



## Executive Director's Annual Report 2009

2009 was another very active and successful year for DANZ.

We saw year two of the national workshop programme *keeping dance moving* with workshops and forums programmes developed out of feedback from the 2008 programme. There was increased and positive feedback, increases in revenue and DANZ membership. There was necessity for some subsidy for the freelance sector, enabled through Creative New Zealand support targeted at this sector.

The workshops attracted people from all sectors of the industry, from freelancers and studios through to those interested or engaged in dance education and recreational dance. In total DANZ ran nine major training workshops across the country focusing on best practice issues and skill development.

In addition, through partnership opportunities, additional projects were run such as the DANZ/Playmarket/PANNZ Producing Conference (March), the choreographic focus *Dance Dialogues* (June) with the NZ School of Dance, the *Expressions of Culture* dance in education training conference (October) with TRCC (Ministry of Education's Teacher Refresher Course) and Wellington We'lldance Dance Educators Network and the joint Goethe Institut master-class and forum.

DANZ regional forum outreach included Hamilton, Nelson, Whangarei and Dunedin, the latter linking with the South Island dance network. Pilot *Dance Work* forums exploring the role of an agent, the union and advisory services, were held in Auckland and Wellington. These linked to DANZ research on Conditions of Work and Rates of Pay.

The Mentoring programme ran solidly. The aim of the programme is to build skill level and capacity in the sector. In total DANZ undertook twenty longer term mentoring projects in 2009 and ten mentoring clinics (one or two meetings). This is the fourth year of the programmes development and it will be evaluated in 2010. A sample of the mentoring feedback shows how it is valued by practitioners

"I gained a new appreciation for a mentoring scheme within a Polynesian context"

"I gained confidence working with a mature artist"

"Great programme and totally support its place in assisting and developing growing minds"

"Having a mentor gave me an outside eye for this solo. It helped me find an order to the work which better communicated the concept and feeling"

"I think the three way mentoring has been great (a dance group, intern publicist and producer/mentor) xx has been fantastic, attending all the sessions, listening to our mentor and taking a more active role when we required. She has shown a strong instinct for marketing and publicity. We will maintain these relationships by having check-in sessions next year"

Pilot mentoring training for arts mentors was offered in a partnership with a Wellington City Council project.

The Intern and Senior Arts Cluster projects in Auckland provided specific skills support and training for emerging and senior dance people, with a range of training from producing, arts management, goal setting and branding to viewing and critiquing dance. DANZ presented at the Māori Contemporary Dance Conference in October and the World Dance Alliance Asia Pacific Conference in New Delhi India, in

November. Through Goethe Institut support DANZ was able to attend the first meeting of international dance plans.

The work on the *Conditions of Work and Rates of Pay* project was the central 2009 DANZ research project. The research process was slower than anticipated and has highlighted the complicated issues surrounding this subject. Work to produce a report and recommendations will continue in 2010. While the industry might hope for some quick fixes, the early research results show that there is need for education and consciousness raising through forums and specific resource development.

A range of resources were published on the website on such diverse subjects as *Marketing Dance* and *Lower Leg Health*. An updated *Dance Facts* was placed on the web site to enable dance people to use to support their advocacy and applications. The DANZ Quarterly publication promoted DANZ resources and ran a two part article on the *Role of a Producer*, an issue that was raised by the Industry Strategy. In this way DANZ tried hard to make the most of opportunities to bring industry issues into the public domain through available and cost effective mediums.

Actions identified in the Dance Industry Strategy were engaged with, including the major CART (Carting the Arts 'Round Town) producing/touring project in Auckland region. This attracted a very effective range of Auckland regional authority funding and enabled the touring of dance to audiences who had not had the opportunity to see New Zealand contemporary dance. As well it offered the dance productions the ability to refine their programme through repeated performance. The project has now become independent and stands as an excellent example of a touring and dance development strategy.

A significant partnership in sector development was with the Pacific Island dance development projects, initially in one-off funding which allowed the set up of an independent but DANZ supported Fono/Choreolab project and then Pacific Dance development project lead by Sefa Enari. The Pacific Islands Dance Forum was also set up as a diverse representative advisory group. DANZ provided forum support for the Manukau based Pacific Island Fono and a partnership in the first Pacific Dance focused Choreolab project as part of the Manukau Arts Festival in November.

In the Education sector the new LEOTC contract work gradually built in strength nationally and within the Northland focus. Terry O'Grady developed new contacts and networks in Northland through an intensive round of school meetings from Whangarei to Kaitaia. Piripi Christie provided quality contemporary Māori dance experiences, including as guest artist at the Whakatane based schools dance festival which DANZ partnered with East Coast Bay REAP. Java Dance toured to over thirty schools from Coromandel to Wellington. This resulted in a very positive end of year report to the Ministry of Education, which was well received. As support for dance and arts in schools constricts through Government focus changes, the importance of this contract grows as it not only provides student dance opportunities but LEOTC is now acknowledged by the Ministry as a way of providing simultaneous professional development for school staff.

DANZ also supported the Dance Subject Association as it developed an executive committee for dance educators in order to play an advocacy role. The DANZ hosted forum "Where to Next" within *Expressions of Culture*, confirmed that in the current economic climate it is essential that we make most use of the currently existing resources and services for dance in education.

The SPARC funded New Zealand Disability and dance strategy project slowly progressed, with thorough consultation through two surveys, resulting in exciting material for the strategy. This work will be finished in early 2010. The work then begins to act on this strategy.

The budget deficit identified at the beginning of the year was minimized through prudence and increased income from some areas such as advertising in the magazine and on the website. DANZ moved to on line banking which has greatly improved efficiency.

We continued to see how vital a role dance plays in New Zealand culture, and DANZ Quarterly and the DANZ E newsletter ably demonstrated this through diverse content. It was good to see DANZ recreation focused articles picked up by the Australasian recreation magazine and reaching a wider audience, including Local Authorities.

It is a pleasure to work with such a dedicated DANZ team who achieve well beyond their team size. Thank you to all staff and contract workers for your extraordinary dedication and desire to see DANZ and dance develop in Aotearoa New Zealand.

Thank you to the 2009 Executive for your dedicated and informed voluntary work and to Graham for your consistent support as the Chairman. Thank you to the Board for your enthusiasm and wisdom.

Once again we all look forward to another year of DANZ, dance and development.

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Executive Director  
DANZ