal exchange comprising French contemporary dance companies travelling to Australia in October 2003 to be presented in the Melbourne International Festival of the Arts. Michel Caserta, Director of the Biennale Nationale de Danse du Val-de-Marne in association with the participating French venues has selected Chunky Move, Gravity Feed, Tess de Quincey and Rosalind Crisp to feature in *Novembre Australien*. Robyn Archer and Michel Caserta are currently negotiating which French companies will appear at MIFA 2002. This dance exchange is part of a broad three to five year strategy, which Audience and Market Development and the Dance Board are jointly developing to assist Australian dance artists to increase their profile through international collaborations, exchanges and workshops. This exciting collaboration will also have longer-term benefits for the dance communities in both countries through choreographic and dance skills workshops and forums.



## 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.*



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 May 2002**

**NEW WORK- Development Only**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Healey, Sue	Creative development of a new work titled 'Niche'	\$30,000.00	NSW



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 May 2002**

**NEW WORK- Development Only Young & Emerging**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Wait, Nalina	The initial stage of the creative development of a new solo dance work.	\$10,000.00	NSW



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 May 2002**

**NEW WORK- Development and/or Production Stages**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Janganpa	To create a new dance work titled 'Bush Fire' which relates to the ancestral bushfire and dreaming stories of the Warlpiri and Anmatyere people.	\$63,007.00	NT
Perth Institute of Contemporary Arts Ltd	'Dancers are Space Eaters: directions in independent dance' - a 3 week festival of contemporary dance	\$69,800.00	WA



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 May 2002**

**SKILLS AND ARTS DEVELOPMENT- Individuals**

Recipient	Project Description	AMOUNT	STATE
Erskine, Shona	To undertake a mentorship with Sue Healey accompanying her on six projects in 2002 and 2003.	\$12,860.00	VIC
Sun, Ping	To travel to China for three weeks of intensive martial arts training and to research and film 'Nushu' footage, a secret script written and understood only by the local women and in danger of being lost.	\$14,804.00	VIC
Tedesco, Johnny	To travel to Spain for intensive study & master classes in Flamenco dance.	\$7,000.00	VIC
Walsh, Dean	To investigate new techniques for creating work facilitated by Andrew Morrish, Paul Selwyn Norton and Antoinette Starkiewicz.	\$26,950.00	NSW



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 May 2002**

**PRESENTATION & PROMOTION**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Herbertson, Helen	To tour 'Morphia Series' to the 2003 New Moves Festival in Glasgow.	\$12,632.00	VIC
Yumi Umiumare and Tony Yap	To present 'How could you even begin to understand' at the Japan Arts Dance Events 2002 Festival.	\$2,120.00*	VIC

\* Out of Time Application



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 June 2002**

**KEY ORGANISATIONS - Triennial**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Australian Dance Theatre	2003 Program of Activity	\$232,000.00	SA
Buzz Dance Theatre Ltd	2003 Program of Activity	\$120,000.00	WA
Dance North	2003 Program of Activity	\$180,000.00	QLD
Dance Works Limited	2003 Program of Activity	\$160,000.00	VIC
Restless Dance Company Inc	2003 Program of Activity	\$65,000.00	SA



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 June 2002**

**KEY ORGANISATIONS - Program**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Dance Exchange Inc	2003 Program of Activity	\$65,000.00	NSW
Dancehouse Inc	2003 Program of Activity	\$120,000.00	VIC
Lucy Guerin Association Inc	2003 Program of Activity	\$100,000.00	VIC
Stompin Youth Dance Company	2003 Program of Activity	\$65,000.00	TAS



