



BLUEPRINT FOR ACTION

The Action Plan and Blueprint for Action for the NEW ZEALAND DANCE INDUSTRY STRATEGY

This *Blueprint* is the third part of the process. It describes HOW we can resolve some of the issues and approach the actions outlined in the strategy.

In May 2008 a series of forums were held in Auckland, Wellington and Christchurch where people from a range of genres and roles in dance voiced their thoughts and desires for a strong and unified dance industry. Out of these the New Zealand Dance Industry Strategy was developed and launched in September 2008. This was followed by *Voices from the Forums*, a snapshot of dance in 2008 through quotes from the forum participants.

The success of the strategy relies on proactive collaboration and involvement. Without this the dance industry will not have the capacity to undertake all this work. However with commitment across the industry we could see a major change in New Zealand dance. A strategy of this size is only useful if people and organisations know how they can engage and who their partners will be.

**Ko taku rourou, ko tau rourou ka ora te manuhiri
...ko taku rakau, ko tau rakau ka mate te hoariri
With my food basket, with your food basket we will feed the visitors.
With my weapon with you weapon we will conquer the challenges together**

The Blueprint “Moving Forward” formula - Ideas are developed through the cycle of: Network widely and inclusively > brainstorm > assess feasibility > plan > partnerships > communicate > promote > act > change >

The New Zealand Dance Industry Strategy was published in 2008 following consultation with the dance community.
<http://www.danz.org.nz/strategy.php>

Voices from the Forums, a candid collection of dance industry thoughts from the forums and written feedback is on the DANZ website at
http://www.danz.org.nz/strategy_voices.php

1. CONNECTIONS - Build unity and foster a shared purpose

- Develop existing and new industry networks to foster a shared purpose through dialogue, projects, events, planning and review.
- Establish dynamic partnerships between those working in dance performance, education and community.

Actions	Blueprint (how)	Potential Partners	Timeframe
<p>1.1. Develop and utilise existing and emerging networks provided by region, syllabus and sector organisations</p>	<p>Better proactive communication between organisations through meetings and forums for industry development, creating strategic links, exchanging information and exploring ideas. Groups designating representatives to take on this task</p> <p>Regions establish regional networks or clusters and integrate with local support services e.g. councils, sports trusts, community arts councils, local funders and sponsors</p> <p>Regional networks integrated and supported within DANZ infrastructure</p> <p>Groups promote own events and activities beyond their clients and promote other's events to their clients to develop wider audience and understanding of diverse dance</p> <p>Dance people/groups embrace wider, more diverse networks in communications (cut down silo thinking and acting, or just talking to a dance audience)</p> <p>DANZ database has capacity to be upgraded and regularly updated</p>	<p>Dance organisations, Dance syllabus organisations, social dance networks, local dance groups, City council, regional councils, arts education organisations, e.g. drama, music, visual art teachers.</p> <p>For a full list of potential partners see key at the end of this document, pg. 25</p>	<p>High</p>
<p>1.2. Build professional and sector relationships and partnerships within diverse dance</p>	<p>Hold regular forums, hui/fono and conferences for people working in regions and at a national level</p> <p>Education networks encourage interaction between diverse dance genres and include these in their workshop programmes</p>	<p>DANZ, festivals, regional dance organisations and clusters, genre organisations e.g. Maori dance organisations, Pacific Island dance, Asian and other dance styles arising from migrant communities, disability dance, Hip Hop</p>	<p>Ongoing Medium</p>

<p>1.3. Further develop international connections between New Zealand networks and those offshore</p>	<p>Identify international networks that are of relevance and support liaison with them, e.g. Daci, WAAE WDA</p> <p>Engage with international mentors/tutors</p> <p>Take advantage of visitors to NZ and NZ'ers who are working or have worked abroad, for information and networking opportunities</p> <p>Dance community/practitioners and organisations initiate dance exchanges with Australia, Asia/Pacific</p> <p>Maintain and enhance connections with New Zealand National Commission for UNESCO, to further international linkages, share information on events and activities in common. Encourage connections with UNESCO Apia office to co-ordinate activities within the Pacific region.</p> <p>CNZ International Team to work with the industry and communicate progress</p> <p>DANZ continue to grow international links and broker opportunities</p> <p>Dance people share opportunities that arise out of connections made and visits by communicating through dance networks/DANZ</p>	<p>CNZ, New Zealand School of Dance, Royal New Zealand Ballet, British Council, Goethe Institute, Alliance Francaise, UNESCO, UK Dance Education Council international initiative, Global Festivals, dance companies, international dance networks</p>	<p>Ongoing</p> <p>High priority</p>
<p>1.4. Leverage opportunities off major events</p>	<p>Forums are created as part of events such as PANNZ (Performing Arts Network New Zealand), festivals, conferences, summer schools/training, cross cultural exchange projects, choreolabs</p> <p>Festival, syllabus and dance genre leaders act proactively and inclusively regarding forums, dialogue, workshops and masterclasses</p> <p>Forums are used to engender discussions around industry opportunities e.g. promotion, tutor opportunities, cross genre audience development</p>	<p>World Dance Alliance, Ausdance, syllabus organisations, DANZ, festival directors – internationally, dance professionals, tertiary training organisations, NZ festivals, producers, venues, Local Councils</p>	<p>Ongoing</p> <p>Medium term</p>

	Mainstream opportunities are utilised to develop/promote dance e.g. TV programmes.		
1.5. Establish cross art form and cross industry collaboration (e.g. education, health and recreation)	<p>Local/regional people/groups build relationships with regional organisations e.g. Local Authority, local health organisations, regional sports trusts, arts officers, recreation and events staff to lobby for dance inclusion and recognition and create partnerships</p> <p>DANZ advocates/networks at a national level, provides advice for local level approaches</p> <p>Dance education networks work across regions and cross sector</p> <p>Professionals engage with education sector and networks</p> <p>Social / recreation dance links with wider genres / opportunities and across sectors</p>	Regional dance clusters, individuals, groups with community focus, SPARC and regional sports trusts, health boards, HEHA, Mission-on, recreation and arts officers at local councils, youth agencies, DANZ, social dance networks, dance genre orgs, Ministeries of Education, Health, Social Development, Culture and Heritage, other events e.g. fashion, film	<p>Medium term</p> <p>High priority</p>
1.6. Continue to establish, maintain and expand broad mutually beneficial relationships with Ministries (government departments), national and regional agencies, ministers and policymakers	<p>DANZ and dance organisations develop appropriate relationships for the industry</p> <p>More visible and wider advocacy to MP's across New Zealand, by all at local and national level, see 4.3</p> <p>Local dance people link with local authorities and agencies, see 4.3</p> <p>Encourage government Ministers, ministries and staff to take an active interest in dance and understand its benefits and context</p>	Local government, national and regional organisations, Teachers' Council, local dance groups, Regional Sports Trusts, SPARC, DANZ, festivals, and community art, agencies such as careers, employment, health, youth, Ministeries of Culture and Heritage, Education, Social Development, Economic Development, Foreign Affairs and Trade, and Youth Development	<p>Ongoing</p> <p>Long term</p> <p>High priority</p>
1.7. Scope and work collaboratively to develop relevant organisations to support dance Refer to 3.8	<p>Scope what currently exists and what it covers, and profile this so that people can make contacts as required.</p> <p>Develop focus groups to define issues and strategies</p> <p>Work collaboratively to form relevant associations, guilds,</p>	Freelance sector (all styles) companies, unions, producers, DANZ	Medium priority

	and a dance union.		
1.8. Develop national infrastructure to enable syllabus and genre organisations to provide integrated support to allied teachers and studios.	<p>Scope potential and determine desirability of cross genre/syllabus collaboration</p> <p>Establish organisational commitment and need for initiatives</p> <p>Jointly develop strategies to support teachers and studios based on need</p>	Dance syllabus and genre organisations work collectively with DANZ.	<p>Medium term</p> <p>Medium priority</p>
1.9 Regularly review progress on the Dance Industry Strategy. This strategy is a living document.	<p>Convene forums every two years to review progress on the Dance Industry Strategy and plan further actions.</p> <p>Regional forums facilitated and written responses invited</p> <p>Forums on the Dance Strategy at festivals and other events</p>	DANZ (and industry), CNZ, regional dance clusters, dance people nationwide	<p>Ongoing</p> <p>Medium term</p> <p>Medium priority</p>

2. SPACES – Establish dance focal points, hubs and spaces

- Work in partnership to establish designated and shared homes and spaces that support dance creation, performance, teaching, training and management.
- Create virtual hubs for communication, exchange and networking.

Actions	Blueprint (how)	Partners	Timeframe
<p>2.1. Lobby local and central government for purpose built dance designated spaces.</p>	<p>Lobbying creates a higher profile for dance at local level e.g. submissions to LTCCP and regional plans, see 4.3</p> <p>Local groups negotiate with large territorial local authorities to support the provision of designated spaces and homes for dance and ensure existing resources and spaces are available for dance</p> <p>Regional clusters and key people create links with local authorities</p>	<p>Local authorities, community groups Regional Dance working parties</p>	<p>Ongoing</p> <p>Short term for provisional temporary spaces</p> <p>Long term for purpose built spaces</p> <p>High priority</p>
<p>2.2. Establish recognised 'dance houses' that provide space for teaching, rehearsing and performing as well as space for information and administrative support.</p>	<p>Local solutions for a local environment. Practitioners develop local actions, investigate, build relationships, negotiate contras with their local authority and arts networks.</p> <p>Use the homes of existing dance companies and private studios as hubs for other dance support</p> <p>Explore space sharing/partnerships with already funded theatre companies and theatres e.g. for dance companies or dance groups in residence or for freelance rehearsal/class space e.g. Ballet Company, NZ School of Dance, Black Grace etc</p> <p>Secure community trust funding to support the establishment and ongoing running of 'dance houses' on a par with Regional Sports Trusts or Sports House models</p> <p>Encourage lists of venues (owned by City Councils, Scouts, churches, lodges, school halls etc) that can be used for dance</p>	<p>Local dance network with designated activists, Local Authorities, local trusts and sponsors, allied partners e.g. drama, theatres, universities, DANZ, EVANZ, recreation and sports organisations who have spaces (scouts, bowling clubs etc)</p>	<p>Ongoing</p> <p>Long term</p> <p>High priority</p>

	Use existing successful collective dance spaces as role models		
2.3. Create a shared interactive reference website to connect the dance sector (wiki dance)	<p>Scope who would fund it/run it/contribute to it etc. Sponsors that would enable this</p> <p>Scope what it would look like/include, technology, hosting, existing wiki models.</p> <p>Investigate existing dance and reference sites e.g. DANZ, NZ on Screen, Te Ara. How would it relate to these sites?</p> <p>Wikipedia page on New Zealand Dance</p>	Web developers, Dance practitioners, dedicated site manager for wiki page and research, allied supporters e.g. companies, DANZ	<p>Medium term</p> <p>High priority</p>

3. VIABILITY – Develop a sound and vibrant dance economy

- Advocate for, and expand the range and quality of, funding sources supporting dance.
- Develop leaders and creators, strong in artistic and production management, who are implementing best practice.
- Develop innovative and well-managed touring and production support at local, regional, national and international levels.
- Improve working conditions within the dance industry.
- Partner with the wider social and economic infrastructure to build dance across all sectors.
- Research the size and scope of the industry.

Actions	Blueprint (how)	Partners	Timeframe
3.1. Monitor funding of dance through, central and local government, community and gaming trusts, and lobby for support.	<p>Monitor contribution to dance from: Regional funding e.g. local authorities CNZ and SPARC Other ministries e.g. Health, Tourism Charitable trusts</p> <p>Dance organisations & individuals monitor local spending and proactively provide information to DANZ for advocacy use</p>	Regional groups, festivals, events, government ministries, CNZ, MCH, DANZ, position to cover web/wiki and research	Ongoing Medium term High priority
3.2. Expand range of funding sources and models:	<p>Build dance focused philanthropy at personal and corporate level:</p> <ul style="list-style-type: none"> - Make personal approaches - Make strategic approaches at a national level e.g. DANZ - Raise profile of dance through education, audience development <p>Develop training and resources for dance practitioners approaching corporate sponsors e.g. corporate mentoring</p> <p>Advocate at ministerial level for more funding to the arts via Ministry for Culture and Heritage</p> <p>Access business support for the dance industry, particularly sole traders (dancers, teachers, choreographers), dance studios, project led dance companies and established dance companies</p>	CNZ, Toi Maori, MCH, Charities Commission, local and national arts organisations, SPARC, DANZ	Short to medium term High priority
3.3. Advocate for ongoing	Dance companies and artists provide information to DANZ	DANZ and dance groups, position	Medium term

<p>funding for established dance companies and increased funding for emerging artists and the independent sector.</p>	<p>to enable advocacy e.g. successful and unsuccessful applications for funding, transparency of funding procedures</p>	<p>to cover web/wiki and research</p>	<p>High priority</p>
<p>3.4. Advocate for increased local government support for dance performance and community dance, in line with their support for sport, theatre and the visual arts.</p>	<p>Individuals make connections and develop relationships with local authorities; key staff (e.g. arts officers, policy staff) and councillors</p> <p>Invite local authority representatives to broad ranging dance events to stimulate interest (performances, workshops, festivals, forums)</p>	<p>DANZ local dance networks and groups</p>	<p>Short to medium term</p> <p>High priority</p>
<p>3.5. Develop practises and projects to enable leaders and creators to flourish and enable sustainable employment</p>	<p>Maintain and develop training and promote existing training, that enables dance practitioners to become self reliant with good management, organisational skills, vision and planning</p> <p>Practitioners proactively engage in training already provided by communities, Local Authorities, festivals, CNZ, DANZ, local business training orgs, IRD</p> <p>Develop opportunities for residencies, fellowships, mentoring programmes, internships, apprenticeships Companies and dance projects offer opportunities for interns and apprenticeships as part of their work</p> <p>Develop career pathways resources Refer to 5.2</p> <p>Develop varied business models for dance companies</p> <p>Networking opportunities.</p>	<p>Community training organisations, local authorities, CNZ, DANZ, arts organisations, private sector</p>	<p>Medium</p> <p>High priority</p>
<p>3.6. Establish forums to discuss touring (local and national) and strategies with key partners:</p>	<p>Develop touring circuit pilot project</p> <p>Develop touring schedules through aligning with regional arts festivals or venue clusters</p>	<p>CART project, TACT (Auckland), festivals, venues, Local Authorities, DANZ, CNZ touring strategy, producers, dance companies</p>	<p>Short to medium term</p> <p>High priority</p>

	<p>Strengthen infrastructure for professional companies – touring circuits, theatres, producers and administration</p> <p>Share touring strategies and models</p>		
<p>3.7. Establish a dance export strategy with Ministry of Foreign Affairs and Trade, Ministry of Economic Development, MCH and Creative New Zealand.</p>	<p>Encourage more transparency in current policies and actions</p> <p>Forums with key partners to discuss issues and develop policies across institutions</p>	<p>CNZ, Government ministries; tourism, MSD, MCH, creative industries</p>	<p>Medium term</p> <p>Medium priority</p>
<p>3.8. Improve working conditions and pay in the dance industry.</p> <p>Refer to 1.8</p>	<p>Hold forums to investigate all strategies and options for improving conditions of work and pay in the industry</p> <p>Survey rates of pay and conditions of work (DANZ 2009 project)</p> <p>Develop national guidelines for pay and conditions</p> <p>Develop awareness of appropriate rates of pay and good working conditions by dancers, directors, choreographers, teachers and companies</p> <p>Businesses, companies and projects officially adopt the DANZ codes of conduct for dancers, choreographers and teachers</p> <p>Research and analyse other industries and investigate the possibility of a dance union, alliance or professional association</p> <p>Wider understanding of collective bargaining, contract legislation and essentials</p> <p>Proactive relationship between Alliance/actors equity union and dance practitioners</p> <p>Dance practitioners act responsibly in accepting work e.g. not undercutting others by working for free</p>	<p>DANZ, unions, TDENNZ, companies, dancers, choreographers, teachers, producers, music companies, film makers</p>	<p>Scope – short term</p> <p>Act – medium term</p> <p>Develop – long term</p> <p>High priority</p>

<p>3.9. Develop best practice in dance organisations e.g. boards, succession planning, contract and employment policy and procedures.</p>	<p>Identify and promote existing resources and training</p> <p>Develop training where gaps exist</p> <p>Syllabus and genre organisations develop and collaborate on best practice</p> <p>Promote best practice behaviour</p> <p>Training institutions demonstrate best practice role model</p>	<p>CNZ, DANZ, arts organisations, dance companies, dance organisations (syllabus/genre)</p>	<p>Medium term</p> <p>High priority</p>
<p>3.10. Ensure DANZ receives adequate funding and has the capacity to meet the development needs of the dance industry.</p>	<p>Industry supports DANZ by:</p> <ul style="list-style-type: none"> - joining DANZ - actively participating in DANZ activities - responding to calls for support <p>DANZ communicates proactively with the industry on its ability to provide services and assistance</p>	<p>Dance industry, DANZ</p>	<p>Ongoing</p> <p>High priority</p>
<p>3.11. Research the size, nature, financial turnover and economic contribution of the dance sector.</p>	<p>Lobby for research by relevant organisations</p> <p>Research projects encouraged to include, and consult with, the dance industry</p>	<p>Universities, Department of Statistics, MCH, SPARC, CNZ, DANZ</p>	<p>Ongoing</p>

4. VISIBILITY – Increased profile and understanding of dance

- Increase the profile, interest in and understanding of dance.
- Develop and facilitate critical and informed commentary.
- Recognise and celebrate achievements in artistic, academic, management and community dance.
- Preserve our dance history and heritage.

Actions	Blueprint (how)	Partners	Timeframe
<p>4.1. Utilise new and wide-ranging promotional avenues for dance.</p>	<p>Use a variety of web-based mechanisms for promoting dance including social networking sites e.g. Bebo, Facebook, MySpace</p> <p>Listings sites are actively used e.g. The Big Idea, eventfinder, TKI, scoop, DANZ web site.</p> <p>Publish information about the benefits of dance, in health and socially focussed media to ensure that material on dance is seen more widely, not just by a dance audience</p> <p>More innovative audience friendly approaches to promotion, making connections between people and dance, work places etc</p> <p>Promotion resources developed for DANZ website</p> <p>Utilise events for media coverage</p> <p>Ideas are developed through the cycle of: Network /brainstorm / plan > communicate / promote > act > change ></p>	<p>Industry effort required - dance practitioners/groups, DANZ, local authorities, regional sports trusts, arts officers, health workers</p>	<p>Medium term</p>
<p>4.2. Strategic approach to increasing the profile and understanding of dance in the Media</p>	<p>Monitor the current profile of dance in existing media</p> <p>Develop a media strategy – coordinate combined and individual approaches</p> <p>Shared resource of media contact details Make better use of the resources that currently exist</p> <p>Ensure dance practitioners are media savvy</p>	<p>Industry effort required - CNZ, arts organisations, DANZ,</p>	<p>ongoing</p>

	<p>Many voices from dance are needed for success 'strength in numbers'</p> <p>Encourage more breadth in media reporting of dance e.g. wider TV coverage</p> <p>Encourage film makers to make films on dance and use contacts to encourage this</p> <p>Develop and advocacy tool kit for dance people</p> <p>Develop and promote New Zealand Dance Awards to raise the profile of dance, create unity, and attract sponsorship</p>		
4.3. Develop best practice across the sectors in promotion of dance and its benefits (from performance through to wellbeing).	<p>Workshops, forums and resources on promotion</p> <p>Individuals take responsibility and are proactive in promoting key messages, the strengths and benefits of what they are doing</p> <p>Utilize the existing pro dance material to advocate</p> <p>Improved marketing, improved understanding across all dance</p> <p>Engage in local and regional council planning process e.g. LTCCP</p> <p>At local level create awareness and advocate for dance to local MP's and councillors</p> <p>Ensure inclusive best practice teaching at community level</p>	Dance orgs and people, DANZ	ongoing
4.4. Support the development of dance critics, commentators, reviewers	<p>Courses, workshops, forums, mentoring encouraged through festivals, conferences, international link ups etc</p> <p>Tertiary courses include these topics</p> <p>Adult education courses and web blogs to encourage wider participation</p> <p>DANZ Quarterly writers/reviewers include trainees</p>	Media and tertiary institutions Web based reviewers, DANZ, embassies and international cultural organisations	

4.5. Support the development of critical dialogue about dance in New Zealand	School curriculum encourages critiquing Blogs, reviewing, forums Engage with the media and utilize opportunities to include and discuss dance	Festivals, conferences, audience blogs, web blogs	On going
4.6. Encourage cross-cultural and cross-genre understanding of dance	Hui, fono, workshops and events Festivals include opportunities for cross cultural dance learning and exchange Dance writing, reviewing and research includes cross-cultural and cross genre dance Promotion of culturally specific events to a wide audience Dance anthropology engages with a wider audience Ideas are developed through the cycle of: Network /brainstorm / plan > communicate / promote > act > change >	Festivals, DANZ, tertiary, schools, community, local authorities	On going
4.7. Celebrate and promote achievements	Ask a range of dance critics, from diverse backgrounds, to nominate top achievers and publicise this in DANZ magazine and the general media Scope and develop New Zealand Dance Awards or Festival that recognises and celebrates achievements in the whole of the dance industry (community, education, performance, cultural, genre based) Proactively notify DANZ, media and dance orgs of achievements Promote dance achievement beyond the dance audience and readership Develop Ministerial level support for a broad dance role e.g. healthy communities, NZ creative future/innovation	Sponsors, Festivals, DANZ, dance orgs, local communities	medium
4.8. Preserve our dance heritage	Investigate the feasibility of establishing a national repertory company	NZ Dance Archive, DANZ, Oral History org, MCG Digital Strategy, National Library, NZ Film Archive,	Short/medium term and long term

	<p>Ensure the history of dance in New Zealand is adequately documented, archived and commissioned.</p> <p>Advocate for appropriate archiving of dance in national institutions</p> <p>Utilize local libraries and their on line digital history programmes to record local dance history for public access. Individuals and groups provide their histories/stories and material to local museums and libraries</p> <p>Take responsibility to adequately archive personal/company dance material and repertoire.</p> <p>Develop resources and training on how to archive</p> <p>Increase dance history content in DANZ Quarterly and other publications</p> <p>Better public access to current dance archival information</p>	<p>collaborative arts advocacy, local libraries, digital recording at local libraries for local history, local museums, position to cover web/wiki and research</p>	
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5. SKILLS – Educate, train, develop and support

- Equip people for a diverse and life-long range of dance industry careers.
- Develop an integrated industry training and development strategy.
- Assure the quality of dance training, teaching, creating and artistry.
- Establish clear career pathways and transition initiatives that connect education, training and the industry.
- Encourage new models of thinking and practice to support sustainable innovation and quality.
- Develop the artform and its relationship with audience, critics, presenters and participants.
- Strengthen dance in schools as a life skill, curriculum subject and career foundation through teacher development, school and sector support and resources.

Actions	Blueprint (how)	Partners	Timeframe
5.1. Advocate for tertiary programmes that reflect the competencies required of a career in dance	<p>Promote training that includes non-performer roles, managers, teachers, reviewers, researchers, technicians and producers.</p> <p>Create strong links between training courses and industry organisations</p>	Tertiary training, TDENNZ, TEC	medium
5.2. Develop comprehensive and accessible information about dance careers	<p>Develop material on training and career pathways</p> <p>Providers of training for school leavers are clearly identified and the course content and outcomes clearly stated</p> <p>Further training for those graduating from tertiary institutions is identified e.g. mentoring, apprenticeships, interns, on job training opportunities</p> <p>Training and mentoring for dance practitioners at career transition points</p> <p>Encourage school and tertiary students to join DANZ and make use of the information available</p> <p>Dance people make use of the DANZ mentoring programme for career transition</p>	NZ Careers service, tertiary training, DANZ, school career advisors, Work and Income	Medium High priority
5.3. Ensure there are opportunities for continued	Post-graduate internships, scholarships, apprenticeships, fellowships, and mentorships		medium

professional development	<p>Dance organisations/companies offer internships and apprenticeships to provide practicum and industry experience</p> <p>TDENNZ is strong and has the capacity to run research forums, tertiary dance festivals, dance and academic exchanges</p> <p>Dance Subject Association and the local dance educator clusters develop and provide professional development opportunities for the school sector, including LAT and artists in the networking.</p>		
5.4. Develop integrated training and development strategies	<p>Develop strategies around career pathways and options</p> <p>Develop strategies around best practice for all sectors of the profession Refer 3.9</p> <p>Develop strategies around ensuring training meets industry requirements</p> <ul style="list-style-type: none"> - rationalised tertiary sector - education on roles in the dance industry, including producers and administrators <p>Develop strategies to ensure dance in schools is strong</p>	Careers Service, tertiary, DANZ, Syllabus orgs, dance orgs, schools	medium
5.5. Advocate for the industry to engage in best practice training.	<p>Encourage dance practitioners and projects to adopt codes of conduct (e.g. DANZ) and use best practice</p> <p>Develop and promote national training programmes see 5.6</p> <p>Embrace a philosophy that learning never ceases</p>	DANZ, Skills Active, Syllabus and genre organisations, tertiary dance	Long term
5.6. Identify an Industry Training Organisation appropriate to the dance industry, and develop	<p>Work with Skills Active (was SFRITO), other ITO's (industry training organisations), NZQA and international bodies to develop national/international standards and training in best practice (teaching, professional and safe</p>	Skills Active, DANZ, Syllabus and genre organisations, tertiary dance	Medium to long term

industry prescribed qualifications and training pathways	practice) Develop unit standards to prepare for a career in the dance industry from community to diploma level.		
5.7. Develop programmes and advice that facilitate transitions from one dance career to another	Strengthening the current DANZ mentoring program to support career transition Develop tertiary leavers pack, including industry contacts Working with TDENNZ and other relevant parties to ensure clarity of courses and fit with industry need Professional development – teacher training, fellowships and residencies	Tertiary, TEC, DANZ, tertiary marketing agencies	
5.8. Strengthen support for training in companies, build infrastructure and capacity	Explore and promote a variety of company models Develop sound producing and management skills Develop strong, supported education structures within companies Establish ongoing professional dance training such as company class to enable dancers to be performance ready – local initiatives taken up and supported Develop internships, apprenticeships and mentoring	CNZ, tertiary dance, DANZ, mentoring programmes, producers and dance companies, dance people acting collectively	medium
5.9. Support research, development and polishing of high quality dance works and their creators	Post-graduate study to refine choreographic work Establish exchanges with international choreographers Forums for identifying the needs of choreographers, both developing and established Develop cross-genre opportunities for exchange and development, to create unique New Zealand dance voices - collaboration - work-shopping	Tertiary sector Private studios, festivals, CNZ, DANZ, Toi Maori, Whitireia Choreographers, mentors	High priority

	<p>Greater willingness of professionals to engage in ongoing development of works</p> <p>Encourage choreographers to repeat or develop existing works.</p> <p>Utilise DANZ mentoring programme as part of choreographic development in a project.</p>		
5.10. Strengthen support for training dancers	<p>Hold forums for professional development e.g. post-project forums for participants/choreolabs</p> <p>Actively pursue and promote dance residencies and fellowships in New Zealand and internationally</p> <p>Facilitate and support opportunities for professional dancers to develop their career overseas</p> <p>Regular classes to enable dancers to maintain fitness and technique are developed and supported by dance people</p>	CNZ, Festivals, DANZ, dance performing arts events, theatre venues, dance companies, universities	High priority
5.11. Support syllabus-based or nationally aligned dance organisations in the provision of quality dance teaching and learning	<p>Investigate the feasibility of a quality dance schools/studio scheme that crosses genre</p> <p>Investigate national qualifications for recreational, social dance and diverse dance genres</p>	Syllabus/genre organisations, Skills Active (was SFRITO), MCH, DANZ, international qualification orgs e.g. dance education UK/Europe	Long term High priority
5.12. Develop audiences	<p>Think about how we are promoting dance and use language and images to encourage attendance/participation. Promote dance by using Dance Facts material from DANZ Refer 4.3</p> <p>Training, workshops and forums for audiences</p> <p>Facilitate broad discussions on quality across genre</p> <p>Scope different marketing methods e.g. - viral marketing</p>	CNZ, DANZ, dance organisations/companies, Local authorities, festivals and events, diverse dance networks	Medium term High priority

	<ul style="list-style-type: none"> - link workshops with performance in festivals. Refer 4.1 <p>Find ways to cross link audiences across dance genre and between complimentary events</p> <p>Dance orgs work proactively to network and communicate to different dance networks and beyond dance networks</p> <p>Educate younger audiences through school resources and events</p>		
5.13. Develop critics/presenters	<p>Facilitate forums and workshops Productions include forums as part of their programme</p> <p>Create awareness of reviewing and what it entails</p> <p>Encourage new writers and reviewers e.g mentoring</p> <p>Tertiary courses include reviewing skills Dance productions include innovative reviewing approaches as part of their producing e.g. audience feedback, blogs etc</p>	CNZ, DANZ, arts organisations, dance groups, festivals, tertiary courses and institutions	Medium term High priority
5.14. Grow community involvement in dance	<p>Build opportunities for communities to meet and develop intercultural exchange, for example through festivals, use of different venues where people already gather, initiatives that bring in new partners e.g. sports</p> <p>Community dance groups/practitioners create wider networks and look outward e.g. Local Authority, recreation, sports trust and business partnerships</p> <p>Recognise and nurture people from cultural dance with master status/skills</p> <p>Lobby for recognition and support for dance at community level – local dance groups take on action with local authorities, arts officers, recreation officers, events managers, sports trusts</p>	SPARC, HEHA, Local authorities, recreation officers, festivals, local dance groups, ethnic community councils, refugee groups, Caroline Plummer Dance Fellowship at University of Otago	Medium/High priority

	<p>Utilise existing fellowships for the development of dance e.g. Caroline Plummer Fellowship in Community Dance</p> <p>Scope and encourage the development of a National Youth Dance Company or support dance aimed at youth</p> <p>Tell people about dance and its benefits as part of have a go experiences to promote wider understanding, interest and confidence</p>		
5.15. Strengthen dance in schools	<p>Increase the diversity of dance practitioners in schools by networking with wider dance communities and linking these with training for artists.</p> <p>Provide training for artists in schools to meet curriculum demands and quality practice, see 5.6</p> <p>Improve artists/schools interface e.g. wider information on existing opportunities Dance artists wishing to work in schools join up to café on Arts On Line, MoE funded web sites</p> <p>Raise profile of how dance can contribute to health and education e.g. in PE, through HEHA or sports trust or SPARC programmes</p> <p>At local level individuals/parents/dance people promote the inclusion of dance in the school arts and PE curriculum to school boards and principals</p> <p>Artists in School, LEOTC and other education programmes develop and are maintained and advocated for.</p> <p>Lobby for seamless and smooth dialogue between the different sections of Ministry of Education, NZQA, Teachers Council, Principals Assoc. and education institutions</p> <p>Develop strong links between educator networks – Dance</p>	Dance Subject Assoc, NZQA, MoE, TDENNZ, local educator groups, festivals	On going High priority

	<p>Subject Assoc, regional dance educators, TDENNZA</p> <p>Dance Subject Assoc is strengthened by growing national membership and regional Educator networks.</p> <p>Educator networks maintain relationships across sector, with DANZ and with diverse dance styles</p> <p>Dance Subject Assoc has the strength to lobby MoE and other education organisations for growth in dance in schools</p> <p>The benefits dance to learning and curriculum are promoted broadly at all levels</p>		
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The responses to the skills section of the strategy were much more complex and numerous, therefore there will need to be some more focus group work on some of these issues.

Key:

Dance organisations: DANZ, New Zealand Association of Dance Teachers (NZADT), Dance Subject Association, Te Matatini, Tertiary Dance Educators Network of New Zealand Aotearoa (TDENNZA), Traditional Irish Dance Assoc NZ (TIDA), Royal Scottish Country Dance Soc. NZ, Piping and Dancing Association of New Zealand, NZ Hip Hop Dance Federation (NZHDF), Street Dance NZ (SDNZ), ScotDance NZ, South Island Dance Network (Southern region), Top of the South network, Bounce (Auckland) Regional Dance Educator Networks (ADEN, We’lldance), Ballroom Dance organisations: SATD, NZFTD & NZFATD, Ceroc dance NZ, NZ Salsa Congress, Salsa NZ, NZ Tango Congress, NZ Tango Festival, regional or local dance groups (any genre) with no national affiliations.

Syllabus organisations:For example, Royal Academy of Dance (RAD), British Ballet Organisation (BBO), Imperial Society of Teachers of Dance (ISTD), International Dance Teachers Association (IDTA), New Zealand Association of Modern Dance (NZAMD), Jazz Dance New Zealand (JDNZ), Broken Beat, AJDA, Jazzaddict, NZ Academy of Highland and National Dancing.

The Blueprint “Moving Forward” formula - Ideas are developed through the cycle of: Network widely and inclusively > brainstorm > assess feasibility > plan > partnerships > communicate > promote > act > change >

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