

Future Moves Summary

**Creating a thriving contemporary dance sector in
Western Australia
2007-2012**

**Alison McArdle
November 2007**

© Alison McArdle 2007
Future Moves Summary: Creating a
thriving contemporary dance sector in
Western Australia 2007 - 2012

Contemporary dance model development
report commissioned on behalf of the
contemporary dance sector of Western
Australia

Contents

Background	3
Executive Summary	4
Strategic Context	5
Profile of the sector	6
Sector strengths	11
Sector issues	12
Key conclusions arising from research	13
The case for supporting contemporary dance	14
Outcomes: What funding will achieve	14
Value proposition	15
Sector action plans	16
Stage one plan	16
Stage two plan	18
Stage two budget	20

Enquiries and to access a copy of the full
report:

Ausdance WA
PO Box 7542
Cloisters Square
PERTH
WA 6850

Tel: 08 9322 6101
Fax: 08 9322 6100
Email: wa@ausdance.org.au
URL: www.ausdance.org.au

Special thanks to the Contemporary
Dance Model Development Steering
Committee and to the many individuals
who so generously contributed their time
and expertise to the CDMD process and
the Future Moves report.

Background

Future Moves reports on the outcomes of the Contemporary Dance Model Development (CDMD) project. The CDMD project is a research and consultation process with the subsidised small to medium contemporary dance sector conducted from June to September 2007. The overarching aim of the CDMD is to collaborate with the sector to develop practical strategies which support the long-term growth and sustainability of contemporary dance in Western Australia.

The specific objectives of the CDMD brief were:

1. To identify key objectives for the small to medium contemporary dance sector in Western Australia.
2. To develop costed options for effective models to guide a long-term viable future of this sector in Western Australia.
3. To develop a relationship with the State Government through the Department of Culture and the Arts (DCA) to work in partnership with the small to medium contemporary dance sector to consider the final research recommendations and possible implementation.

The CDMD project was funded by the State Government of Western Australia through the Department of Culture and the Arts. The Project was administered by Ausdance WA and managed by a Steering Group of sector representatives from Ausdance WA, Buzz Dance Theatre, Steps Youth Dance, STRUT Dance Inc and an independent representative.

Scope and timeframe

The focus of the project was the subsidised small to medium contemporary dance sector. The total target consultation group was 130, 120 of whom received a sector survey. The consultant commenced the Project on 6 June 2007 and submitted the final report on 17 September 2007.

Extent of participation

Over 90 individuals contributed to the CDMD project, the majority through multiple points of contact. The process included very high levels of active sector participation with evidence of over 60% of the originally targeted contact group of 130 actively contributing to the Project.

Summary report

This document summarizes the research and findings of the CDMD process outlined in full in the *Future Moves* report.

Executive Summary

Contemporary dance in Western Australia has reached the most critical stage in the history of its development. Now, in 2007 the sector and its stakeholders have a clear choice; remain as it is and wither, or change and grow.

Maintaining the current status quo will almost certainly result in further serious decline with rapidly decreasing numbers of fully produced work, static audience numbers and increasing emigration of the State's most talented practitioners.

The alternative is to embrace significant change, celebrate the vast potential of the sector, set about immediately increasing the visibility and profile of contemporary dance, introduce much needed support mechanisms for the creation of fully produced work and regular mid-large scale work for adult audiences, and properly resource the existing areas of core strength within the sector: its training institution; its companies' work for children and young people of national and international calibre and the range of diverse talents across the spectrum of independent practice.

The outcome of the 2007 Contemporary Dance Model Development Project (CDMD) is that the sector has overwhelmingly elected to pursue the latter option of significant change. Through the CDMD's research, consultation and planning process the sector has developed a clear blueprint for a thriving future by 2012. It is a future with a focus on increasing the public value of contemporary dance, increased audiences of all ages, increased engagement with a range of contemporary dance practices across metropolitan and regional Western Australia and diversified income streams, firmly positioning the State as a national leader of innovation and a cultural flagship.

This document outlines the current state of the sector and its new plan for the future; its goals, the resulting outcomes and a detailed plan to achieve these outcomes. The plan requires an enormous commitment by a highly talented but structurally weakened, disillusioned, over-worked and highly underpaid sector. Nonetheless, the sector is committed to leading itself through change with a focus on collaboration and a strong commitment to working in partnership with government, private sector and the arts sector as a whole.

Achieving the enormous potential of contemporary dance in Western Australia cannot take place by sector efforts alone. It requires a substantial, long-term commitment from State and Australian Governments to provide the necessary support. In return the sector will deliver a range of quality contemporary dance products and services that will engage, entertain and challenge the Australian public, promote physical health and well-being and position Australia contemporary dance on the international world stage. With appropriate resources and support, contemporary dance in Western Australia is ready to thrive.

Strategic context

- The Patterson Arts Monitor report 2005 and 2007, outlines attendance by West Australians at dance performances 2004 to 2007 with 14% of those surveyed attending in 2004, 13% in 2005, 8% in 2006 and 12% in 2007.¹ This compares with an average² of 16.5% attending a theatre performance, an average of 9% attending a classical music concert and an average of 29% attending a popular music festival or concert.
- The West Australian public values the arts. The Arts Monitor Report 2007 conducted by Patterson Market Research found that 74% of the West Australian Public believes arts and culture play a valuable role in the community. 68% felt that arts and culture was of value to them personally. 95% believe it important for school children to have access to learn arts and cultural activities as part of their education. 86% believe the arts have an important role in helping us understand our own culture³.
- To secure government support it is necessary to make a case for the public value of contemporary dance and the wide benefits of contemporary dance for the people of Western Australia.
- There are opportunities to grow dance audiences.
- There is considerable international demand for Australian contemporary dance as evidenced by extensive touring of Australian dance to the UK, mainland Europe and the United States. International Australian dance seasons are regularly supported by dedicated through the Australia Council but West Australian product is poorly represented

Contemporary dance globally is primarily a non-commercial activity that relies heavily on government subsidy for its survival. Given the resource intensive nature of producing dance, this is unlikely to change. By quantifying the wide benefits of contemporary dance for the State, the sector increases its opportunities to secure government funding. Those who work within the sector strongly argue the physical, social and intellectual benefits in addition to its high social and cultural relevance for society as a whole. These arguments must not be confined to intra-sector discussions but must be widely disseminated and debated in the public arena otherwise governments are left considering budget allocations with arts pitted against health, education and other services that are more visible contributors to public well being. It is a responsibility of the dance sector to ensure the public have access to arguments that support dance. This requires an increased level of sector advocacy and public engagement across all tiers of the sector from individual practitioners through to board members.

¹ Source: Patterson Market Research Arts Monitor Report 2005, prepared for the Department of Culture and the Arts. Attendance data over three month period.

² Average over four years 2004 -07

³ Source: Source: Patterson Market Research Arts Monitor Report 2007, prepared for the Department of Culture and the Arts

Profile of the sector

The West Australian small to medium contemporary dance sector is characterised by company structures which focus on children and young people and a range of independent practitioners located around the Perth metropolitan area. There is a strong investment in quality, accredited training of contemporary dance practitioners through the West Australian Academy of Performing Arts (WAAPA). WAAPA enjoys an excellent reputation and plays a cornerstone role in sustaining the sector through its training, postgraduate dance company LINK and through providing employment opportunities for independent practitioners. Administrative offices and rehearsal studios are provided through King Street Arts Centre.

Currently there is no company in Western Australia that creates contemporary dance work for adult audiences with the independent sector responsible for the creation of adult focussed contemporary dance product.

Organisation infrastructure

As at 2007, there are five organisations in receipt of recurrent funding through the State Government of Western Australia. Together they represent the core infrastructure of the sector, undertaking the following:

Buzz Dance Theatre: Creates contemporary dance programs for children and young people

Ausdance WA: Membership based, peak organisation which supports the West Australian dance community, through networking, advocacy, audience development, sector liaison and program support.

STRUT Dance Inc: Support organisation for independent WA dance artists. Provides business, artistic, programming and promotional support.

Steps Youth Dance Company: Engages and empowers young people through the creation of dance programs.

Skadada: Creates multi-artform performances combining circus, aerial dance and multi-media and provides a specialised training program for young aerialists.

These companies sit alongside the West Australian Ballet Company⁴, the State Flagship dance company and one of 28 nationally recognised Major Performing Arts Companies.

Government funding support 2004-06

Total aggregate DCA, Australia Council and Country ArtsWA funding support to contemporary dance⁵ was \$1,083,132 in 2004, \$1,097,473 in 2005 and \$1,255,250 in 2006.

Sector scale

The sector is a highly specialist and niche one, largely operated by highly trained and skilled professionals. It is estimated that there are approximately 110-125 dancers and choreographers who are currently active in the small to medium dance sector⁶.

⁴ WA Ballet is not included in the scope of the CDMD Project which focuses on the small to medium dance sector.

⁵ Excludes WA Ballet

⁶ Source: ABS data, STRUT and Ausdance memberships

Dance practitioner income

Based on the survey data from a total usable sample of 33 the mean annual dance income in the financial year 06/07 was \$19,767. The median was \$12,000. The sample included employees of companies, organisations and institutions and independent practitioners.

- The average annual dance related income in 2006/07 for individuals whose primary occupation is listed as dancer was \$14,500.
- The average annual dance related income in 2006/07 for individuals whose primary occupation is listed as choreographer was \$20,166.
- The average annual FTE income in 2006 for part-time and full time employees was \$41,034.
- The average fee payment per independent dance project is \$2,736⁷ with an average weekly fee payment of just \$261.

Employment and experience

- The mean number of professional experience of survey respondents was 13 years with a median of 12 years.
- 64% of dance practitioners surveyed held more than one occupation in contemporary dance. A high proportion of practitioners supplemented their primary income through teaching dance.
- 86% of those surveyed reported that they were unsatisfied or very unsatisfied with current employment opportunities for dance practitioners.
- 60% of survey respondents have undertaken work outside of dance in the past twelve months in order to gain additional income.

State, national and international experience

The sector has considerable experience touring and or working outside of the State as well as within regional Western Australia. Of a total of 55 respondents, 80% have worked (or toured) in Perth, 47% have had international professional experience while 56% have experience working or touring in regional Western Australia. 52% have worked or toured in New South Wales and 45% in Victoria. 31% have worked in Queensland and/or the ACT. 22% have worked in Tasmania and 11% in the Northern Territory.

- 61% of respondents are dissatisfied or very dissatisfied with opportunities to tour within WA.
- 75% are dissatisfied or very dissatisfied with opportunities to tour within Australia.
- 81% are dissatisfied or very dissatisfied with opportunities to tour internationally.

Audiences

Current ABS data states that 10% of Western Australians attended dance performances in 2005-06. This is equal to the national average of 10%. Notably 58% attended only one performance in the year. Females comprise almost 66% of attendees. Attendance is highest in the 35-44 years age bracket and lowest in the 65+ age bracket. ABS data from 2002-03 details a total of 82 paid dance performances in Western Australia attracting a total audience of 33,000. This equates to an audience average of 402 per performance. It is noted that these figures include all forms of dance including the West Australian Ballet, Perth International Arts Festival (PIAF) shows and commercial dance productions. In 1999,

⁷ This refers to dancers and choreographers and not to technical or production personnel. Median fee payment is \$2,500 and the range of fee payments was \$0 - \$10,000.

PIAF dance audience totalled 15,463 and 21,633 in 2006. This demonstrates that there is a paying audience for dance work in Western Australia.

83% of survey respondents consider that the sector has potential to significantly increase its audiences. 77% of survey respondents indicated that they are unsatisfied (54%) or very unsatisfied (23%) with the current level of contemporary dance audiences. 6% were satisfied, 13% were neutral, 4% were unsure.

When considering career barriers, 53% considered that the level of public support for dance presented a major barrier for the development of their career. 25% considered it to be a minor career barrier. 48% considered the level of audiences presented a major career barrier with 32% considering it to be a minor career barrier.

Audiences for independent work

Survey data provides evidence that the audience base for independent contemporary dance is currently low with an average of 127 audience members⁸ and a median of 74 audience members per dance performance. An average of 817 audience members attended each performance season. Performance seasons by independent practitioners have an average of just over 6 performances per season (6.4) with a median of 5 and a range of 1-19. Independent projects have an average of 7.9 development weeks which are typically spread over longer time spans in order to maintain participants' other income streams while work is in development. While the spread of development time over an extended period is very appropriate for some practitioners, for others it can result in a lack of momentum and erratic training making it more difficult to create quality product through this method.

Practitioners' intentions to remain working in WA contemporary dance

- 60% (22 respondents) intend to remain working in dance in WA only if the work is sufficiently creatively rewarding.
- 54% (20 respondents) intend to stay working in contemporary dance in Western Australia only if the work is sufficiently financially rewarding.
- 43% (16 respondents) 40% (15 respondents) intend to stay working in contemporary dance in Western Australia as long as they are not 'burnt out'.
- 30% (11 respondents) intend to move overseas in order to find contemporary dance work.
- 27% (10 respondents) intend to move interstate in order to find contemporary dance work.
- 13.5% (5 respondents) intend to move outside of WA for personal reasons
- 5% (2 respondents) indicated they will stay working in dance in WA regardless.

Most significant barriers to career development NOTE: All % refer to major barrier

1. Level of private sector support (67%)
2. Level of government support (66%)
3. Touring opportunities within Australia (63%)
4. International touring opportunities (59%)
5. Public support for dance (53%)
6. Time to focus on practice (52%)
7. Employment opportunities (51%)

⁸ The audience range per performance was 40 to 500

8. Income from dance work (50%)
9. Level of audiences (48%)
10. Opportunities to promote work (48%)
11. Availability of performance venues (39%)
12. Grant application process (39%)

Least significant barriers to career development

- Accredited training opportunities (75% no barrier)
- Level of talent/expertise (51% no barrier)
- Availability of rehearsal space (51% no barrier)
- Support from dance peers (51% no barrier)
- Availability of research (50% no barrier)

NOTE: 24% consider level of critical debate within sector to be a major barrier to career development (37% minor barrier)

Desire for change

62% of survey respondents consider that the sector needs to make major changes in order to ensure its long-term success. 36% consider that the sector needs to make minor changes, 2% consider that the sector should remain the same.

93% of survey respondents want additional funding in order to expand on what the sector is already achieving. 64% want additional funding to consolidate sector achievements. 52% agree that they want the sector to change regardless of whether additional funding is available. 49% want the sector to change only if there is additional funding to support change.

Sector vision for the future

Survey respondents were asked “What do you want the West Australian contemporary dance sector to be achieving in five years time?”

The establishment of a high quality company making work for adult audiences was the *overwhelming* priority for respondents. Developing a more diverse sector, improving quality and increasing audiences were also key priorities. The key areas referenced by survey respondents are:

- establish a professional contemporary dance company making mid to large scale quality work for adult audiences
- increase diversity of practice where a range of dance styles and cultural forms are supported within the sector
- improve overall quality of work produced
- increase audiences and increase quality of audience engagement
- engage and collaborate with broader arts sector and embrace new technology
- lobby and advocate to ensure dance is valued by the public, government and private sector
- support mature artists to practice and make work
- increase employment opportunities and fees for dance practitioners

Areas requiring support

When considering what additional support the sector needed to achieve its goals, the key areas of required support are:

- Increased funding support from government and private sector
- increased sector commitment to work together with a common goal

- strengthen sector networks, increase sector advocacy and adopt a proactive approach
- a new venue for dance and significant improvements to existing venues
- support to build business and management expertise across all areas of the sector
- producers to facilitate creation of highly produced work that can tour
- support to improve marketing, market and audience development

Sector potential

Survey respondents were asked to respond to 20 statements exploring sector attitudes to its future potential and areas likely to deliver sector benefit.

Top ten areas of benefit:

1. 93% of survey respondents agree that the WA contemporary dance sector (the sector) will benefit greatly from working more closely with the WA arts sector as a whole. (5% neutral, 2% unsure).
2. 86% of survey respondents agree that the sector will benefit greatly from working more closely with the Australia Council for the Arts. (10% neutral, 2% disagree, 2% unsure).
3. 83% of survey respondents agree that the sector will benefit greatly from working more closely with the corporate sector. (14% neutral, 2% unsure).
4. 81% of survey respondents agree that the sector will benefit greatly from strengthening existing sector networks and working more closely together. (12% neutral, 5% disagree, 2% unsure).
5. 76% of survey respondents agree that the sector will benefit greatly from working with DCA. (14% neutral, 5% disagree, 5% unsure).
6. 76% of survey respondents agree that the sector will benefit greatly from working more closely with new technology. (14% neutral, 5% disagree, 5% unsure).
7. 62% of survey respondents agree that the sector will benefit greatly from working more closely with the education sector. (24% neutral, 12% disagree, 2% unsure).
8. 58% of survey respondents agree that the sector will benefit greatly from working more closely with classical ballet sector. (19% neutral, 19% disagree, 2% unsure).
9. 57% of survey respondents agree that the sector will benefit greatly from working more closely with community dance sector. (24% neutral, 14% disagree, 5% unsure).
10. 43% of survey respondents agree that the sector will benefit greatly from working more closely with commercial dance sector. (26% neutral, 24% disagree, 7% unsure).

Areas of sector potential

1. 91% of survey respondents agree that the sector has potential to significantly increase its audiences. (9% neutral).
2. 83% of survey respondents agree that the sector has potential to significantly increase private sector sponsorship. (12% neutral, 2% disagree, 2% unsure).
3. 81% of survey respondents agree that the sector has potential to be recognised as a state of contemporary dance excellence. (7% neutral, 7% disagree, 5% unsure).

4. 81% of survey respondents agree that the sector has the potential to capture a stronghold in the Asian market. (10% neutral, 2% disagree, 7% unsure).
5. 81% of survey respondents agree that the sector has potential to significantly increase funding it receives from the Australian Government. (7% neutral, 7% disagree, 5% unsure).
6. 78% of survey respondents agree that the sector has potential to significantly increase funding it receives from the State Government of Western Australia. (10% neutral, 7% disagree, 5% unsure).
7. 76% of survey respondents agree that the sector has the potential to capture a stronghold in the Australian market. (14% neutral, 5% disagree, 5% unsure).
8. 69% of survey respondents agree that the sector has the potential to capture a stronghold in the international market. (24% neutral, 2% disagree, 5% unsure).

50% of survey respondents agreed that they were optimistic about the future of contemporary dance in WA. 26% were neutral and 24% disagreed.

Sector strengths

The sector identified the following as its areas of core strength:

- Vocational sector with strong commitment to development of contemporary dance
- Experienced sector with range and depth of experience at State, national & international level
- Good central administrative base and studio spaces at King Street Arts Centre⁹
- Range State and Australian Government services that support emerging artists
- Potential to develop excellent sponsorship relationships as evidenced by current relationship between Healthway and four of the funded organisations
- Quality training institution with excellent services provided through the West Australian Academy of Performing Arts
- Support for children and young people provided through Buzz Dance Theatre, Steps Youth Dance, Skadada and Ausdance programs
- Asia-pacific rim and international context
- High degree of collaboration amongst the sector
- High level of talent and potential amongst the sector
- Ambitious sector determined to effect long-term improvements in contemporary dance support in WA
- Multi-skilled sector with range of experience working in variety of creative, educative and administrative roles
- Support provided for the independent sector through STRUT

⁹ Does not accommodate entire sector and issues of adequate rehearsal space remain, particularly for Skadada

Sector issues

Summary

The core issue is that the potential of the sector is currently not being achieved.

There is strong investment in early dance development, education and youth support through Buzz and Steps. There is quality tertiary training through WAAPA (including post graduate courses and LINK. Emerging artists (under 26) have access to a range of funding programs that broadly meet their needs. The key area of acute need arises once artists are established (no longer emerging) at which point there is a major gap and it is extremely difficult to make work beyond small scale studio showings. Therefore there is little dance product in the market. Audiences for dance are small and tend to be drawn from a small pool of loyal attendees.

The sector as a whole suffers from a lack of visibility. The sector also tends to be inwardly focussed and is poorly positioned to maximise its public profile and penetrate new markets.

The following outlines the issues which the sector has identified as the most critical to address. They are listed in priority order¹⁰ where 1 is the most critical issue to address.

1. Absence of fully produced work due to lack of funding and/or low funding levels
2. Almost no work that is tour ready, focus on creative development and insufficient focus on product development
3. Lack of employment opportunities
4. Low audience base due to lack of visibility and lack of highly produced product
5. Strongly vocational sector enduring low fees and salaries
6. Existing organisations struggle to output core business, operating in high stress environment due to inadequate resources and some have difficulty attracting and retaining high quality staff
7. Lack of dance producers in W.A. increases difficulty in accessing existing networks (Regional touring, Mobile States or developing opportunities through APAM, Sydney Festival etc).
8. Drain of major talent out of WA beyond emerging artists
9. Nothing to aspire to beyond emerging career stage and limited career pathways
10. Minimal market development and marketing activity and low public recognition of existing companies
11. Low advocacy and political networking base
12. Lack of support for established practitioners to make work
13. Talent not matching output: Overall ceiling on current quality and lack of individuality or distinctive product
14. Inability to access private sector sponsorship for small to medium companies
15. Poor performance infrastructure and insufficient indication/information that New Performing Arts Venue will address this
16. Sector is supportive of itself but not properly networked
17. Lack of rigorous critical debate within sector, largely due to primary need to for sector to be supportive of each other
18. Significant challenges in providing dance services to regional WA

¹⁰ Priority status was determined by the sector and assigned at the second sector consultation forum on 9 August 2007.

19. Minimal relationship between small to medium sector and West Australian Ballet
20. Desire to broaden sector view to focus on range of culturally diverse practices particularly inclusive of Asian and African dance.
21. Reasonable rehearsal infrastructure through King Street but demand exceeds availability
22. High level of multi-tasking leading to lack of specialist expertise and strain on individuals

Key conclusions arising from research

1. The contemporary dance sector is currently underinvested in beyond the developmental stages of dance. This significantly restricts the ability of the sector to meet its potential and to deliver long-term benefits to the people of Western Australia.
2. The West Australian public have highly limited opportunities to engage with dance because there is a lack of available product. This is due to insufficient investment in the creation and promotion of high quality product across the spectrum of dance and in particular in the area of work for adult audiences.
3. The lack of support for contemporary dance has resulted in the drain of major arts talent out of Western Australia. Indicators¹¹ are that without increased investment, this trend will continue as existing talent is forced to leave to gain employment. Investment in dance will increase the state's creative capital by attracting highly skilled and committed arts leaders back to Western Australia as well as new talent to the State.
4. The contemporary dance sector is highly committed to creating a thriving dance sector. Despite having an average annual dance income of only \$19,767¹² dance practitioners are committed to remaining working in dance even though 60% also work outside of dance purely to gain income. Such low levels of income render the sector unsustainable and weaken the ability of the sector to deliver quality product. Additional government investment will support increased income to the sector and increased ability to deliver quality dance product across the State.
5. There are currently five funded organisations in WA in receipt of \$582,729¹³ per annum in operational support from the WA Government. Each of these organisations is at risk of financial instability which threatens the overall growth of the sector. Support for financial stability of each of these organisations will promote long-term growth of dance in WA.
6. Where the sector has attracted significant government investment, it has demonstrated its ability to deliver high value product to Western Australia. Where there is nationally recognised success in the contemporary dance sector, there is

¹¹ See Page 8: Practitioners' intentions to remain working in WA contemporary dance

¹² Data sourced through 2007 on-line survey to contemporary dance sector where the sample group had considerable professional experience in the sector: mean years of experience was 13 and the median years of experience was 12.

¹³ Source: Department of Culture and the Arts 2006 figures. Refers to core funding to triennially and multi-year funded dance organisations STRUT, Ausdance, Skadada, BUZZ Dance Theatre and Steps Youth Dance.

significant levels of government investment in contemporary dance. In particular government investment is a major contributor to the national success and reputation of the West Australian Academy of Performing Arts contemporary dance program; and the national reputation of Buzz Dance Theatre and Steps Youth Dance. Currently however those servicing the children and youth dance sector in particular have quality product but lack investment to optimise promotion of and maximise access to their nationally recognised services.

7. The contemporary dance sector is committed to increasing the overall visibility of dance, developing new audiences, producing quality product and actively promoting the public value of Western Australian dance locally, nationally and internationally.

The case for supporting contemporary dance

The case for substantial increased government funding in support of contemporary dance is supported by the fact that the sector

- a. Has a clear plan for what it will achieve with increased funding
- b. Has a clear commitment to working collaboratively with regard to the overall best interests of supporting contemporary dance to achieve this plan
- c. Has identified the key areas requiring significant change and is committed to sector-led change irrespective of additional government support

Outcomes: What substantial funding increases will achieve

The following outlines what will be achieved as a direct result of funding a five year plan for the sector. The details of how the sector will achieve the outcomes listed below are outlined in the Stage two plan (pages 18-20).

1. Increased quantity of quality contemporary dance productions for adult audiences
2. Increased quantity of West Australian contemporary dance work touring intrastate, interstate and internationally
3. Increased diversity of dance product particularly in the area of Indigenous dance and culturally diverse dance
4. Increased audiences for contemporary dance in Western Australia
5. Increased profile and public awareness of contemporary dance in Western Australia
6. Increased engagement by children and young people in quality contemporary dance programs
7. Increased income to contemporary dance from sources other than government
8. Increased salaries and fees to dance practitioners
9. Increased quantity of national and international contemporary dance work to Perth and regional WA
10. Increased national and international recognition of the quality of Western Australian contemporary dance

Value proposition: Resulting benefits for Western Australia

Significant support for contemporary dance will deliver the above outcomes which will return tangible value beyond the intrinsic value of providing sufficient support for contemporary dance as follows:

1. A thriving contemporary dance sector will showcase and promote the benefits of a healthy lifestyle and delivers on the outcomes of the Premier's Physical Activity Taskforce in Western Australia. The contemporary dance sector will provide teachers, role models, leaders and advocates to actively champion the benefits of maintaining health and wellbeing. This will provide increased support for combating rising obesity and poor health. Contemporary dance programs will deliver a complementary and creative alternative to traditional sporting and recreational activities by packaging physical fitness with creativity.
2. Through joint government and dance sector leadership, Western Australia will position itself as a leading state of innovation and creative culture where citizens have a range of pathways to engage in physical creativity. The increased level of dance activity will take place in theatres, parks, beaches, local community halls, cafes, public squares; at sporting events, community events and festivals. Support for dance will support increased engagement with local land and cityscapes and enables the physical and cultural animation of public spaces and places in Perth and throughout the State.
3. The increased availability of quality dance product will provide a real leisure alternative and increased choice for the general public with increased engagement and participation in an art form that crosses cultural, language and generational boundaries. This further contributes to increased satisfaction with Perth and Western Australia as an attractive lifestyle location that provides a range of cultural experiences for its residents and visitors.
4. Primary government investment and support for contemporary dance will directly support increased private sector sponsorship and increased philanthropy. This will position Western Australia's businesses and philanthropists as leading the nation not just in economic terms but in a demonstrable commitment to using economic prosperity to drive cultural cohesion and social benefit.
5. The increased availability of touring dance product will directly support the developing economic and industry links particularly with Asia. Contemporary dance will promote the State overseas (with a focus on Asia) through cultural exchange and the showcasing of quality Western Australian arts product that overcomes language and cultural barriers¹⁴.
6. Through both participation and observation, dance in its many forms will promote physical activity, physical fitness and individual expression in a creative context. The contemporary dance sector will deliver a highly valuable and appealing form of activity particularly for children and young people; and a valuable recreational pursuit for older people.

¹⁴ This will be supported by a highly skilled dance work force with extensive experience in working overseas and a track record of dance education

Sector action plans

Aim of sector action plans

The overarching aim of the sector action plans (stages one and two) is the creation of a thriving, diverse, valued and sustainable contemporary dance sector within Western Australia. There are a range of practices, opportunities and dance products within the state and there is support for the whole-life cycle of contemporary dance practitioners.

Action plan objectives

When developing the range of action plans, the sector identified 12 objectives which when achieved will deliver the overarching aim of the planning process - a thriving and sustainable dance sector. Stage one and Stage two plans include strategies to develop these specific objectives.

1. Strengthen market position and visibility of dance
2. Establish structure that enables an output of substantial quality contemporary dance work for adult audiences.
3. Secure new income streams
4. Increase audience base
5. Support increased development of dancers & choreographers
6. Secure funding increases for projects and individual practitioners
7. Consolidate what the sector is already achieving
8. Develop mid-scale high quality product
9. Increase level of collaboration and sector networking
10. Secure significant funding increases for companies
11. Develop small scale high quality market-ready product
12. Improve services to regional WA

Stage one: Interim plan for sector survival

The Stage one plan outlines what the sector plans to achieve with minimal increased funding. Strategies are listed in the order of priority implementation as determined by the sector.

1. Instigate a Dance development period 2008-2011 to focus specifically on building public awareness of contemporary dance

Funding required: \$60,000 over 2 years to develop support materials and meeting secretariat (Outcome areas 4, 5, 10)

2. STRUT continues¹⁵ to support independent sector with a focus stream on choreographic development

Funding required: At a minimum Maintain STRUT's existing level of funding from DCA and Australia Council (Outcome areas 1, 3)

¹⁵ It is noted that this strategy refers to STRUT's existing plans and effectively does not deliver anything new to the sector. The strategy was however considered very important to the overall health of the sector and is therefore included as **strong** sector endorsement of STRUT's current direction and the need for it to continue in this direction supported by state and federal government and the private sector. It is also seen as a necessary direction which will best position STRUT to secure funding as the choreographic development arm of the sector.

3. Develop co-operative marketing strategies, umbrella branding for dance activities. Promote dance events through PIAF, WA Ballet, UNIMA, PICA, ABAF

Funding required: \$25,000 over two years (Outcome areas 4, 5, 6)

4. Focus on product development: Secure funding for larger projects; work with PIAF, Awesome and Artrage to secure commissions and/or festival profile

Funding required: Funding sought through existing programs (Outcome areas 1, 2, 10)

5. Focus on developing income streams: Prioritise securing private sector funding; increased philanthropic donations, support changes to project funding through DCA, secure increased local government funding

Funding required: Seed funding of \$22,000¹⁶ (Outcome areas 7, 8)

6. Attitudinal change required from sector: proactive advocacy; encourage diversity of practice; increased critical debate; prioritise quality over quantity

Funding required: none (Outcome areas 1, 3)

7. Consider centralising administration, finance, production and marketing functions of STRUT, Steps, Ausdance and Buzz

Funding required: None for this specific purpose although all companies require increased funding to stabilise core business and salaries. (Outcome area 5)

8. Introduce programs to support emerging dance producers through DCA program and link or mentor local producers to Performing Lines or other existing orgs

Funding required: None but recommended that small to medium contemporary dance sector is core priority area for new WA based Artsupport position. (Outcome areas 1, 2)

9. Focus on market development: Focus on Asian and Pacific Rim market; secure performance seasons in New Performing Arts Venue; develop Winter Arts Festival profile

Funding required: Delivered through existing resources (Outcome areas 2, 3, 4, 5, 9, 10)

10. Ausdance to consolidate advocacy role, education role and improved sector networking

Funding required: Delivered through existing resources (Outcome areas 5, 6)

11. Introduce mid-career fellowship program through DCA

Funding required: \$120,000 over 2 years (from 2008). Mid-career fellowships can be \$20,000 per annum or \$40,000 over two years (Outcome areas 1, 2, 3, 5, 6, 10)

12. Sector to accommodate minimum fees and production standards with marketing spend and production costs included in all DCA project applications

Funding required: Within existing resources¹⁷ (Outcome areas 1, 8)

¹⁶ Seed funding to trial sponsorship brokering program proposed in Stage two strategy 6

¹⁷ It is noted that this strategy is likely to lead to increased requested amounts to grants program therefore fewer dance projects may be supported but to a higher level.

13. Complementary roles of each of the core funded organisations are clearly mapped and communicated

Funding required: Within existing resources but with facilitated session(s) by consultant with fee of \$1,000 (Outcome area 5)

14. Expand relationship with other arts organisations

Funding required: Within existing resources (Outcome areas 4, 5)

15. DCA to introduce international collaborative artists program funding to support visiting artists collaborating with local artists

Funding required: Within existing resources (Outcome areas 1, 3, 9, 10)

16. Develop co-operative relationship with West Australian Ballet

Funding required: Within existing resources (Outcome area 5)

TOTAL STAGE ONE FUNDING REQUEST TO STATE GOVERNMENT: \$228,000

Stage two: Thriving by 2012

Stage two foundation strategy: Support for mid-large scale work for adult audiences

The foundation strategy to the Stage two action plan is the establishment of a mechanism that supports the creation of fully produced, mid-large scale work for adult audiences. In order to develop a thriving sector, there is a requirement to deliver the Stage two action plan in addition to the foundation strategy.

Stage two Foundation Strategy

Develop a mechanism to facilitate the creation of mid-large scale works for adult audiences

Funding required: \$400,000 per annum 2009-13 (Outcome areas 1, 2, 3, 4, 5, 7, 10)

Sector action: Work within STRUT structure to develop one large scale new work or two mid scale new works for adult audiences per annum over five years. Invited choreographer and dancers contracted on project basis. (Choreographer can be Australian or international - selected by project proposal and assessed by nominated panel). Increase STRUT admin and management to support this. Present work with high visibility, supported by extensive marketing and profile at New Performing Arts Venue as part of Winter Arts Festival or PIAF Season. The work will be developed through a flexible structure that enables a range of choreographers to make work and opportunities for a range of dancers under the management of STRUT.

Stage two Strategies and Action Plan

The remaining Stage two strategies are listed in the order of priority¹⁸ implementation where 1 is the greatest priority for implementation.

1. STRUT secures funding for one producer to transition existing productions to tour ready productions. Includes one regional touring production per annum for regional WA. Partnership with Country ArtsWA.

¹⁸ Allocated priority status is based on an analysis of the ratings given by individuals who attended the consultation forum on 9 August 2007 and posted on the online forum for further sector comment.

Funding required: \$100,000 salary, operational and promotional costs (Outcome areas 1, 2, 3, 4, 10)

2. Introduce umbrella marketing structure. Generic marketing and branding campaigns for contemporary dance in addition to specific campaigns. Increased on-line dance presence

Funding required: Project Scoping \$20,000. On-line portal \$30,000. Annual Dance Marketing budget \$80,000 (Outcome areas 4, 5, 10)

3. Increase STRUT resources as choreographic development centre. Funding to include 2-3 residencies per year with interstate/international & local choreographers.

Funding required: \$100,000 per annum (Outcome areas 1, 3)

4. Secure funding to develop one or two mid-scale shows per year as tour ready through PIAF, Winter Arts Festival, Mobile States or WAB co-production.

Funding required: \$100,000 guaranteed government funding (plus co-producers funding and other incomes sources) (Outcome areas 1, 2, 4, 5, 10)

5. Combine Steps and BUZZ management and administration functions to optimise support for artistic programs of each company. Increase resources to consolidate market position of both orgs and increase staffing levels

Funding required: \$200,000 per annum plus one off consultant allocation \$30,000 (Outcome areas 5, 6, 10)

6. Introduce a presentation structure for visiting work

Funding required: \$60,000 per annum (Outcome area 9)

7. Increase funding to STRUT to develop new productions

Funding required: \$40,000 per annum (Outcome areas 1, 3)

8. Ausdance¹⁹ funding for part-time Indigenous development producer to support network of Indigenous dancers/choreographers and production of new work.

Funding required: \$35,000 salary, on-costs and travel (Outcome areas 2, 3)

9. Introduce minimum of one regional dance²⁰ residency per year

Funding required: \$Up to 45,000²¹ per annum for individual or group residencies (Outcome areas 2, 4, 5, 6)

10. Introduce dance management and producers professional development program.

Funding required: Total of \$60,000 (Outcome areas 5, 7, 10)

11. Develop touring circuit in Asia for biennial tour of WA work.

Funding required: \$60,000 travel funding over 4 years (Outcome areas 2, 3, 4, 10)

¹⁹ Alternatively this position could be housed in STRUT however given STRUT's proposed level of growth and Ausdance previous employment of Indigenous Officer and regional brief, it is considered more advantageous to house position in Ausdance.

²⁰ It is noted that dance practitioners may currently apply through the Short Term Artist in Residence Program (STAR) and should be encouraged to do so in addition to this strategy to increase the overall level of dance activity.

²¹ Supports travel, accommodation and artist fees. Amount depending on location.

**12. Ausdance consolidates regional development role (working with Country Arts WA).
In addition to roles within Stage one plan.**

Funding required: Within existing resources (Outcome areas 1, 3, 4, 6)

13. Instigate funded program to develop relationship between WA Ballet and small to mediums

Funding required: \$10,000 per annum (Outcome areas 5, 10)

Stage two budget

Stage two strategies funding requests	2009	2010	2011	2012	Request DCA	Request Aus Co
Foundation strategy	\$400,000	\$400,000	\$400,000	\$400,000	\$800,000	\$800,000
1. STRUT producer	\$100,000	\$100,000	\$100,000	\$100,000	\$200,000	\$200,000
2. Dance marketing program	\$80,000	\$80,000	\$80,000	\$80,000	\$320,000	
2. Marketing One off allocation	\$50,000				\$50,000	
3. STRUT Choreographic development	\$100,000	\$100,000	\$100,000	\$100,000	\$200,000	\$200,000
4. 1-2 Major co-productions	\$100,000	\$100,000	\$100,000	\$100,000	\$400,000	
5. Steps and Buzz merger	\$200,000	\$200,000	\$200,000	\$200,000	\$400,000	\$400,000
6. Presentation structure		\$60,000	\$60,000	\$60,000	\$180,000	
7. STRUT seed new prods	\$40,000	\$40,000	\$40,000	\$40,000	\$80,000	\$80,000
8. Indigenous development producer	\$35,000	\$35,000	\$35,000	\$35,000	\$70,000	\$70,000
9. Regional residency programs	\$45,000	\$45,000	\$45,000	\$45,000	\$180,000	
10. Dance management program		\$30,000		\$30,000	\$60,000	
11. Touring circuit	\$15,000	\$15,000	\$15,000	\$15,000	\$60,000	
13. WA Ballet program		\$10,000	\$10,000	\$10,000	\$15,000	\$15,000
Annual total	\$1,165,000	\$1,215,000	\$1,185,000	\$1,215,000	\$3,015,000	\$1,765,000
DCA request total 2009-12	\$3,015,000	(\$753,750 per annum)				
Australia Council requested total 2009-12	\$1,765,000	(\$441,250 per annum)				
TOTAL Funding Stage two	\$4,780,000					

END