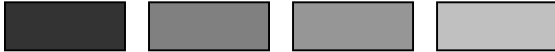




## ASSESSMENT MEETING REPORT



### **DANCE BOARD**

APPLICATION CLOSING DATE  
1 NOVEMBER 2001

AUSTRALIA COUNCIL  
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THE INFORMATION IN THIS REPORT IS EMBARGOED FROM PUBLIC  
DISCUSSION UNTIL 18 MARCH 2001

## ABOUT THIS REPORT

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### **February 2002**

This report provides a context to the assessment of the applications submitted to the Dance Board on 1 November 2001. 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 11–13 February 2002. Applications were assessed in the New Work, Presentation and Promotion, Skills and Arts Development and Fellowship categories.

## ATTENDANCE

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The membership of the Dance Board at the time of the meeting was as follows:

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).

Angharad Wynne-Jones (Deputy Chair) is based in Melbourne (VIC) and is an independent producer. She was the Executive Producer of Chunky Move until 2000 and was an Associate Director of the 2002 Adelaide Festival.

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.

Maggi Sietsma (QLD) is the Artistic Director of Brisbane-based Expressions Dance Company.

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.

For this meeting the Board was assisted by Jeff Meiners (NSW) and Chrissie Parrott (WA) as Participating Advisers.

The following Dance staff attended this meeting:

Rosalind Richards  
Kelly Marshall  
Eleanor Brickhill  
Vanessa Rodd  
Jane Hoult

Manager  
Program Officer  
Assistant Program Officer  
Administrator  
Administrative Assistant



## CHAIR'S COMMENTS

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In February the Dance Board met to assess seventy-eight applications to the New Work, Presentation and Promotion, Skills and Arts Development and Fellowship grant categories. The Board is pleased to be announcing twelve new grants. As I begin to anticipate the end of my term as Chair later this year I find I am still extremely impressed by the scope and diversity of the proposals and by the tenacity and resourcefulness of dance artists.

Never was this more evident than in the extraordinary field of twelve Fellowship applications. It is no exaggeration to say that the Board could have awarded several more grants in this category. The three special people supported by the Board this time – Carole Johnson, Ros Warby and Anandavalli Sivanathan – represent three very different fields and ways of working. Each of these artists have devised comprehensive programs with a range of objectives to enhance and develop their work. I congratulate them and wish them well over the next two years.

The pressure on any particular grant category fluctuates from year to year. As well as managing the demand against the available resources *within* a category the Board also looks at the areas of greatest pressure, the quality of applications overall and the balance of activity *across* all categories.

In this grant round the New Work category was particularly competitive and the Board is supporting six of the fifty projects submitted. The Board has worked hard to encourage and endorse the creation of new work over appropriate periods of time to ensure that finished work in production is fully developed. The Board is also aware that across the country there are increased challenges involved in presenting fully produced new works. These factors greatly informed the decision to invest in this category as opposed to Presentation and Promotion.

The Board will attend a policy meeting mid-year and in preparation for those discussions spent some time looking at its capacity to support touring given its commitment to extending the life of good work. The Board believes strongly in presenting work beyond one's immediate environment and in the power of exchange between artists. These beliefs underpin our approach to a joint market development strategy currently being developed by the Board and the Audience and Market Development Division. This is one of the priorities set by the Board in its planning for the next three years.

Sally Chance  
Chair



## OUTCOMES

PROGRAM TITLE	APPLICATIONS (Number)		SUCCESS %	APPLICATIONS (Amounts - \$)	
	RECEIVED	APPROVED		REQUESTED	APPROVED
NEW WORK	50	6	12%	\$1,469,397	\$233,352
PRESENTATION AND PROMOTION	3	0	0%	\$90,499	\$0
SKILLS AND ARTS DEVELOPMENT	13	3	27.27%	\$179,339	\$46,160
FELLOWSHIPS*	12	3	25%	\$960,000	\$240,000
PARTNERSHIPS	0	n/a	n/a	\$0.00	n/a
<b>TOTAL</b>	<b>78</b>	<b>12</b>	<b>15.38%</b>	<b>\$2,699,185</b>	<b>\$519,512</b>

\* Includes total amount for three 2 year Fellowship grants.

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

*Triennial funding:*

Ausdance National (Nat)	\$170,000
Buzz Dance Theatre (WA)	\$120,000
Dance North (Qld)	\$180,000
	(2002 only)
Expressions (Qld)	\$120,000
Restless Dance Company (SA)	\$65,000
	(2002 only)
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

*Special Program Funding:*

Dance Exchange (NSW)	\$100,000
Dancehouse (Vic)	\$120,000
De Quincey Company (NSW)	\$40,000
Stompin' Youth Dance Company (Tas)	\$62,546

A full list of approved grants is attached.



## FEEDBACK

- All applicants should note that eligibility rules regarding closing dates, project commencement dates and required support material are adhered to strictly. Please check carefully the earliest project commencement date permitted for the closing date you are using. This information is on the front page of each application form. If you are uncertain about how to comply with support material requirements, please allow sufficient time before a closing date to check with staff.
- Also, 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.
- If your project involves a mixed program season or showcase by several artists, your video must contain recent and relevant work by all of the proposed artists. Videos of past mixed programs (as an indication) will not be accepted. Mixed programs presented by a company (e.g. a triple bill) will be regarded as a single work.
- 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.
- In each grant round there are a small number of ineligible applications. Often the reasons for ineligibility are easily overcome e.g. by providing the required support material. If your application has been returned to you as ineligible and you have further questions or if you have any general questions about ensuring eligibility, please contact staff.
- The Board receives few applications from artists in the Northern Territory and there were none submitted this time. The Board encourages NT artists interested in applying to discuss your project with Dance staff.
- If you intend to apply to the Dance Board in 2002 please be sure to read the new *Support for the Arts Handbook* carefully as there are a number of changes.
- 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.



## PARTNERSHIPS AND INITIATIVES

The Dance Board is pleased to announce the results of **'Foot in the Door'**. This initiative is funded by the Federal Government through the Australia Council as part of the Young and Emerging Artists Initiative. **'Foot in the Door'** provides support for young and emerging dance or movement artists to develop a relationship and work with a company or group of their choice. Sixteen applications were received and five artists have been funded to undertake secondments:

**Bridget Fiske (QLD)** will work with Buzz Dance Theatre in Perth from June to November 2002. She aims to use this secondment to extend her skills as a contemporary dancer. Bridget hopes to use this experience in the future working in a youth/education context.

**Katy McDonald (NSW)** will work with Danceworks in Melbourne from April to November 2002. She aims to develop her choreographic and performance skills. As part of her secondment, Katy will participate in the creative development and production of a live performance and a dance film.

**Chloe Smethurst (VIC)** will work with Tasdance in Launceston from July to October 2002 when the company will be developing and performing their major season-*'Ripple Effect'*. Chloe hopes this experience will develop her as a professional dancer and help her decide on a future role in dance.

**Sunday Thompson (QLD)** will work with Expressions Dance Company in Brisbane from April to November 2002. She will be involved in the development and production of two new works, as well as accompanying the company on a regional tour and being involved in the schools workshops being undertaken by company dancers.

**Joanne White (WA)** will work with Balletlab in Melbourne from April to September 2002 as a performer and an understudy for two tours of existing works. She will also workshop and develop ideas with Artistic Director Phillip Adams for his new work *'Self-Encasing'*.

The Dance Board is currently in partnership with Ausdance and the National Library of Australia (NLA) to expand and develop *The Australian Dance Collection: a directory of resources*. **AUSTRALIA DANCING** is an online directory of Australian dance resources curated by Dr Michelle Potter. The National Library is at the forefront of moves to gather Australian dance materials and has significant collections of dance-related oral histories, photographs, posters, programs and personal papers. Ausdance will collaborate with the Library on a pilot study of the online Directory to expand its scope and coverage and make a wealth of materials even more accessible. For more information, see <http://www.nla.gov.au/ausdance>.

### **Australian Research Council**

Through the Dance Board, the Australia Council is an industry partner for an exciting research project *'Conceiving Connections'* located at the University of Melbourne. Following on from her research into how choreographers create, Professor Shirley McKechnie is now investigating how audiences read and respond to dance. *'Conceiving Connections'* aims to increase dance industry viability through this intense audience analysis.

### **Young and Emerging Artists Initiative**

The Dance Board and Council's Audience and Market Development Division have contributed funds towards the professional development of emerging producer Karen Rodgers, currently working with Performing Lines in Sydney. Karen worked most recently with Kate Champion's Force Majeure presenting *'Same, Same but Different'* at the Opera House Studio. While with Performing Lines, Karen aims to generate more opportunities for Australian product within a national and international market place.



# 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.*



## GRANTS LIST

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**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 November 2001**

**NEW WORK- Development Only**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Emergency	A group of four individual artists will develop new work within a mentored environment.	\$39,972	QLD
Skadada	Creative development of a new work entitled 'Squeeze'.	\$52,190	WA
Steps Youth Dance Company	Develop a new work entitled 'Movement Safari' – a collaborative movement work, for thirty-six artists, including twenty-four youth, six emerging artists and six professional artists.	\$31,610	WA

**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 November 2001**

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

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Balletlab	Develop and present the second stage of a trilogy of new works titled 'Self-Encasing'.	\$29,886	VIC
Mahrer, Michelle	Production of a ten-minute dance video with Bernadette Walong titled 'River Woman'.	\$62,954	VIC
Omeo Dance Inc	A four-week intensive development of a solo by Rosalind Crisp in collaboration with sound artist, David Corbet entitled 'Recapture'.	\$16,740	NSW



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 November 2001**

**SKILLS AND ARTS DEVELOPMENT- Individuals**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Florence, Janice	Research and participate in the work of regional and mixed ability dance companies and centres in the UK.	\$15,794	VIC
THE DANCE PROJECT	Obtain access to a space for THE DANCE PROJECT, a group of independent Sydney dance practitioners.	\$5,460	NSW



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 November 2001**

**SKILLS AND ARTS DEVELOPMENT- Organisations**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Ausdance (QLD)	Moving On Community Dance Forum 2002, a national gathering that addresses community dance practice.	\$24,906	QLD



**DANCE BOARD  
APPROVED GRANTS LIST  
Closing Date: 1 November 2001**

**FELLOWSHIPS**

<b>Recipient</b>	<b>Project Description</b>	<b>AMOUNT</b>	<b>STATE</b>
Johnson, Carole	A two-year program to consolidate past work in Australia with Bangarra and NAISDA, and for research, travel and cultural exchange with indigenous dance and theatre groups in Queensland, Sydney, New Zealand, Papua New Guinea, USA and South Africa.	\$80,000**	QLD
Sivanathan, Anandavalli	A two-year program of advanced research in classical Indian dance (Bharatha Natyam and Kuchipudi repertoire), Carnatic music, lighting design, and the development of a final solo show, in Sydney and South India.	\$80,000*	NSW
Warby, Roslyn	A two-year program including developing solo performance, choreographic and teaching practices	\$80,000*	VIC

\* Includes total amount for three 2 year Fellowship grants

