



# DANZ – DANCE AOTEAROA NEW ZEALAND ANNUAL REPORT 2010

**He tautoko i te ao kanikani i Aotearoa**  
***Supporting the world of dance in New Zealand***



JDK performing at the launch of the *NZ Disability and Dance Strategy – Would You Like This Dance?*, International Day of Disabled People, Te Papa, Dec 2010. [Click here to see more](#)

## **Chairman's Report 2010**

As I complete my second 3 year term on the Board it is an opportunity to reflect briefly on the growth and maturing of both DANZ and the New Zealand Dance Community.

Each year has brought highlights and challenges and New Zealand is a better place for the achievements of our dancers. When I joined the Board it would be fair to say that Wellington was the centre of much of the contemporary and professional choreography, production, activity and excitement. Looking back say 20 years to the heady days of Limbs one would have chosen Auckland for that accolade and today the pendulum has swung and again Auckland is a hotbed of contemporary activity.

For me this constant change and reinvention is something to be excited about and I believe that it is an important factor in both the growing strength of the community and the wider acceptance of dance by politicians and the public generally.

2010 brought another exciting development, albeit tempered by Mother Nature. The decision by Creative New Zealand to support the creation of a professional contemporary company in the South Island marked another giant step; the challenge of surviving earthquakes may have proven too great a hurdle in the inaugural year but the dream and the will lives on and we wish all involved every success in the future.

Local Government restructuring, not only in greater Auckland, and the ongoing economic uncertainty pose significant challenges for the Arts in general and Dance in particular. It is very important that everyone in the profession and those who love and support the Arts ensure that our voice is heard and that the importance of a vibrant arts sector to the welfare of the wider community is constantly stressed.

DANZ could not achieve anything without the ongoing support of our financial partners particularly Creative New Zealand, the Ministry of Education, SPARC and the ASB Charitable Trust. I need to acknowledge the support of arts advisers from many City and District Councils – Auckland, North Shore, Manukau, Rodney, Wellington, Christchurch and Dunedin amongst others. Thanks also to Auckland and Wellington City Councils and both the Lion Foundation and Pub Charity for your confidence in us and your support of our efforts to enhance the service to the Dance Community.

The relationships at many levels with Creative New Zealand, the Ministries of Education and Culture and Heritage and with SPARC have been cordial and

productive. We continue to enjoy a good association with the Hon Chris Finlayson, Minister for the Arts, and his ongoing support and encouragement is appreciated.

Each year I acknowledge the small team of professionals who serve DANZ and the New Zealand Dance Community. There have been many highs and some lows over the past year and you have all over delivered. Thank you Tania, Susan, Linda, Tatiana, Faye, Zoe and those other individuals (David, Salena and Elizabeth in particular) who come in at a moment's notice to get the work completed.

This year saw a number of changes to the Board. With considerable regret we farewelled Shona McCullagh at the AGM. Shona served six years on the Board and for almost all of that time was a member of the Executive and Deputy Chairman. I want to acknowledge her contribution to and her support of DANZ and wish her well as she takes on further challenges. We welcomed Sally Markham to the Board and Executive as a Business Director and Liz Davey joined the Executive. Very late in the year I was sorry to lose Felicity Connell and we all wish her every success in her new role with the Govett Brewster Art Gallery (and as our friend in Taranaki).

The Executive Committee has continued to act both as your representatives to ensure good governance and as a sounding board for the staff as challenges have occurred and new initiatives arisen. I want to acknowledge the contribution Helen, Liz, Sally, Jessica and Felicity have made to bringing DANZ through the past year. Thank you. The Board and Executive work extremely well as a team and provide DANZ with a high level of governance and leadership.

The final highlights of 2010 for me were seeing the new Strategic Vision develop and Creative New Zealand confirm DANZ's participation in their Arts Leadership programme. I am confident that your efforts have provided a sound base for DANZ in the second decade of the 21<sup>st</sup> century.

It has been an honour and privilege to serve DANZ as your Chairman through the past year and to work for and with such talented individuals.

**Graham C Atkinson**

Chairman

Dance Aotearoa New Zealand Limited

27 March 2011

## Executive Director's Annual Report 2010

2010 was as usual a challenging, but was also successful year for DANZ.

The national training programme *Keeping Dance Moving*, is now into its third year, with a fine reputation established dance health and best practice. Evaluations for the *Perfect Performance 3* workshops showed a very high satisfaction rate and useful positive feedback.

“A good mixture of practical and theory, the cost was reasonable, it gave clear explanations of what to do, how to improve and a beneficial focus on students”

“Excellent notes, very practical - to see and feel in front of you”

“More Perfect Performance please, the content is great!”

The proto type of *How to Count Breathe and Teach Dance*, focusing on teaching skills, was rolled out for Palmerston North and Tauranga, with valuable feedback received for the further development of this workshop. The intention is the content becomes part of national certificates in dance practice and DANZ developed a stronger relationship the Industry Training Organisation Skills Active in 2010 in order to further this project.

The forum and seminar programme provided a variety of training, from emerging to established level within the dance industry. Again this gave feedback valuable for the 2011 forum development. This featured *Essential Skills* and *Producers and Arts Managers* in Auckland, and *Dance and Beyond* in Wellington. An Internship programme was developed, with the Auckland intern project developing the *WIP* (Work in Progress performance season) and a Wellington intern learning multi-cultural dance event management through the *Global Dance Celebration* project at Te Papa. This ensured a wide and diverse training programme for 2010. In all DANZ produced 14 workshops and 24 forum/seminars.

Eighteen mentoring projects were completed from small scale mentoring clinics to larger scale organisation development mentoring. Reports showed the value of this programme to dance professionals –

“The mentoring process helped to open a critical dialogue between the company and our work, causing us to challenge ourselves to view and read what we are doing from other perspectives. In doing so we were able to dig a little deeper into the concepts behind the work and tackle them in varying ways, sometimes finding new pathways and directions of working”.

“It gave me the confidence to move forward in an area I didn’t have much experience in. I learnt how to write spread sheets, keep a budget and write a proposal to sponsors, plus pitching techniques, writing business letters and appreciating process in event organisation and management. This included communications protocols and skills with potential sponsors, supporters and participants and venue liaison”.

“The mentoring has led to a complete reassessment of the work. We are soon going into rehearsal to implement the changes in the script, I am confident that the work will have more potency and appeal to audiences as well as more pleasure for the performers due to a strengthening of the dramaturgical structure of the work”.

The DANZ Resources programme produced two archiving dance resources to encourage the industry to preserve their heritage, resources around evaluating a production and the *Dance Advocacy Toolkit* to support the *Dance Industry Strategy* and sector development.

Membership income was maintained in an increasingly difficult economic climate, while advertising income from the magazine and website grew.

Partnerships and collaborations were varied and rich. Our relationship with Pacific Dance New Zealand strengthened and included supporting the Choreographic Lab for emerging Pacific Island choreographers together with the new Artist in Residency project, both situated in Manukau and also supported by Manukau City Council. The proto type Auckland Regional Touring project *CART* became independent and continued to be supported by DANZ. Dance projects and groups were supported through auspicing, such as the new festival initiative *Kōwhiri; Matariki Festival of Maori Contemporary Dance*, or through advice and infrastructure support, such as the *Wellington Dance Festival* initiative which has grown out of the *Dance Your Socks Off Festival*.

The DANZ LEOTC programme was initially affected by the introduction of National Standards and other changes within the education sector, but gathered momentum during the year, enabling it to exceed targets. The cultural and artistic diversity and the quality of the DANZ LEOTC tutors was acknowledged in the school evaluations and the milestone reports. The dance education year was successfully celebrated with the news that a further LEOTC contract would be offered to DANZ for 2011 – 2013.

The *New Zealand Disability and Dance Strategy* was completed and launched at Te Papa on December 4<sup>th</sup> to mark the International Day of Disabled People. A joyous and community inspired day, it marked two years of strategy work and the development of a great strategic resource and blueprint. It was also the occasion for DANZ to launch its first You Tube clip, part of work to diversify and increase promotion and advocacy.

The vitality and diversity of dance was again well demonstrated through the DANZ Quarterly and the DANZ e-newsletter. The magazine content exemplified the vital and diverse role dance plays from ballet, B-Boying culture through to Pacific elderly moving with dignity. At the same time industry information was wide ranging producing for dance and dance best practice and business ethics.

DANZ appreciated its good relationship with major funder Creative New Zealand. A one-off CNZ capacity build grant allowed DANZ the opportunity to undergo a variety of staff training (from micro to macro processes) and an organisational review process. This gave us all (staff and Board) the opportunity to reflect and confirm some new approaches and processes and the Board to begin work on a new strategic plan. The process left the organization in a more buoyant and confident position at year end. DANZ received the news that it had been accepted into the Creative New Zealand Arts Leadership Programme which capped a successful year.

The budget deficit identified at the beginning of the year was minimised through prudence and through the attraction of additional funding the year was able to end with a surplus.

Staffing changes saw Celia Jenkins sadly leave DANZ to move on to the marketing role at the New Zealand School of Dance, after six strong years of service to DANZ. Linda Lim joined DANZ in July as the Communications Manager. 2010 showed the DANZ team once again achieving 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 2010 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.

**Dr. Tania Kopytko**  
Executive Director  
DANZ

**DANZ acknowledges the following organisations who provided funding support through grants to DANZ, or projects auspiced by DANZ in 2010.**

ASB Community Trust  
Auckland Council  
Community Trust of Wellington  
Creative New Zealand  
Lion Foundation  
Ministry of Education  
Pub Charity  
Te Runanga o Kirikirioa Trust Inc.  
Wellington City Council