



# 2012 ANNUAL REPORT



## CHAIRPERSON'S REPORT

2012 will be recorded as a milestone year for DANZ. Firstly, it marked 20 years since the 1992 seminal *Flock House Dance Conference* took place where agreement was reached to establish the now vibrant body DANZ has become. Secondly, 2012 saw the adoption of a new constitution, bringing with it a smaller Board structure. This has already enabled us to streamline our governance activities, and DANZ to deliver its accountabilities more efficiently and effectively.

Thanks to the dedicated DANZ team, the organisation has again successfully delivered a range of services, including its professional development programme, advisory and advocacy activities and a very well received *Learning Experiences Outside the Classroom* (LEOTC) 'Dance in the Curriculum' school support programme.

The Board, comprising seven new members – and one co-opted from the previous Board – bring complementary skills, knowledge, expertise and experience to the organisation. Since the first meeting all Directors have worked diligently and professionally, their first task being to review DANZ's policies and compiling a comprehensive Governance Manual to provide a solid platform from which to deliver the Board's fiduciary obligations. A refresh of the Strategic Plan followed, from which emerged the need to place greater emphasis and resources on building more effective engagement and communication with the organisation's expanding communities. Adopting a portfolio approach to governing has meant all Directors are better informed on the wide variety of matters in which DANZ is involved, as well as the complexity – and diversity – of the world of New Zealand dance.

Over the coming years DANZ will continue to pursue the original five organisational goals set at its formation:

- To provide support/services to individuals working in the dance industry
- To provide sector groups access to information
- To raise the public profile of dance
- To support sector initiatives
- To act as a collective voice for the dance industry

Although the current Strategic Plan retains these objectives, it adopts a wider perspective of responsibilities to ensure that DANZ services support the ever-growing dance communities and their links with wider communities. In this way, dance and the health and wellbeing of New Zealanders will become increasingly complementary in nature and form. This will see dance rightly stake its place in the arts, health, education and business sectors of New Zealand.

Mirroring international trends, dance continues to grow exponentially in this country – with all ages and cultures participating at differing levels. At the same time, new and developing dance genres are attracting new participants. The benefits of all this are numerous.

It is pleasing to report that during 2012 DANZ continued being actively engaged in many initiatives. This included representing the industry, and bringing a broader picture of contemporary industry needs and gaps, to the *Tertiary Review of Performing Arts Qualifications*. We look forward to the completion of this work by the industry and training providers to ensure dance qualifications of the future fit the needs of dance, and dancers, in Aotearoa New Zealand.

During the year DANZ also completed the strategic sector initiative project '*With Three Clicks*' – an on-line dance advocacy project funded by the Ministry of Social Development. The result of this digital storytelling project was exhibited at the Toi Poneke Arts Centre Gallery in Wellington. It also saw the establishment of a pilot regional forum, which began the process of building networks supporting disabled people who dance, as well as those working in the dance disability sector. This culminated in the '*With Three Clicks*' exhibition also being shown at the *InterACT Disability Arts Festival* (Auckland) and supporting Wellington's JDK hip-hop group for youth with disabilities to perform and provide a workshop at the Festival. The '*With Three Clicks*' project, and its pilot forum, clearly reinforced two messages:

1. There are many stakeholders involved in disability and dance; and
2. There are plenty of opportunities for people involved in dance to contribute to wider areas of community wellbeing and health.

On-going support from our financial partners continues to be crucial to DANZ. The Board is very appreciative of the input it receives from our major funders and stakeholders:

- Creative New Zealand
- The Ministry of Education LEOTC programme
- ASB Community Trust

In addition we sincerely thank:

- Lion Foundation; for supporting our professional development programme
- Pub Charity; for dance and disabled people projects
- Canterbury Community Trust and Otago Community Trust; for regional initiatives and strengthening
- Auckland and Wellington City Councils; for their continued support of DANZ projects

Other funders and supporters in 2012 were:

- Infinity Foundation
- Community Post
- Sargood Bequest
- Creative Communities Dunedin and Dunedin City Council Events

DANZ sincerely thanks Chapman Tripp for its valued input into our new constitution. Without such ongoing support DANZ would struggle to survive.

In closing, on behalf of the Directors, I wish to thank the outgoing DANZ Board for the work they put into bringing about constitutional change, knowing this task needed to be undertaken if DANZ was to continue to grow and be effective in years to come.

In picking up the DANZ governance baton the new Board is enthusiastically working with the staff so that both DANZ and the dance community it serves can enjoy yet another year of successful activity.

**Dr. Beverley J Edlin**

Chairperson

Dance Aotearoa New Zealand Limited

## EXECUTIVE DIRECTOR'S REPORT

DANZ had a very successful operational year in 2012 and was able to finish the year on a good budget balance due to success with grant funding and prudent management.

The DANZ work programme was varied and reflected the skill development needed in the industry based on identified gaps and issues, particularly concerning best practice, business/entrepreneurial needs and artistic practice.

The economic down turn took effect in our industry with dance people reporting that they had less time for workshops or seminars because they needed to work, often outside the dance sector, to support their dance activity or develop their businesses. DANZ successfully received Lion Foundation funding towards the professional development programme, which allowed a subsidy for the intensive best practice workshop on The Art of Balance as well as the general programme. In total DANZ held 32 events (seminars, forums or workshops) with 380 attendees. These people were generally leaders in their areas (teachers, dance company directors/choreographers, group representatives) so we would expect some ripple on benefit to others who receive their training or work with them.

In addition DANZ completed the "Dance and Beyond" mentoring/coaching programme aimed at strengthening South Island dance, with a particular 2012 focus on Christchurch. Developing out of the "Dance and Beyond" programme, DANZ also developed a partnership with the Christchurch dance community project REMAP, in order to strengthen dance in the region. Funding from Canterbury Community trust allowed us to develop workshops and master-classes with REMAP.

The Dunedin Dance Coordinator project continued thanks to local project funding and enabled the development of an appropriate community focus for dance in Dunedin. Projects focussed on dance for young people and the older age group, which fitted into the Dunedin city health and wellbeing strategy "Getting Dunedin Active".

Twenty-one mentoring projects were completed through the DANZ mentoring programme, some of which were supported by the Lion Foundation. Reaching dance people at all stages of their professional careers, the 2012 mentoring projects covered producing and promotion, choreographic support, strategic planning, tax, social media, teaching styles and working collaboratively across media.

Choreographic mentoring:

*"I learned to consider a wider range of implications when making new work. I also learned to see a bigger picture when curating a programme and design it so that my work could fit this and provide a more diverse programme of work (for audiences). I learned to hone my skills in getting something quickly from the dancers and to be patient when I knew that a particular piece of choreography was not going to happen because of time constraints and to save it away for later. Without debate, honesty and consistent application in the studio... the truth of the idea does not emerge."*

Producing:

*"This mentoring programme allowed us to set aside time specifically to go over all production elements necessary to make this project happen. It enabled us to address all that needed to be done, who it could be done by, and when it was to be done...The Producer and the Production Manager are essential roles in the creation, development and presentation of a performance season. There is no*

*‘one way’ of fulfilling these roles, no one job description, and the mentoring programme enables us to learn the essentials, the foundation and to create our own pathway of executing these duties.”*

Partnering with other organisations also enabled exciting offerings for the dance sector. The amazing Hofesh Shechter master class and music/dance collaboration forum was possible thanks to collaboration with the International Festival. A partnership with the New Zealand School of Dance “Tu Move” project was aimed at encouraging young Māori and Pacific Island males to consider a dance career, while “The Producing Project” with Auckland University taught producing skills to emerging dance and performing artists.

The DANZ LEOTC programme continued to successfully deliver curriculum orientated dance to schools across New Zealand, particularly in rural and remote areas, from the far north to the deep south. In total 6952 students from 38 primary and 32 secondary schools participated in DANZ LEOTC dance in 2012. This would not have been possible without the group of expert artist/tutors DANZ works with. This includes dance companies such as Java Dance Company and Atamira Contemporary Māori Dance Company as well as Lyne Pringle’s “Ocean Wave” dance and environmental project. DANZ is sincerely appreciative of this contract with the Ministry of Education, which we have had for 12 years. It plays a very important role in supporting the continued growth of dance in schools.

DANZ Communications produced 4 magazines and 12 DANZ e-newsletters. This included some specific editions supporting dance in fringe festivals, for the Te Matatini network and promoting International Dance Day.

In the research and advocacy area DANZ conducted in depth interviews as well as surveys as part of the review of the 2008 Dance Industry Strategy. This will inform DANZ advocacy and development work for the future as we work with our industry. The commencement of the Review of Performing Arts Qualifications also enabled DANZ to strengthen the case for the development of NZ vocationally focussed dance teaching qualifications, a gap and need identified by the Dance Industry Strategy. Four resources were completed on Stretching for Dance, Social Media, Donor Relationships and Tertiary Dance Courses as part of career pathways. DANZ thanks those professionals who give their time and expertise to help strengthen dance.

Thank you to the 2012 out-going and new DANZ Board members as we have gone through the significant constitutional changes as well as maintaining DANZ work and direction. Thank you to our Chairperson Beverley Edlin for your fine leadership and thank you also to the 2012 Board for your dedicated work. This work would also not have been possible without the dedicated work of our DANZ team who passionately care about DANZ and New Zealand dance.

Once again we all look forward to a busy year of DANZ, dance and development in 2013.

**Dr. Tania Kopytko**  
Executive Director  
DANZ Aotearoa New Zealand