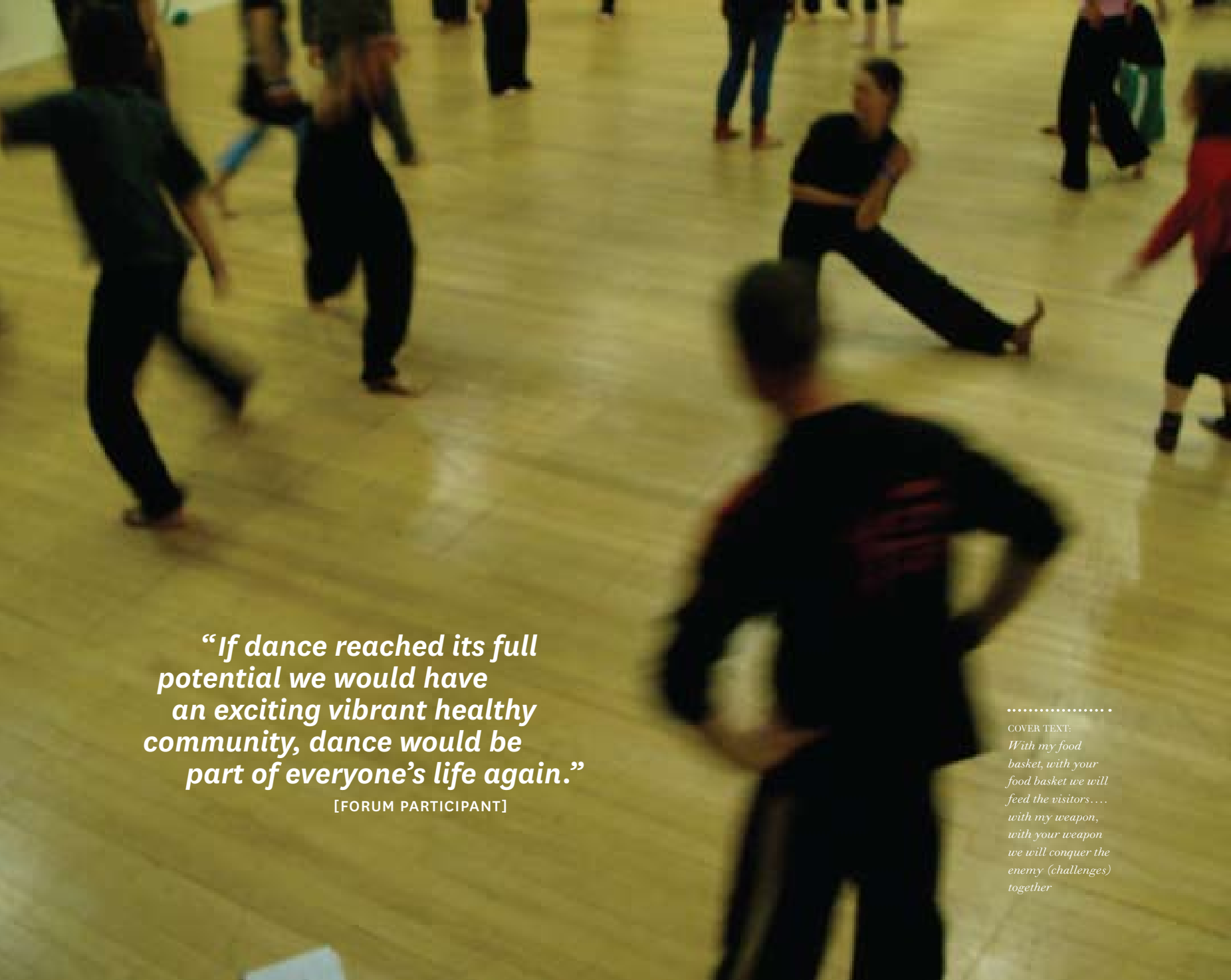




New Zealand Dance Industry Strategy

.....
Ko taku
rourou, ko tāu
rourou ka ora
te manuhiri
...ko taku
rākau, ko tāu
rākau ka mate
te hoariri



“If dance reached its full potential we would have an exciting vibrant healthy community, dance would be part of everyone’s life again.”

[FORUM PARTICIPANT]

.....
COVER TEXT:

*With my food
basket, with your
food basket we will
feed the visitors....
with my weapon,
with your weapon
we will conquer the
enemy (challenges)
together*

Background

This strategy arose from the dance industry. It was initiated by DANZ, the national organisation for New Zealand dance, in response to needs and issues identified by the industry, and was funded by Creative New Zealand.

Consultative forums for dance professionals and supporting organisations such as arts or central and local government were hosted by DANZ in Wellington, Auckland and Christchurch. In addition dance practitioners were invited to respond through a questionnaire and on line forum. A consultation document was widely distributed seeking feedback which has been incorporated into this Dance Industry Strategy.

The Dance Industry Strategy encompasses the breadth of the sector working towards a better future. Dance professionals undertake a range of roles during their career across a variety of dance styles. This strategy reflects that diversity.

A comprehensive **Action Plan** that supports this strategy and **Voices from the Forums** are available from DANZ.

DANZ thanks the contributors for their insightful and committed responses and looks forward to working with the dance industry and partners to create a stronger and more secure future for dance in Aotearoa New Zealand.

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PHOTO:

*Kristian Larsen
improvisation
class at Tuanui
Whakamaru —
Dance Canopy 05*

PHOTOGRAPHER:
*Francisco
Rodriguez*

COVER PHOTO:
First Flight
*DYSO Festival
2007*

PHOTOGRAPHER:
Caroline Lowe

The Dance Industry

Dance in Aotearoa New Zealand is diverse. It encompasses the movement forms of the Tangata Whenua, youth and recreational styles, street dance and commercial styles, dance which maintains and drives cultural traditions, that emanates from classical and stage traditions and dance that is edgy, innovative, and contemporary.

Dance is part of our national identity, celebrating our origins and reflecting who we are as New Zealanders.

New Zealand dance forms often reflect the interplay between our Polynesian, European, Asian and other diverse heritages, and our experiences of life and place in the world. Dance provides an opportunity for us to take our culture to the world.

The dance industry spans performance, education and the community. Professionals may work across all three of these sectors, over the course of their career or simultaneously.

They include dancers, choreographers, producers, managers, marketers, venue managers, technicians, teachers, project coordinators, health specialists, writers and researchers. The dance industry is found in studios, on Marae, as part of community, primary, secondary and tertiary education, dance businesses, performance companies, training, entertainment and tourism. People in these roles may work freelance, part time or fulltime in their professions.

As one of the arts, dance has the ability to foster creativity, vitality and originality. Dance can involve the public in a way that inspires, provokes and connects us.

Artistic creation is the heart of the dance industry, and needs to be nourished and developed through infrastructure, investment, training, criticism and dialogue.

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PHOTO:

*Balinese dancer
Putu Ernie
Suyadnyani at
Global Dance
Celebration 2007*

PHOTOGRAPHER:
Alex Zembron

Dance creates jobs and contributes to the economy. This strategy proposes innovative approaches to realising a sustainable dance industry that contributes to the national economy.

Dancing is a social activity and develops high self-esteem and a positive outlook. The creative and collaborative nature of dance can bring benefits to the family and community. Dance improves levels of physical activity and contributes to healthier lifestyles. Dance is motivating, educational and enjoyable. Anyone can dance and enjoy dancing — people of all ages, backgrounds and abilities.



MISSION:

*a vibrant
dance
industry*

VISION:

The dance industry makes important contributions to our nation, economy, cultures, communities and individuals. The industry spans performance, education and recreation and incorporates contemporary, traditional, and social forms of dance.

To realise this contribution the dance industry is committed to:

- Working together with unified purpose
- Productive and sound independent dance sector, businesses and organisations
- Sustainable and diverse careers in dance
- Comprehensive and integrated opportunities for skill development
- Dance that is artistically recognised on the world stage
- People of all ages, backgrounds and abilities engaging in dance as participants and audiences
- Celebrating cultural diversity through dance

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PHOTO:
Respect Aotearoa
Hip Hop 2003

PHOTO:
*Courtesy of
The New Douse*





Strategic Focus

To achieve this vision people working in the dance industry need support.

- 1. CONNECTIONS**
Build unity and foster a shared purpose
- 2. SPACES**
Establish dance focal points, hubs and spaces
- 3. VIABILITY**
Develop a sound and vibrant dance economy
- 4. VISIBILITY**
Increase dance profile, understanding and participation
- 5. SKILL**
Educate, train, develop and support dance

“A positive expansive dance industry mindset that reflects our shared purpose”

“Integrity at all level of the industry and in all aspects of dance”

“Funding which is fair, flexible and cross disciplinary”

[QUOTES FROM FORUM PARTICIPANTS]

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PHOTO:
Royal New Zealand Ballet in Milagros
PHOTOGRAPHER:
Maarten Holl

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.

OUTCOMES

An energetic unified dance industry with a clearly defined direction, which celebrates its own success.

The diverse elements of the industry engaged at many levels.

Integrated national and international networks and partners support dance.

Mutual understanding and respect across the diversity of the industry.

A positive industry mindset that thinks expansively and originally.

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PHOTO:

Carl Robson

Tango Class 2005

PHOTOGRAPHER:

Francisco

Rodriguez



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.

OUTCOMES

Adequate, appropriate and accessible space for practice, rehearsal, performance, training, administration.

Viable partnerships across existing dance, theatre, local authority, educational and other organisations to share spaces and services.

Virtual on-line hubs and communities where practitioners and industry sectors communicate, network, share information, mentor, collaborate and assist each other.

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PHOTO:
*Royal New
Zealand Ballet
dancers in
rehearsal*

PHOTOGRAPHER:
Maarten Holl



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 industry.

Partner with the wider social and economic infrastructure to build dance across all sectors.

Research the size and scope of the industry.

OUTCOMES

Sustainable careers, businesses, and companies across the industry.

Creators, leaders and managers contributing to industry sustainability, innovation and practice.

Quality dance touring nationally and internationally.

Sustainably funded dance with a strong and diverse supporting infrastructure.

Dance professionals appropriately remunerated.

Dance integrated into New Zealand society and culture.

Industry strength used to advantage.

PHOTO:

Te Whanau

a Apanui

performing in

Te Matatini 2007

PHOTOGRAPHER:

Aaron Smale



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.

OUTCOMES

An increased profile for dance across all media.

Dance achievements recognised and celebrated.

Well-informed and capable reviewers and commentators provide critical and informative dialogue.

Nationally and internationally recognised quality dance works seen by national and international audiences.

Diverse, quality dance is widely enjoyed and participated in by New Zealanders.

Dance is a strong feature of education, physical activity and health.

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PHOTO:

*New Zealand
School of Dance
graduates
Yolanda Beulink
and Alexander
Koszarycz*

PHOTOGRAPHER:
Stephen A'Court



5. Skill

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.

OUTCOMES

Quality dance across the industry.

Dance professionals are skilled, creative, and innovative.

People with a broad range of skills for a diverse range of dance careers.

Best practice and conditions of work are commonplace across the industry.

Strong tertiary and private sectors.

Dance recognised and fostered in New Zealand schools as a foundation for life skills and for the dance industry.

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PHOTO:
*Hannah Elks
from Footnote
Dance working
with students
at Ponsonby
Primary in
Auckland.*

PHOTOGRAPHER:
Deirdre Tarrant





THE FUTURE:
**priorities
for
action**

This Strategy requires priority action in the following areas:

1. CONNECTIONS

Foster a shared purpose throughout the industry.

Establish partnerships between professionals in all sectors.

2. SPACES

Establish accessible dance homes and spaces.

Build partnerships to support these spaces.

3. VIABILITY

Research the size and nature of the dance economy.

Expand the range of funding sources.

Establish career pathways.

Work with partners to develop dance touring and producing.

Partner with the wider social and economic infrastructure to build dance across all sectors.

4. VISIBILITY

Increase the profile of dance.

Recognise and celebrate achievements.

Develop quality dance criticism, comment and review.

5. SKILL

Develop an industry training strategy.

Develop leaders, creators and artists.

Assure the quality of dance training, teaching, creating and artistry.

Strengthen dance and its provision in tertiary, schools and community.

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PHOTO:
*Palmerston North
over 50's dance
group*

PHOTOGRAPHER:
Leo Bolter

Dance Industry Facts

A conservative estimate is that 270,000 New Zealanders of all backgrounds, abilities and ages dance regularly — more than the numbers playing rugby and netball combined.

In a 2003 cultural experiences survey, 401,000 people aged 15 and over indicated they had been to a live dance performance in the past 12 months.

— DANZ currently lists 42 dance companies and performance groups in New Zealand. These companies are diverse and reflect traditional and contemporary, Maori and Pacific, recurrently funded, project funded and freelance groups.

— Based on population, New Zealand has a large number of nationally recognised dance companies.

— There is little financial support for emerging dance companies and choreographers although audience interest is increasing.

— 65 tertiary education institutions include dance in their course descriptions.

— Hip hop dance clubs have been set up by students in 80% of New Zealand schools.

— Dance is a recognised part of both the Arts and Health and Physical Education curricular in schools, and is now an NCEA University Entrance subject. Dance is the fastest growing subject in senior secondary schools.

— There are currently 90,000 young people learning dance in dance studios across the country.

— Festivals attract high quality performers and huge audiences. Te Matatini National Kapa Haka Competition attracts 1,200 performers and an audience of 35,000. Polyfest Secondary Schools Festival 2007 had 8,500 performers and 90,000 in the audience, making it the largest dance event in Australasia.

— The one-day Pacifika Festival in Auckland attracts over 210,000 people and hundreds of performers from all over the Pacific. Other well-known festivals are Matariki, the Chinese New Year Lantern Festival and Diwali, all of which strongly incorporate dance.

— In Christchurch alone there are over 500 dance groups.

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PHOTO:
Deep Far
*choreographed by Neil
Jeremia, Black Grace
Dance Company*

PHOTOGRAPHER:
Felicitas

BACK COVER PHOTO:
SPOKE
*Choreographed by
Malia Johnston for
Touch Compass
Acquisitions 05*

PHOTOGRAPHER:
Robert Fear

Dance Industry Challenges

— Dance lacks core stability and has a fragile infrastructure.

— There are few purpose built, dance designated spaces and places compared to the physical infrastructure of other art forms.

— There are low levels of funding for dance with recurrent funding of a small number of companies, project funding for established artists and ad hoc funding of emerging artists and the independent sector.

— There is little local government support for dance performance and community dance, compared with sport, theatre and the visual arts.

— Syllabus and genre organisations provide some support to allied teachers and studios but these systems are not integrated with the national infrastructure or across sectors.

— Dance in schools requires increased resourcing and support.

— Community dance is highly popular but reliant on user pays or commercial provision.

— DANZ, the national organisation for dance, provides professional development, information, resources, promotion and advocacy. It requires adequate funding and capacity for the development needs of the dance industry.





.....
Kotahi te
kōhao o
te ngira e
kuhuna ai te
miro mā, te
miro pango,
te miro whero
*There is but
one eye of
the needle
through which
the white,
black and
red threads
must pass*

*Thanks to Lawrence
Green for facilitating
the forums, Lumin for
developing the strategy
and Tihi Puanaki for
providing whakatauki.*

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 DANZ
DANCE AOTEAROA NEW ZEALAND