

Dance Review

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Final Report

January 2014

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1. Summary of recommendations

During 2013 Creative New Zealand reviewed its funding programmes, priorities and initiatives for supporting New Zealand dance. As part of the review we sought feedback from the dance sector.

This final report on the dance review outlines the recommendations agreed by the Arts Council and discusses issues identified during the review.

1.1 Agreed Recommendations

The Arts Council agreed at its December 2013 meeting that Creative New Zealand will:

- increase the value of the biennial Creative New Zealand Choreographic Fellowship (currently \$65,000)
- replace the current dance priority for Arts Grant and Quick Response applications with this new priority: *Dance groups and individuals undertaking high-quality creative development and/or presentation projects*
- retain the existing key roles for dance under the Toi Tōtara Haemata (Arts Leadership) Investment Programme
- specify the services to be provided to the dance sector by the organisation contracted to fill the Toi Tōtara Haemata key role for dance services
- retain the existing dance priority for the Toi Uru Kahikatea investment programme: *high-quality work that engages new and diverse audiences*
- test the feasibility of establishing a touring agency that can support the touring of dance works within New Zealand, as part of the distribution strategy review.

Each of these recommendations are discussed in more detail in the body of this report.

One of the review's findings is that Creative New Zealand needs to consider the balance between our investment programmes and the support we provide for individual artists and practitioners through Arts Grants and Quick Response Grants.

1.2 About Creative New Zealand and the dance review

Creative New Zealand is a major funder of the creation, presentation and touring of New Zealand dance. We offer funding in support of:

- the creation, presentation and touring of high-quality work by New Zealand artists and practitioners, including culturally based dance forms such as Māori, Pacific Islands and Asian dance
- the development of new New Zealand dance works
- community dance projects
- professional-development services for the wider dance sector
- post-tertiary professional development of New Zealand dance artists and practitioners
- international touring of high-quality New Zealand dance works.

This review noted that two other dance organisations receive funding directly from central government —Te Matatini and the Royal New Zealand Ballet. Those organisations play major and complementary roles in the development and delivery of dance in New Zealand.

1.3 The consultation process

Between August and November 2013, Creative New Zealand consulted with the dance sector through:

- commissioning and publishing six ‘think-pieces’ by dance practitioners — these identified a number of challenges and opportunities for dance in New Zealand
- providing the sector with an opportunity to discuss and comment on the think-pieces through an online public forum in August–September¹
- analysing the six think-pieces and the comments received
- convening an external focus group to meet and peer-review the review’s preliminary findings
- circulating a draft report and providing the dance sector with a further opportunity to comment.

A report was then presented to and discussed by the Arts Council in December 2013.

This final report has been published and distributed to all those who participated in the consultation.

1.4 Next steps

Recommendations agreed by the Arts Council will be implemented from early 2014.

The current key role funding agreements for dance under the Toi Tōtara Haemata Investment Programme will expire at the end of 2014.

Early in 2014 Creative New Zealand will advertise requests for proposals from organisations interested in filling the dance key roles, and new Toi Tōtara Haemata key role funding agreements will be offered from January 2015.

¹ The online forum think pieces and commentary can be viewed at creativenz.govt.nz/forums/dance-review

2. Support for individual dance artists

2.1 Agreed Recommendations

As part of its support for individual dance artists and practitioners Creative New Zealand will:

- increase the value of the biennial Creative New Zealand Choreographic Fellowship (currently \$65,000)
- replace the current dance priority for Arts Grant and Quick Response applications with this new priority: *Dance groups and individuals undertaking high-quality creative development and/or presentation projects.*

2.2 Increasing the value of the Choreographic Fellowship

The biennial Creative New Zealand Choreographic Fellowship has provided support for an extended period of choreographic research and development. The amount of the fellowship is currently \$65,000, and the review recommended that this amount be reviewed and adjusted to ensure that an established choreographer receives a generous stipend during the period of the fellowship.

As a comparison, the review noted that the Creative New Zealand Michael King Fellowship offers a writer \$100,000 over two years to research and write a work.

2.3 New dance priority for Arts Grants and QuickResponse applications

The review recommended a new priority for Arts Grants and Quick Response applications for dance, namely: *Dance groups and individuals undertaking high-quality creative development and/or presentation projects.*

This new priority will replace the existing dance priority in the Arts Grants and Quick Response programmes: *'High-quality work that engages new and/or diverse audiences.'*

2.3.1 The feedback we received

"With limited resources money has to be spent on both long term support and fostering new talent - diversity and variety are important."

Feedback from the dance sector expressed concerns about a lack of funding for creative development and dance research by independent choreographers and dance practitioners (that is, those not receiving funding through our investment programmes).

This concern with supporting individual dance artists and practitioners was echoed by a member of the focus group, who suggested that Creative New Zealand's whole approach to funding was wrong. They suggested that rather than funding infrastructure, dance companies, producers, capability-building and audience development, Creative New Zealand should **only** be providing long-term investment for individual dance artists (choreographers and dancers).

Under that approach, the individual choreographers and dancers would then decide which dance projects they would pursue, and where and with whom. This concept has some similarities to the Irish Aosdána.²

95% of those who provided feedback on the draft report indicated that it was either important or very important that Creative New Zealand retain a balance between longer-term support for dance companies and support for individual choreographers and dancers.

“There is a need not only to support dance companies, but also the artists who are going to provide the dancers and choreographers for those companies in the future ... without a balance between companies and individuals the work will become stagnant and we will lose some of the remarkable output that our individual dance artists are producing outside of company structures.”

2.3.2 Our analysis and findings

Our analysis of recent Arts Grants indicates that the Arts Board is generally funding creative-development applications at the level requested in the applications. For example, of the 33 Arts Grants offered by the Arts Board for dance between 1 July 2009 and 30 June 2013, 14 (or 42%) were for creative-development projects with no immediate production outcome. Of those 14 grants:

- seven were for more than \$50,000
- four were for between \$20,000 and \$49,000
- three were for less than \$15,000.

Arts Grants and Quick Response grants are the main means by which individual dance artists access Creative New Zealand funding. A reduction in the overall amount of Arts Grants and Quick Response funding for dance can affect the dance practice of individuals, emerging artists and companies who are seeking project funding.

The total funding of dance-related Arts Grants and Quick Response grants has decreased in recent years. In 2009/10, \$746,472 was offered in support of dance-related projects, while in 2012/13 the amount was \$427,053.³

In part that decrease results from a number of Arts Grants clients being transferred to the investment programmes. Nonetheless, it is a finding of this review that Creative New Zealand needs to consider the balance between the investment programmes and the Quick Response and Arts Grants programmes.

² Members of Aosdána are eligible to receive from the Arts Council of Ireland a Cnuas — an annuity for a term of five years — to assist them in concentrating their time and energies in the full-time pursuit of their art. The value of the Cnuas (in 2013) was €17,180 per year (aosdana.artscouncil.ie).

³ These figures do not include Choreographic Fellowship funding, the Tup Lang Bequest, investment programme support, and support delivered through capability-building and international initiatives. Investment programme funding for dance amounted to \$3.1 million in 2012/13.

3. Investment in the dance sector and its infrastructure

3.1 Agreed Recommendations

As part of its support for the wider dance sector Creative New Zealand will:

- continue the two existing key roles for dance under the Toi Tōtara Haemata (Arts Leadership) Investment Programme
- specify the particular services to be provided to the dance sector by the organisation contracted to fill the Toi Tōtara Haemata key role for dance services.

3.2 Continuing the existing Toi Tōtara Haemata key roles for dance

Creative New Zealand will continue the two existing key roles for dance under Toi Tōtara Haemata investment programme. Those roles are:

- the creation, presentation and distribution of high-quality contemporary New Zealand dance, including Māori and Pacific dance (*Dance company role*)
- providing specified professional-development and information services to the wider dance sector (*Dance services role*).

We will continue to expect all organisations supported through Toi Tōtara Haemata to be well-run and financially sound, and to play a leadership role in the dance sector. We expect that a company playing a dance leadership role will actively:

- collaborate with other arts organisations and practitioners to provide opportunities and/or services that strengthen and develop the practice of dance in New Zealand
- contribute to the broader development of the arts sector and arts infrastructure in New Zealand.

3.2.1 Dance company role

Creative New Zealand expects that a company filling a dance company key role will be able to deliver most or all of the following:

- the creation and presentation of high-quality dance productions
- outreach programmes that connect with diverse communities — for example, with Māori, Pacific peoples, migrant communities, and young people
- a production that is readily available for domestic touring within New Zealand
- creative-development opportunities for emerging and established New Zealand choreographers and dancers
- collaborations and partnerships with other New Zealand dance companies and groups
- sound development plans that include ways to identify and engage with a range of audiences
- a well-established and open process for monitoring and evaluating the company's high-quality measures.

3.2.2 Dance services role

Creative New Zealand has identified the providing of services to the dance sector as a key role in the infrastructure of New Zealand dance. These services include advocacy on behalf of the dance sector.

The actual services to be provided were not specified in the inaugural round of the Toi Tōtara Haemata programme. In future, Creative New Zealand will specify the required services.

3.3 Specifying the services to be provided for the dance sector

Creative New Zealand support will continue to be available through Toi Tōtara Haemata for a single dance services organisation and the organisation filling that role will be expected to provide most or all of the following services to the dance sector:

- professional-development services — for example, through masterclasses, workshops, seminars and mentoring programmes
- information services to the wider dance sector — for example, through a website, e-newsletters and a magazine
- best-practice resources and information for the dance sector
- promoting the sharing of resources between funded dance companies and other arts organisations
- promoting resources and spaces for professional dance companies and groups
- researching and promoting the social benefits of participating in dance (for example, through health, fitness, social cohesion, and community cultural development)
- high-quality advisory services — for example, in support of dance in education.

An organisation filling the dance services role will also be expected to have a well-established and open process for monitoring and evaluating its standards of service delivery.

3.3.1 Access to suitable dance studios and venues

The feedback we received

“Local authorities are the major owners and managers of spaces in New Zealand. There is an inequitable attitude and understanding between the provision of space for sport and recreation and for arts (professional or recreation... This is a result of an events focus in [local authority] Councils’ arts tourism and venue management and support. This creates a commercial attitude to venue hire and results in the cost being beyond the means of local artists.”

Feedback received during the review indicated that dance companies and groups lacked ready access to suitable spaces in which to research, develop and present work.

The ‘dance house’ model was cited as an option by participants in the online forum. A dance house can act as a catalyst for the development of dancers and choreographic ideas, as well as for strengthening the dance sector overall. Among the services a dance house may provide are:

- access to rehearsal and performance spaces
- management, production and marketing support for dance companies
- acting as a centre for artistic development and choreographic research
- access to office facilities and equipment
- artist-in-residence programmes.

Promoting resources and spaces for professional dance companies and groups was seen by 92% of those who provided feedback on the draft report as being either an important or very important service to be provided for the dance sector.

Our analysis and findings

Support for the building and operating of venues is not usually an area for which Creative New Zealand provides funding. However, we need to consider whether lack of easy access to suitable spaces is holding the dance sector back.

The review concluded that, under current funding criteria, Creative New Zealand can support the programme of dance houses.

In addition, Creative New Zealand will:

- highlight to territorial authorities the dance sector's need for ready access to suitable spaces
- identify the promoting of access to resources and spaces for professional dance companies and groups as one of the services to be provided as part of the dance services key role.

3.3.2 Advocacy and the provision of services

The feedback we received

"A more holistic approach to youth must start with school engagement — there's no clear engagement and resourcing strategy. Closer links and advocacy must be established between CNZ and MOE and Sport NZ."

The online forum discussion on the dance participation think-piece identified a need for greater advocacy for dance in New Zealand.

Among the things this advocacy could achieve would be:

- better access to resources and spaces for the professional sector
- greater recognition of the social benefits of dance participation — for example, for health, fitness, social cohesion, and community cultural development

- greater recognition and support for dance in education
- the addressing of whole-of-sector issues such as: best practice guides for recreational dance; health and safety standards; and industry best practice for teaching dance (including in recreation/participation settings).

Researching and promoting the social benefits of participating in dance was identified as being either important or very important by 78% of draft report respondents. 21% of respondents identified these services as not so important or unimportant.

Our analysis and findings

Creative New Zealand's own advocacy for each of the artforms we support includes discussions with, and making submissions to, territorial authorities, as well as working with other government agencies.

For example, we're currently working with the Ministry of Education and the Ministry for Culture and Heritage to clarify our respective areas of interest and activity. This includes clarifying the ways we can each support organisations and practitioners, in dance and other artforms, to undertake arts activities by, with and for young people in educational and community settings.

In future Creative New Zealand will expect that the services provided by the dance services organisation will include:

- promoting resources and spaces for professional dance companies and groups
- researching and promoting the social benefits of participating in dance (for example, through health, fitness, social cohesion, and community cultural development)
- best-practice resources and information for the dance sector
- high-quality advisory services — for example, in support of dance in education.

4. Audience development

4.1 Agreed Recommendations

Creative New Zealand will retain the existing dance priority for the Toi Uru Kahikatea (Arts Development) Investment Programme: *High-quality work that engages new and/or diverse audiences.*

4.1.1 The feedback we received

“We would like to see dance people encouraged to consider audience as a vital part of creating and presenting a work rather than encouraging a return to art for art’s sake attitude...”

“The enrichment and growth of audiences must be recognised as multi-layered and not confined and limited to traditional theatres. Taking the art to the people must be prioritised in order to grow potential new audiences, otherwise our audience development will remain theatre-bound and limited to those predisposed to entering a theatre environment.”

Building audiences for high-quality New Zealand dance was raised as part of the online forum, but was not a significant discussion point. Creative New Zealand staff identified building audiences for high-quality New Zealand dance as a significant issue and raised it with the external focus group.

The draft report proposed that working with selected dance companies to build dance audiences be one of the services provided by a dance services organisation.

80% of those who provided feedback on the draft report agreed that working with selected companies to build audiences was an important or very important service, with 20% identifying this as not so important.

Some respondents acknowledged the importance of building audiences for New Zealand dance, but questioned if a single dance service organisation would be the best way to address this issue. Not least because the necessary expertise may reside outside of a dance service organisation.

“...It seems ambitious that one organisation could shoulder the responsibilities for this broad a spectrum of dance.”

4.1.2 Our analysis and findings

In 2012 the total reported paying audience numbers across the investment client dance companies was 35,000.⁴

Creative New Zealand’s analysis of our recent funding for dance showed that, because of low audience numbers, contemporary dance currently requires high levels of public subsidy. This is particularly the case for projects and companies that have yet to establish continuous infrastructure and committed audiences for their work.

Unless audience demand for dance can be increased, the financial viability of dance companies will always be under threat.

⁴ This figure does not include 47,700 people identified as attending special performances by one company.

The review noted that none of the dance companies in Creative New Zealand's investment programmes currently have a full time staff member solely devoted to developing audiences and demand for their work. Creative New Zealand's support for a diverse range of high-quality dance companies needs to be accompanied by a focus on building these companies' ability to develop and increase their audiences.

The review concludes that building audiences for high-quality New Zealand dance is an important aim for the next five years. However the contracting of necessary expertise and delivery of the required services may be best done through Creative New Zealand's existing capability-building initiatives, rather than through a dance service organisation.

Over the next five years Creative New Zealand will work with selected dance companies to identify the resources, targets and strategies required to build audiences for dance and community engagement in New Zealand. The selected dance companies may include established dance companies not currently supported through our investment programmes.

Toi Tōtara Haemata organisations filling a dance company key role will be expected to have sound development plans that include ways of identifying and engaging with a range of audiences.

In addition Creative New Zealand will retain the existing dance priority for the Toi Uru Kahikatea (Arts Development) Investment Programme: *High-quality work that engages new and/or diverse audiences.*

5. Domestic touring of New Zealand dance

5.1 Agreed Recommendations

Creative New Zealand will test the feasibility of establishing a touring agency that can support the touring of dance works within New Zealand, as part of its distribution strategy review.

5.1.1 The feedback we received

“Establishing new audiences is an on-going struggle. However keeping them is often more difficult. Regular annual tours back to those audiences help keep them engaged and returning to every season, which is why national touring is very important.”

The barriers preventing successful domestic touring by New Zealand dance companies was discussed in the online forum and also among the external focus group. The perceived barriers include high venue hire charges and venue managers that do not understand or appreciate New Zealand dance.

The draft report proposed that organising domestic dance tours and brokering risk-share arrangements might be among the services provided by a dance service organisation.

90% of those providing feedback on the draft report identified supporting the touring of dance within New Zealand as an important or very important service for the dance sector.

As with building audiences, some respondents cautioned that it may be unreasonable to expect a single dance service agency to deliver this service, alongside the other service requirements.

“Please note that it is impossible for ONE organisation to fulfil all of the above [service requirements].”

5.1.2 Our analysis and findings

Domestic touring is essential in order to develop dance works to the highest possible standard, to develop audience demand for dance within New Zealand, and to develop internationally ready work. However, a sustainable business model for presenting and touring high-quality contemporary New Zealand dance has yet to be established.

There are high cost barriers associated with domestic dance touring, including the extent of risk that's borne by choreographers and dance companies. Although these barriers can also be a feature for other performing arts (theatre and music), they are particularly acute for dance.

The report to Council noted that a review is being carried out in 2013/14 of Creative New Zealand's 2009 Distribution Strategy and the associated pilot consortiums of venues (supported through the Regional Presenter and Audience Development Fund).

Ultimately, any changes to our support for domestic dance touring will need to take into account the larger context of all support for domestic performing arts touring, as well as local demand for live tours.

The Arts Council agreed that Creative New Zealand test the feasibility of establishing a touring agency that can support the touring of dance works within New Zealand, as part of the distribution strategy review.

6. Other issues raised by the review

Previous sections of this report have discussed recommendations agreed by the Arts Council as a result of the dance review. The review also examined a number of other significant issues for the dance sector, including some raised by the sector.

6.1 The NZ Dance Industry strategy

In addition to the issues already discussed, the dance review considered the New Zealand Dance Industry Strategy developed by DANZ (Dance Aotearoa New Zealand). To date, dance is the only arts sector that has an industry strategy and DANZ regularly takes a 'pulse-check' on how New Zealand dance is developing.

The current strategy covers five areas:

- **Connections** — building unity and shared purpose
- **Spaces** — establishing dance focal points, hubs and spaces
- **Visibility** — increasing the profile and understanding of dance
- **Viability** — developing a sound and vibrant dance economy
- **Skill** — education, training development and support programmes for dance.

Although the dance industry strategy has a wider scope than this review, it has provided the review with useful information and insights, and we acknowledge DANZ for developing and maintaining the strategy. Copies can be obtained from

» danz.org.nz

6.2 Support through Creative New Zealand's investment programmes

In 2012 Creative New Zealand introduced two new investment programmes: Toi Tōtara Haemata (Arts Leadership)⁵ and Toi Uru Kahikatea (Arts Development). Both programmes offer multi-year funding that enables selected dance companies to plan and execute long-term projects and build audiences.

Before 2012 we offered multi-year funding to three dance companies.⁶ The introduction of the new investment programmes in 2012 saw the number of dance companies receiving longer-term support increase to seven.⁷ As well as the dance companies, we also support two service organisations through the investment programmes.⁸ From 2014, the Tempo Festival will also receive multi-year funding through Toi Uru Kahikatea.

Dance companies supported through the investment programmes represent a diverse range of cultural backgrounds, as well as differing approaches to dance practice. These companies offer New Zealand dancers and choreographers a greater range of opportunities than was previously available.

In addition, Creative New Zealand expects regional festivals supported through Toi Tōtara Haemata to provide platforms for creating and presenting high-quality New Zealand dance. A number of regional pan-artform festivals supported through Toi Uru Kahikatea also provide a framework for the presentation and touring of New Zealand dance works.

5 Through Toi Tōtara Haemata we invest in well-run and financially sound arts organisations to play key infrastructure roles in creating, presenting, distributing and/or encouraging participation in high-quality arts experiences. Creative New Zealand funds these organisations for periods of two to five years with contract renewal options.

6 Black Grace, Footnote and Kahurangi NZ Māori Dance Trust.

7 The three companies referred to above, plus Touch Compass, Atamira Dance Collective, Okareka Dance and the NZ Dance Advancement Trust.

8 DANZ and Pacific Dance New Zealand.

This review concluded that Creative New Zealand's two investment programmes should continue to support a range of diverse high-quality dance companies.

Creative New Zealand needs to be sure it is adequately resourcing its investment client companies, while also recognising that its own resources are limited.

Accordingly, support will continue to be available for a limited number of dance companies to fill the Toi Tōtara Haemata dance company role.

6.2.1 Toi Uru Kahikatea dance companies

Under Toi Uru Kahikatea, support is available for periods of one to three years. The purposes of Toi Uru Kahikatea are to:

- develop the skills, resources and networks required to create, present, promote, distribute or participate in high-quality arts or arts experiences
- research, create, present, distribute and/or tour programmes of high-quality New Zealand work or art within New Zealand or overseas
- develop and/or maintain the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences.

When Creative New Zealand considers applications to Toi Uru Kahikatea from dance organisations, we give priority to:

- high-quality New Zealand work that will engage new and/or diverse audiences and participants
- projects or programmes of activity by, with or for young people
- projects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or engage and interact with audiences.

The last two priorities apply to all artforms and arts practices, not just to dance.

This review recognised that the newer investment programme clients are in an establishment phase, moving from a project-by-project approach to long-term programmes.

The need to support the further development of dance investment clients was borne out by a recent self-evaluation carried out by participating investment clients. This self-evaluation identified a need for dance companies to develop their capabilities in:

- audience/Client Research and Insights
- risk Management Planning
- revenue Development Planning
- fundraising
- board Involvement and Participation in Fundraising
- human Resources — Professional Development
- volunteer Management (beyond board members)
- databases and Management Reporting Systems.

The results of the self-evaluation noted that:

- as a group the dance organisations scored well below the average for Volunteer Management
- out of all the artforms, dance organisations had the highest scores for development needs across all capability-building areas.

6.3 Ngā Toi Māori dance

6.3.1 The feedback we received

One of the think-pieces commissioned for the dance review identified three main challenges for Māori dance:

- how to support Māori dance companies in creating and maintaining practices that support the spiritual, physical, mental and whānau health of all its members
- how to showcase and promote diversity in Māori dance
- how to encourage collaboration, mentoring relationships, and risk-taking.

The focus group that we convened for the review also noted that equating high quality and professionalism solely with artistic technique and performance abilities risked disregarding other essential elements — such as the mana of the work, tikanga, manaakitanga, and the way in which a company served and related to its community.

6.3.2 Our analysis and findings

The review noted that Creative New Zealand will continue to expect all Ngā Toi Māori applications to demonstrate how the practice and delivery of the project, or the practice of the particular dance company, will be based on Mātauranga Māori. This term refers to Māori knowledge systems and values, and Creative New Zealand expects that those systems and values will be evident in a Māori dance project or in the ethos of a Ngā Toi Māori dance company.

The review agreed that the quality of a work or practice involves more than just artistic technique — how a work relates to and engages with people is also important.

Creative New Zealand also recognises that customary and contemporary Māori dance are not separate or unconnected, and that they operate on a continuum of Māori arts practice.

6.4 Pacific dance

6.4.1 The feedback we received

A think-piece commissioned for the dance review identified the main challenges facing Pacific dance in New Zealand today as:

- a lack of research and archival materials about traditional Pacific dance
- a lack of cohesiveness, with the term ‘Pacific’ being a pan-Pacific term that groups rather than distinguishes
- the lack of resources for making dance works.

The think-piece also identified the following opportunities:

- New Zealand is a world-leading location for Pacific dance practices because of its large diaspora population
- opportunities for engagement at local and international festivals
- the growing number of Pacific graduates from New Zealand dance training institutions.

6.4.2 Our analysis and findings

Creative New Zealand recognises that, as with Ngā Toi Māori dance, heritage and contemporary Pacific dance are not separate and unconnected, but instead operate on a continuum of practice.

Our recent Pacific arts review has retained as a priority that Creative New Zealand should continue to support projects and activities that assist New Zealand’s Pacific Islands peoples to create, present, participate in, and/or transmit their heritage arts. This priority, alongside additional funding in support of Pacific heritage arts, will offer opportunities for sharing knowledge of traditional Pacific dance within New Zealand.

Creative New Zealand's support for Pacific dance is not limited to funding distributed through the Pacific Arts Committee, as dance funding distributed by the Arts Board also includes support for contemporary Pacific dance companies. Our international initiatives can also provide funding in support of Pacific dance companies.

Creative New Zealand should expect that over the next five years, dance companies and groups that comprise dancers and choreographers of Pacific Islands heritage will continue to achieve success at home and abroad. The funding demands of those groups can only be expected to increase.

6.5 Diversity

6.5.1 The feedback we received

"I come from a hip hop and street dance background and I would like to see more support towards specific hip hop dance genres in schools and opportunities for younger people to try them ... it would be awesome if there could be more support for other street dance styles that could also do well, such as breaking, popping or krumping."

Among the views presented as part of the feedback for the review was that the diversity of New Zealand dance practice is not reflected in the range of work that Creative New Zealand supports. As one respondent noted:

"The genius of the community might not always come from one genre."

Another cautioned that:

"I worry that the suggestions that CNZ should support more diverse dance will spread resources even thinner."

The full range of dance being practised in New Zealand today includes newer forms such as hip-hop, as well as culturally based dance, disability in dance programmes and community dance projects.

"It is important that Creative New Zealand recognises new dance developments, that its avenues for support and funding are open and that evolving diversity and issues of accessibility are recognised within dance."

6.5.2 Our analysis and findings

Creative New Zealand recognises that New Zealanders use a diverse range of dance forms to express and explore their creativity. This diversity can include newer forms such as hip-hop, culturally based dance such as kapa haka and bharatanatyam, as well as works created and presented by disabled dancers and choreographers.

Companies supported through our investment programmes represent a reasonably diverse range of cultural traditions.

Dance festivals are also offering platforms and presentation opportunities to a diverse range of dance forms — for example, Tempo, the Body Festival, Polyfest.

Our funding programmes are open to supporting choreographers, dancers and dance groups seeking to create and present dance works using diverse forms of dance.

6.6 Community dance

6.6.1 The feedback we received

Some of the feedback received indicated that people felt Creative New Zealand did not provide support for community dance projects.

6.6.2 Our analysis and findings

Our analysis of Creative New Zealand funding over recent years shows that in the 2012/13 year the Creative Communities Scheme (CCS) recorded 143 grants totalling \$307,303 for dance. On average, Creative New Zealand's CCS funding supported three community-based dance projects every week.

Investment client companies such as Touch Compass, Atamira and FootnoteNZ, also offer outreach and community engagement programmes.

However, community dance projects have not, to date, been significant recipients of Arts Grants or Quick Response funding. Building stronger links between professional dance groups and community dance can also help build audiences and appreciation for professional dance groups.

Examples of ways to build links between community dance groups and the professional dance groups include:

- a dance artist collaborating with a community or with diverse community groups to achieve artistic and social outcomes (Community Cultural Development)
- an established professional practitioner sharing knowledge and skills with recreational and/or heritage arts groups of regional or national significance.

Creative New Zealand's support for community dance is not always well-known or visible. This is particularly true of support delivered through CCS and dance festivals. Both Creative New Zealand and dance organisations working with communities can use their communications to promote successful community dance projects.

The review concluded that our Arts Grants and Quick Response programmes need to respond to community dance projects.

6.7 Inter-arts practice

6.7.1 Feedback from the review

The increasing importance of inter-arts practices was cited by both online forum participants and members of the focus group.

"Dance film is a wonderful medium underfunded and represented lately."

New Zealand dance groups and companies are using and investigating a range of techniques, contexts and media to create work.

Choreographed movement can feature in other areas of arts practice including physical theatre productions, visual art works, cabaret and circus. The practice of dance can involve many different artforms and presentation sites.

"There is a huge amount of artform cross-over within dance and the old model of dance companies making work in theatres for audiences who like to see people leaping about with their legs up to their ears is not doing NZ dance any favours."

6.7.2 Our analysis and findings

Over the next five years Creative New Zealand expects dancers and choreographers will continue to be integral to the creation and presentation of inter-arts works as well as works based in areas of arts practice other than dance. Funding support will be available for dance artists to pursue these opportunities and to explore practices that are not immediately classifiable as 'dance', whether this support is provided through dance funding or through our Inter-arts category.

Creative New Zealand funding will continue to be available for dance artists and practitioners to engage with artists and practitioners from other artistic disciplines to create and present work.

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