

New Zealand Disability and Dance Strategy

Te Rautaki Kanikani o Aotearoa mo te Hunga Haua



**“Nau mai, tauiti mai,
eke mai tatau katoa!”**

**“Would You Like This
Dance?”**

"First people need to know that dreaming is possible".

Survey respondent

New Zealand Disability and Dance Strategy Te Rautaki Kanikani o Aotearoa mo te Hunga Haua

"Would You Like This Dance?"

"Nau mai, tauti mai, eke mai tatau katoa!"

Researched and prepared by Bronwyn Hayward 2010
for the New Zealand Dance Industry

Supported by DANZ - Dance Aotearoa New Zealand and funded by SPARC

Cover Photos (top to bottom): Touch Compass, Rehearsals from *SLIP* by Carol Brown. Photo: Catherine Chappell
Dancing in the Street, a still from Bronwyn Hayward's film *BEAUTY*
Rochelle Waters rehearsing for the Jolt Youth performance of *Where the Wild Things Are*



A sincere thank you to everybody involved in the development of The New Zealand Disability and Dance Strategy “*Would You Like This Dance?*” We would like to acknowledge everyone who has contributed to the surveys or interviews.

The combined responses and knowledge of dancers, dance practitioners, disability advocates and disability providers’ and their perspectives on inclusion in dance, are an essential foundation for the development of dance. They have been invaluable in creating this document.

We see this strategy as the beginning of development and growth. Therefore, it is a living document which will develop and change over time as work is completed and new work emerges.

Bronwyn Hayward and DANZ

This strategy will be available in the following formats:

- A html
- B standard print
- C large print
- D text only
- E Word doc RTF
- F plain English

Requesting a copy of the strategy

To request a copy of ‘The New Zealand Disability and Dance Strategy “*Would You Like This Dance?*’ or for further information please contact DANZ:

"Expect to be amazed! Expect to laugh a lot, look at the world differently, spend every minute thinking about how to engage, interact and communicate more effectively. Expect to love your job more than you thought was possible!!!"

Survey respondent

FOREWORD

DANZ sincerely thanks SPARC for the funding to research and develop this strategy on dance and disability. The consultation has been extensive. It has been pleasing to see the many responses from disabled people as well as organisations who work with disabled people. As with all strategies, it is from here on that the work begins. The actions identified in the strategy are varied and far reaching. Disablement takes place on an individual, organisational and community wide basis. The potential ownership and necessary buy-in to this strategy, is broad. The strategy identifies areas, barriers and actions that a wide range of individuals and organisations, at all levels of our society, can take part in to instigate change. The call for a Dance Reference Group, to move this strategy forward and monitor development over time, is an important key to success.

While the strategy is for dance, it provides a blueprint for how our environment can change in order that disabled people participate in our society more fully.

DANZ is delighted to be a partner in the strategy and looks forward to joining with many more partners and potential partners, in the work and developments of the future.

Tania Kopytko, Executive Director, Dance Aotearoa New Zealand

"The strategy has identified well the key points and given a thorough outlay of the achievement objectives".

Consultation on Strategy

DEVELOPING AN INTEGRATED DANCE STRATEGY

PREAMBLE

This is the first nationwide Disability and Dance Strategy, which was developed after a three stage process. The three stages were:

- Interviews around awareness, promotion and implementation of dance as a recreational choice
- Survey of disability service providers and organisations, disabled people and dance organisations via two national surveys
- Consultation on the draft New Zealand Disability and Dance Strategy

All respondents who commented on the draft supported the direction of the New Zealand Disability and Dance Strategy.

BACKGROUND

DANZ (Dance Aotearoa New Zealand) received funding from Sport and Recreation New Zealand, (SPARC) through *No Exceptions*, to develop this strategy. The goal of *No Exceptions* is to increase disabled New Zealander's participation in sport and physical recreation.¹

OBJECTIVES

This project had as its objectives:

1. Survey New Zealand disability, dance, health, sport and recreation providers, and potential dancers

¹ (Knight, February 2008)

2. Develop a strategy, based on the surveys, for increasing the participation of disabled New Zealanders in dance

This document completes the requirements of these objectives.

DEFINITIONS

INTEGRATED DANCE 'mixed ability dance', and 'disability dance' are all terms for the promotion of full inclusion of both disabled and non-disabled dancers, through information, individual dance skills, access, abilities, experiences and professional development opportunities.

Integrated dance enables access to dance for recreation, fun or performance for all New Zealanders who would like to dance.

DISABLED PEOPLE is used throughout this document to refer to disability. This is consistent with the philosophy of both the New Zealand Disability Strategy and the United Nations Convention on disabled people.

DISABLED PERSON a person with an impairment – whether physical, intellectual, emotional or otherwise - who experiences disabling environments or attitudes as a result.²

RECREATION an activity done for pleasure or relaxation; recreation may contribute to wellbeing, cultural, social and community connection.

PERFORMANCE an act, a role or any activity that is presented before an informal or formal audience; integrated dance projects sometimes end in a performance as part of their outcome.

² *Inclusive Communities* (2007) p22

The Plan

| | |
|---------------------|---|
| OUTCOME | Increase the participation of disabled New Zealanders in dance for performance and recreation |
| VISION | People of all ages and abilities who choose to dance can do so |
| GOAL | Disabled people's increasing participation in dance is a priority for all supporting organisations |
| STRATEGIES | VISIBLE integrated dance is a recognised part of the wider dance industry  |
| | SKILLED educated, ongoing training is supported  |
| | ACCESSIBLE dance spaces, information and experiences are all accessible  |
| | CONNECTED networks, organisations and partnerships are developed and utilised  |
| | VIABLE dance for disabled people is connected, accessible, skilled and visible  |
| GOAL SUCCESS | Goals will be met when disabled people determine that the strategies have led to viable integrated dance communities and a measurable increase in participation by people of all ages and abilities |



Guide to the shapes and colour used throughout this strategy

Throughout this document, colours and shapes have been introduced as additional tools to enhance understanding and readability.



The colours used throughout are **BLUE**, **YELLOW**, **ORANGE**, **PINK**, **GREEN**, and **PURPLE**.

Five of these six colours match the five strategies to realise the vision of this document. e.g. when there is a green strip used on a page, this is a prompt/reference that the topic relates to the strategy theme **connected**.



The colour **BLUE** is the exception; this is not a strategy theme colour but an indication that the material being discussed is background information.



Along the side of every page is a coloured strip. This strip is a colour guide to the strategic area being discussed.

The strip on this page is **BLUE** therefore the page content is background material.



Strategy Development

Stage one

An action/reflection model was chosen upon which to base this research, as this allowed for the research design to change as the research progressed.

Before writing this strategy, it was important to determine current disability and dance in New Zealand. From November 2008 consultation through meetings, discussions and interviews were held across the country. Dance teachers, disabled people, disability providers and dancers who might or might not have an impairment/s were consulted.

A Provider Survey was drafted, piloted and finalised. The *Provider Survey*³ focused on determining the sector and its support structures. The survey was distributed through networks established by the consultation process.

The survey was also sent to a wide range of organisations to ensure adequate coverage of the integrated dance sector and its extensive support structures.

Stage two

Reflection on data from the Provider Survey provided a framework for the second survey which focused more specifically on barriers to recreation/dance and solutions to barriers.

This was used to provide actions for the strategic plan. (Stage Three)

Outcomes Of Providers' Survey

Respondents identified many barriers including:

³ Given the range of possible people who would identify with the term Provider within schools, disability organisations and dancers; there was a need for a definition for the purpose of this survey. See [Appendix Two](#) for definition used in Provider Survey

| Barriers identified by respondents | New Zealand Dance Industry Strategy Key Themes |
|---|--|
| Access | (space) |
| Venues | |
| Information | (connection) |
| Communication | |
| Training | (skill) |
| Developing leaders/tutors | |
| Sustainable | (viability) |
| Funding | |
| Challenging attitudes which work against involvement | (visibility) |

The national Barriers Survey was distributed widely and information was gathered through a variety of means (e.g. interviews, surveys, phone interviews).

This led to the analysis and writing of the New Zealand Disability and Dance Strategy.

Stage three

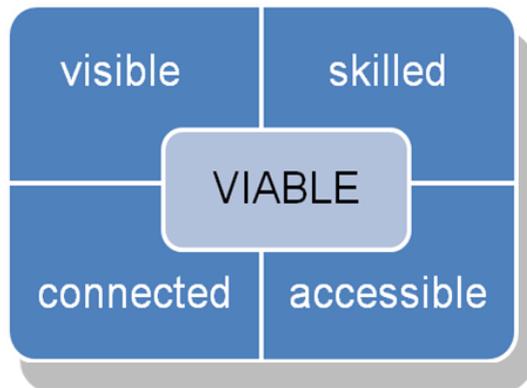
The strategy is a plan for action, based on reducing or eliminating the barriers identified.

This strategy complements the [New Zealand Dance Industry Strategy](#) developed in 2008. These strategies have the same five Strategic Focus areas.⁴ However, the New Zealand Disability and Dance Strategy expands into the specifics relevant for this sector.

Along with the similarities between the strategies, there are a few differences.

One of the major differences between the two strategies is the multi-level approach of The New Zealand Disability and Dance Strategy.

On the same level (level one), but independent of each other, are four primary strategic focus areas. The four areas are:



- Visible
- Skilled
- Connected
- Accessible

"The matrix is an excellent way of conceptualizing the whole: simple, clear, and compelling"

Consultation on the strategy

MATRIX 1 First level of the strategy, aerial perspective

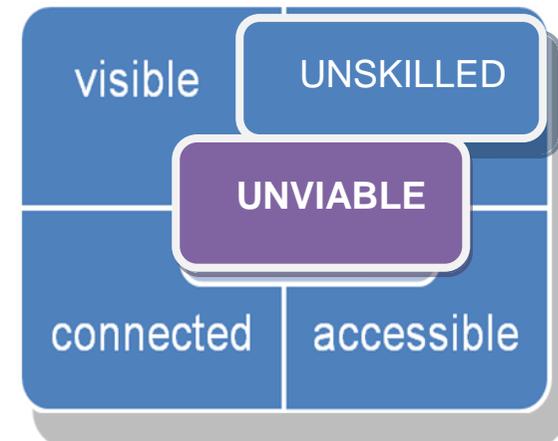
⁴ www.danz.org.nz

The second level determines the **VIABILITY** of The New Zealand Disability and Dance Strategy
“Would You Like This Dance?”

Viability is determined when all four pre-conditions of level one are met. Visible, skilled, connected and accessible are these pre-conditions for viability.

If any one of the focus areas is not met then the strategy becomes unviable, no matter what aspect or type has not been fully met.

Given these circumstances, as Matrix 2 illustrates, an integrated dance group that is highly visible, accessible, and connected with disability and dance organisations, but is unskilled, will not be viable long-term.



MATRIX 2 Viability is determined when all four pre-conditions of level one are met

"This is a comprehensive, action packed strategy that has a clear, understandable outcome and vision, supported by a well thought out strategic platform"

Consultation on Strategy

New Zealand Disability and Dance Strategy

Te Rautaki Kanikani o Aotearoa mo te Hunga Haua

“Would You Like This Dance?”

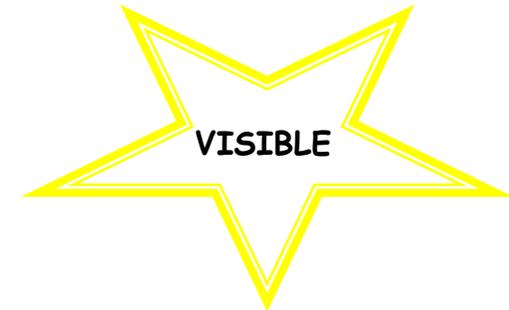
“Nau mai, tauti mai, eke mai tatau katoa!”

Five strategy areas:

- **Visible**
- **Skilled**
- **Connected**
- **Accessible**
- **Viable**

1. VISIBLE integrated dance is a recognised part of wider dance industry

- 1.1 Use innovative and wide-ranging tools to promote integrated dance
- 1.2 Increase the profile of integrated dance
- 1.3 Celebrate the diversity and value of integrated dance
- 1.4 Encourage cross-cultural and cross-genre understanding of dance
- 1.5 Preserve our dance heritage



FOCUS

STRATEGIES

ACTIONS

1.1

Use innovative and wide-ranging tools to promote integrated dance

Involve disabled people at every level of disability and dance promotion and advocacy

Promote New Zealand Disability and Dance Strategy “Would You Like This Dance?”

Employ Champions of integrated dance to promote dance to New Zealanders

Use text message listings to promote integrated dance performances

Use a variety of web-based mechanisms for promoting and discussing dance including social networking sites (e.g. Bebo, Facebook and MySpace)

Use web sites of disability and dance networks to inform of integrated dance opportunities e.g.

- ✓ www.zndsn.org.nz

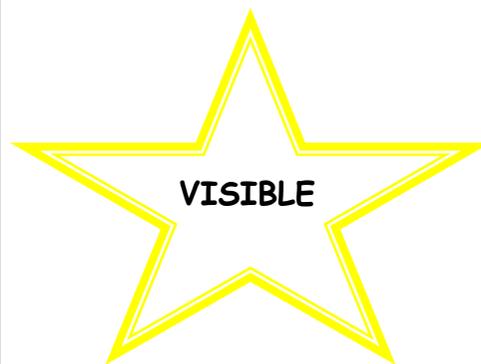
Publish information about integrated dance classes, events, achievements, international exchanges and the Strategy on a wide range of web sites e.g.

- ✓ DANZ, The Big Idea, Eventfinder, TKI, Scoop - for events and opportunities
- ✓ www.uptodate.co.nz, www.ccsdisabilityaction.org.nz, www.communitynet.aotearoa.net.nz and Office of Community and Voluntary Sector *taskforce* newsletter

Scope different marketing methods e.g.

- ✓ viral marketing
- ✓ link workshops with performance in festivals

Encourage cross-arts promotion of information e.g. an artist could promote an up-coming integrated dance event at their exhibition. In return, dancers support the artist by ‘hosting’ their opening



Promote integrated dance by using DANZ *Dance Facts* resource material

Publish information on the benefits of integrated dance and the Strategy in: disability, health, medicine, arts, sport, recreation and socially focused media with a wide general audience

| | |
|---|---|
| | <p>Encourage publication of information on integrated dance in journals, articles, conference posters, and conference presentations</p> <p>Hold and promote specialised workshops on the benefits of integrated dance and the New Zealand Disability and Dance Strategy</p> <p>Promote integrated dance broadly to events and organisations (e.g. disability, health, medicine, arts, sport, recreation, dance, government departments, ministers and NGO’s at all levels) locally, nationally and internationally</p> <p>Make promotions audience friendly, use innovative approaches to connect people and dance (e.g. participatory dance workshops)</p> |
| <p>1.2 Increase the profile of integrated dance</p> | <p>Provide opportunities through public performances to challenge public perceptions about integrated dance</p> <p>Provide integrated dance as part of early childhood curriculum and community dance classes (e.g. <i>‘Wiggling with the Wiggles’</i>)</p> <p> VISIBLE</p> <p>Ensure integrated dance is provided/toured to early childhood centres, schools and wider community programmes, for all ages and levels of ability</p> <p>Promote integrated dance as a career option in schools’ careers information</p> |

New Zealand Disability and Dance Strategy *“Would You Like This Dance?”*

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|---|---|
| | <p>Ensure young disabled people in schools have information about integrated dance as a career and recreation option</p> <p>Dancers, teachers and organisations are proactive in promoting the strengths and benefits of integrated dance</p> <p>Widely circulate media releases of achievements for promotion of integrated dance (e.g. send to DANZ; dance and recreation organisations; disability service providers; mailing lists, newsletters and the general media)</p> <p>Promote training materials and opportunities for integrated dance and ‘best practice’</p> <p>Promote integrated dance workshops on disability competency</p> <p>Promote conferences, courses and professional development through integrated dance networks</p> <p>Promote/share international practice to increase awareness and share/learn from ideas, trends and projects</p> |
| <p>1.3</p> <p>Celebrate the diversity and value of integrated dance</p> | <div data-bbox="689 1107 1211 1445" data-label="Image"> </div> <p>Recognise and nominate top achievers for awards (e.g. An individual or organisation is annually nominated at the NZ Sport and Recreation Sector Awards)</p> <p>Excellence is showcased and celebrates individual as well as company success. The transformative power of dance is celebrated</p> |

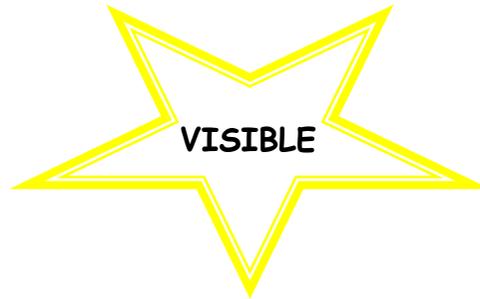
New Zealand Disability and Dance Strategy *“Would You Like This Dance?”*

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|---|---|
| | <p>and seen, and is therefore more widely understood and supported</p> <p>Dance and recreation awards recognise and celebrate achievements for integrated dance in the whole of the dance industry (community, education, performance, cultural and genre based)</p> <p>Promote integrated dance achievements within dance, recreation, sport, art and disability networks</p> <p>Hold fun events for family/whanau and friends of integrated dance groups</p> <p>Hold an inclusive National Disability Arts Conference and Festival biannually</p> <p>Hold a National Integrated Dance Festival, at first attached to the National Disability Arts Conference and Festival, later when more established, hold as a biannual event alternating with the Arts Conference</p> |
| <p>1.4</p> <p>Encourage cross-cultural and cross-genre understanding of dance</p> | <p>Include integrated dance in ethnic and cultural based dance celebrations</p> <p>Ensure New Zealand Sign Language (NZSL) is integrated into dance, recreation, performance, cultural and community events</p> <p>Ensure an audio description of programmes and performances is integrated into dance, performance, recreation, culture and community events</p> <p>Hold hui, fono and workshops on integrated dance at festivals, conferences, and community events</p> |

1.5

Preserve our dance heritage

Ensure the history of integrated dance in New Zealand is documented and archived



Regular articles about integrated dance are published in dance, recreation, performance, health, sport, consumer organisation and disability provider publications

Increase visibility through improved access to disability and dance information

The stories and material collected through the surveys as part of the research for this strategy are collated, developed and promoted as a resource

"Most outstanding was the section on visibility. Disabled people need to lead and be seen to lead this strategy, so it was good to see it recognised and put in the right place."

Consultation on Strategy

2. SKILLED Educate, train, mentor and support

- 2.1 Integrated dance is a career option within dance and recreation industry
- 2.2 Organisations are educated and trained to support integrated dance opportunities
- 2.3 Develop training for dance tutors to understand disability issues and leadership
- 2.4 Quality integrated dance opportunities are available as a lifelong experience



| FOCUS STRATEGIES | ACTIONS | |
|--|---|--|
| <p>2.1</p> <p>Integrated dance as a career option within dance industry</p> | <p>Involve disabled people in all aspects of teaching and developing class material</p> <p>Develop a training pathway with qualification options for a career in integrated dance</p> <p>With key strategy partners develop inclusive material for professional development in integrated dance</p> <p>Ensure tertiary dance courses include integrated dance skills; that there is wider knowledge of integrated dance within and across their</p> | <div style="border: 1px solid black; padding: 10px;"> <p><i>“Disabled people need access to resources so that they can teach.”</i></p> <hr/> <p><i>“To develop leaders there needs to be mentoring programs and leadership programs.”</i></p> <hr/> <p>Survey respondent</p> </div> |

organisations

Ensure workshops in business; education; funding and tax; dance; health and safety; community dance; careers in dance, are inclusive

Develop conferences, courses and professional development for integrated dance

Develop high quality dance training for disabled people through development of one-day training events

Define and promote national competencies for integrated dance

Network with appropriate parties to assist with developing national unit standards from community to diploma level

Increase knowledge of integrated non-dancing roles through forums and workshops (e.g. leadership, management, set design etc)

Promote forums and workshops on becoming an integrated dance critic for new writers and reviewers

Establish and promote a programme for integrated dance artists wishing to work in schools

Develop skills and knowledge of trends and developments, through networks and associations with international integrated dance organisations

Develop an exchange programme with international integrated dance companies; establish procedures for international professional development

2.2

Organisations are educated and trained to support integrated dance opportunities

Integrated dance and its benefits are part of ‘have a go’ experiences, which create wider understanding, interest and confidence for all ages

Integrated dance workshops and classes are part of local, regional and national disability, dance, recreation and aged-care networks, including the wider community

Regularly hold community integrated dance workshops to maximise potential involvement and skill development

Create forums, workshops and training on how to develop audiences

Education in promoting integrated dance through regular workshops, forums and developing resources



Dancers, teachers and organisations are skilled and proactive in promoting the strengths and benefits of integrated dance

Raise the profile of how dance can contribute to health and education (e.g. in physical education)

Ensure regular meetings with other specialists and therapists in the performing arts field

Maintain networks once connections have been established

2.3

Develop training for dance tutors to understand disability issues and leadership

Develop and promote 'Best Practice Guidelines' on integrated dance

Apply to have 'best practice guidelines' on integrated dance included in existing 'Codes of Practice'

Develop and promote 'Codes of Practice' for trainers, teachers, parents, support staff, students and tutors

"All professionals in the dance industry have a responsibility toward professional practice and upholding professional integrity."

Tania Kopytko

DANZ Quarterly
Autumn 2010

Develop 'best practice' across the sectors for dance and its benefits (from performance through to wellbeing, covering the full spectrum of fun and recreation through to performance)

Establish and promote professional development workshops in speciality areas appropriate to integrated dance

Develop inclusive tutoring material for professional development in disability competency

Provide forums where modes of teaching can be explored and develop alternative modes for teaching such as, talking about the principles of an exercise and the many movement options for achieving the exercise

Develop and promote national training programmes with links to recognised qualifications



New Zealand Disability and Dance Strategy *“Would You Like This Dance?”*

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| | <p>Ensure ongoing established performing arts courses and institutions recognise integrated dance as a viable career option</p> <p>Tutors from key institutions are encouraged to attend courses to train in teaching integrated dance</p> <p>Develop sound employment opportunities for tutors trained in working in integrated dance</p> <p>Develop policy for employment of trained integrated dance tutors for key institutions and organisations</p> <p>Dance organisations/companies offer internships and apprenticeships to provide practicum's and industry experience for integrated dancers</p> <p>Ensure training adequately addresses access issues to make existing fitness and technique classes more accessible</p> <p>Provide opportunities for disabled people to actively pursue and promote dance residencies and fellowships in New Zealand and internationally</p> <p>Establish training exchanges to international integrated dance companies to ensure ongoing international professional development for established tutors</p> <p>Integrated dance practitioners proactively engage in training already provided by communities, Local Authorities, festivals, CNZ, DANZ, local businesses, training organisations, and other organisations</p> |
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| | |
|--|--|
| | <p>Hold forums for identifying the needs of choreographers working with an integrated dance company</p> <p>Utilise the DANZ mentoring programme as part of choreographic and other development in a project</p> <p>Establish a national mentoring/intern/exchange programme where students and teachers involved in integrated dance can learn from each other</p> <p>Ensure post-graduate study is available to study integrated dance through choreographic work and/or performance</p> |
| <p>2.4 Quality integrated dance opportunities are available as a lifelong experience</p> | <div data-bbox="566 719 949 1401" style="border: 2px solid orange; padding: 10px;"> <p><i>“What stands out - workshops and training for integrated dance and training pathways for career options, up skilling disabled and able persons in the skilled section - double ticks - high priority!!”</i></p> <p>Consultation on Strategy</p> </div> <p>Ensure integrated dance classes are safely and knowledgeably taught according to age and cultural diversity</p> <p>Create integrated dance courses that cover basic dance skills for fun and recreation across all ages; ‘lifelong learning’</p> <p>Develop a regional solutions team (reference group) who problem-solve to enable disabled people and their support people to attend dance courses</p> <p>Promote, by utilising our strategy partnerships, the value of including integrated dance components to courses within the performing arts, recreation, sport, dance and health faculties</p> <p>Promote training that includes non-performer and support roles (e.g. organisers, managers, teachers, reviewers,</p> |

| | |
|--|--|
| | <p>technicians and producers)</p> <p>Offer, or encourage through networks: post-graduate internships, scholarships, apprenticeships, fellowships and mentorships that include integrated dance</p> <p>Develop strategies to ensure that integrated dance in schools is strong</p> <p>Training for artists in schools to provide integrated dance that meets curriculum demands and quality practice</p> <p>Develop and promote school resources and events to educate younger audiences on integrated dance</p> <p>Integrate professional development e.g. post-project forums for participants/ choreolabs ⁵</p> |
|--|--|

⁵ Choreolab = process that allows choreographer to create work within a safe and supportive environment

3. ACCESSIBLE Dance spaces, Information and Experiences are all accessible

- 3.1 Accessible information, communication and networking
- 3.2 Accessible teaching environments where everyone feels safe
- 3.3 Accessible dance places and spaces
- 3.4 Evaluation and accessibility of dance events



| FOCUS STRATEGIES | ACTION |
|--|---|
| <p>3.1</p> <p>Accessible information, communication and networking</p> | <p>Ensure accessible procedures are in place for communication, exchange and networking between New Zealand Disability and Dance Strategy partners</p> <p>Provide accessible internet spaces as per World Wide Web Consortium (W3C) and New Zealand Government Accessibility Guidelines for all web based content</p> <p>Develop and promote multi-formatted networking and information</p> <p>Develop promotional material on locally relevant integrated dance classes, venues, opportunities, courses, festivals and training opportunities</p> <p>Individual practitioners and partners of the dance community develop local actions, investigate, build relationships and negotiate contracts with their international and local authority, arts and disability networks</p> |

| | |
|--|--|
| <p>3.2</p> <p>Accessible teaching environments where everyone feels safe</p> | <p>Employ dance teachers and support tutors who have appropriate training and skills to teach dancers with a diverse range of ages and abilities</p> <p>Provide multi-formatted teaching resources for students with a diverse range of ages and abilities</p> <p>Book venues that enable privacy within the class (e.g. the class is not a thoroughfare for people to stand around and watch)</p> <p>Ensure an accessible venue includes clear external signage, mobility parking space(s) and adequate heating in the venue. <i>(This was repeatedly mentioned in survey feedback)</i></p> <div data-bbox="593 798 1142 1069" style="text-align: center;"> <p>ACCESSIBLE</p> </div> <p>Explore partnerships with already funded theatre, dance companies and venues, to provide integrated dance experiences</p> <p>Develop skills to ensure teachers and tutors are aware of and respond to the physical and emotional safety needs of participants</p> <div data-bbox="1659 209 2002 625" style="border: 1px solid black; padding: 5px; margin-top: 20px;"> <p><i>"Some of the classes weren't accessible for people with behaviour issues, as the teachers found them too difficult".</i></p> <p>Survey respondent</p> </div> |
| <p>3.3</p> <p>Accessible dance places and spaces</p> | <p>Local communities use local opportunities to create locally appropriate solutions</p> <p>Establish recognised ‘dance houses’ that provide accessible space for teaching, rehearsing and performing</p> <p>Audit dance venues to meet all legal accessibility standards (e.g. NZS4121)</p> <p>Ensure that any venue that makes changes to their premises also updates their</p> |

New Zealand Disability and Dance Strategy "Would You Like This Dance?"

accessibility checklist as per legislation

Use Access Audit results to assist in establishing a priority 'to do' list, (e.g. ensure the venue has hearing loops; adequate lighting; signs in Braille at all appropriate places; and accessible dressing rooms including accessible toilets)

Develop strategies to identify and remove barriers based on the Access Audit

Build or ensure that databases of venues (owned by City Councils, Scouts, churches, lodges, school halls etc) can be used for dance, confirming their accessibility or inaccessibility status and identifying processes for updating as well as maintaining venue databases

Increase accessibility of public dance venues such as night-clubs and community halls

Strategy partners to report their annual performance against the New Zealand Disability Strategy and relevant sections of United Nations Convention on Disabled People

"Music and shouted exhortations or thump bang crash from the weights and punching bag can make it too hard to hear instructions."
Survey respondent

Work in partnership to establish designated accessible spaces, shared 'disability friendly' homes and spaces that support dance creation and participation

Ensure that disruption from other activities taking place in the same venue doesn't limit access (e.g. noise)



Ensure affordable and accessible opportunities for dance to continue throughout 'whole of life'

Ensure it is affordable to participate in and experience dance performances

New Zealand Disability and Dance Strategy “Would You Like This Dance?”

| | |
|--|---|
| | <p>Use a variety of venues (e.g. private studios or the ‘homes’ of existing disability or dance companies as spaces for integrated dance)</p> <p>Ensure that front of house seating areas, entry onto the stage and toilets for audience, performers and changing rooms (backstage) are all wheelchair accessible</p> <p>Audit venues, ticket offices etc to meet current legal accessibility standards (e.g. NZS4121)</p> <p>Venue and festival programmers to ensure that there are appropriate, accessible venues and there is adequate seating for the integrated dance audience (e.g. two wheelchair spaces is insufficient)</p> <p>Lobby ticketing agencies to ensure they ask each patron whether they require any accessible services such as a hearing loop, vision impaired guided, orientation of the theatre before the performance or a wheelchair space</p> |
| <p>3.4</p> <p>Evaluation and accessibility of dance events</p> | <p>Ensure every dance, ticketing, festival, venue and disability organisation has an accessibility evaluation process</p>  <p>Ensure evaluation is multi-formatted</p> <p>Ensure procedures are in place to implement necessary learning to improve accessibility</p> <p>Use existing successful integrated dance spaces as role and ‘best practice’ models</p> |

4. CONNECTED networks, organisations and partnerships are developed and utilised

- 4.1 Existing, emerging and new networks, organisations and partnerships are developed and utilised
- 4.2 Actively network, advocate and lobby
- 4.3 Develop and foster a shared purpose through dialogue, projects, events, planning and review



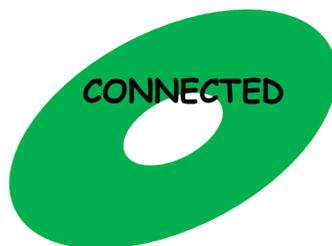
FOCUS STRATEGIES

ACTION

4.1 Existing, emerging and new networks, organisations and partnerships are developed and utilised

Ensure information about integrated dance classes, events and achievements is on a wide range of web sites and the information is transferred across different networks

Utilise existing networks to engage in information sharing and training (e.g. provided by city and regional councils and other organisations - 'Get Set Go', 'Spread the Word' or 'e-engage your community' a networking workshop provided by



"It is clear the barriers are varied, extensive, nationwide, and involve both thinking (attitudinal) and potential roles (teaching, host ticketing and venue management etc) in integrated dance."

Bronwyn Hayward

New Zealand Disability and Dance Strategy “Would You Like This Dance?”

Massey University)

Establish a dynamic disability and dance reference group to connect different knowledge bases

Individuals/parents/dancers promote the inclusion of integrated dance to teachers in the early childhood and school curriculum, as well as school boards and principals

“(Our dance group) will support any workshops or training.”

Consultation on Strategy

Create strong links between - training courses, industry organisations and provider organisations through strategic partnerships

Develop and utilise existing networks and programmes to link audiences across dance genres and integrated dance events

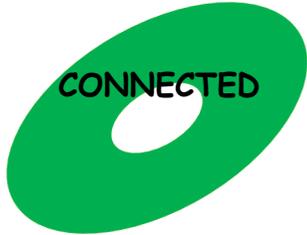
Develop and utilise existing and emerging dance networks; communicate beyond dance organisations (e.g. health conference audience)

Develop and establish partnerships between those working in dance, recreation and sport; including those within wider disability community organisations, services and providers

Establish, develop and promote networks and associations with international integrated dance organisations

Establish, develop and distribute a list of international integrated dance

New Zealand Disability and Dance Strategy “Would You Like This Dance?”

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| | <p>choreographers</p> <p>Explore ways of communicating with international integrated dance organisations, networks and associations to develop skills, seek new trends and information</p> |
| <p>4.2</p> <p>Actively Network, Advocate and Lobby</p> | <p>Advocate for resources and spaces for integrated dance and recreation</p> <p>Network and lobby the Disability Advisory Reference Group (DARG) and particular council members who attend DARG</p> <p>Actively lobby local authorities and other organisations to support the provision of accessible designated spaces and homes for dance</p> <p>Create awareness and advocate for dance at local level, to MPs and councillors</p> <p>Lobby and network with regional dance, disability arts and recreation NGO’s, local authorities and key individuals – in order to motivate them to create links, effective communication and wider knowledge of integrated dance across their organisations</p> <p>Encourage vocational and care services to include integrated dance as one of the recreational choices they offer</p> <div data-bbox="622 1150 929 1385">  </div> <p>Develop connections between New Zealand and International networks of integrated dance</p> <p>Maintain networks once connections have been established</p> <p>Ensure responsibility for tasks are clarified, undertaken and</p> |

New Zealand Disability and Dance Strategy “Would You Like This Dance?”

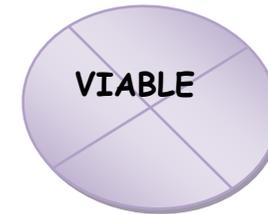
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| | <p>monitored by the Reference Group (see 4.1)</p> <p>Work to decrease barriers to inclusion (physical, social or psychological) by creating:</p> <ul style="list-style-type: none"> ✓ interconnected networks and ✓ active lobbying on recreation, facilities, care provision and support |
| <p>4.3</p> <p>Develop and foster a shared purpose through dialogue, projects, events, planning and review.</p> | <p>Scope to fund and create virtual hubs for communication, exchange and networking</p> <p>Develop reference information which would include technology for virtual dance spaces, hosting, existing wiki models etc</p> <p>Scope the existence and monitor the provision of information on integrated dance within dance and recreation information provision</p> <p>Create a sense of dance community through the internet – fostering fun friendships, relationships and consolidation of professional expertise and knowledge</p> <p>Develop, promote and share education resources and other tools to assist organisations to involve disabled people of any age in decision-making</p> <p>Scope and create a network on who is teaching integrated dance in schools and community</p> <p>Develop connections between schools, those currently teaching integrated dance in schools, education networks and arts education conferences; use these connections to foster a stronger network and knowledge</p>  |

New Zealand Disability and Dance Strategy *“Would You Like This Dance?”*

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| | <p>base</p> <p>Community dance and integrated dance groups/practitioners create wider networks and look outward (e.g. Local Authority, recreation, sports trust and business partnerships)</p> <p>Include further intensive research on these information and communication barriers as part of the strategy process</p> <p>Utilise research programme funding to extend training in integrated dance</p> |
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5. VIABLE dance for disabled people is connected, accessible, skilled and visible

- 5.1 Advocate for and expand the range and quality of funding sources supporting integrated dance
- 5.2 Advocate for increased local government and other organisational support for integrated dance
- 5.3 Fund data analysis into demand and provision for integrated dance
- 5.4 Develop sponsors and funding



| FOCUS STRATEGIES | ACTION |
|--|--|
| <p>5.1</p> <p>Advocate for and expand the range and quality of funding sources supporting integrated dance</p> | <p>Advocate and promote the preconditions necessary for viability - namely that there must be connections between visibility, skill, accessible spaces and connections in order that integrated dance becomes viable</p> <p>Advocate for the ongoing funding for established dance companies and increased funding for emerging artists and the independent sector, for integrated dance performance</p> <p>Encourage more transparency and integration</p> <div data-bbox="1406 895 1966 1414" style="border: 1px solid purple; padding: 10px; margin-top: 20px;"> <p style="text-align: center;"><i>"Providing employment/ recreational opportunities and providing a context where international exchanges can take place, each city [Wellington especially!, as the capital and Arts capital] needs an Integrated Dance Company as well as a training programme."</i></p> <p style="text-align: center;">Consultation on Strategy</p> </div> |

New Zealand Disability and Dance Strategy “Would You Like This Dance?”

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| | <p>in current policies, funding and procedures in key stakeholder and partner organisations</p> <p>Create forums with key stakeholders and partners to discuss issues and develop policies across organisations and institutions</p> <p>Advocate for integrated dance practitioners to proactively engage in training already provided by communities, Local Authorities, festivals, CNZ, DANZ, local businesses, training organisations, and other organisations</p> |
| <p>5.2</p> <p>Advocate for increased local government and other organisational support for integrated dance</p> | <p>Local government support for integrated dance performance and integrated community dance is in line with their support for sport, theatre and the visual arts</p> <p>Individuals to advocate and develop support for integrated dance with local authorities; contact key staff (e.g. arts officers, policy analysts etc)</p> <p>Invite local authority representatives to broad ranging integrated dance events to stimulate interest (performances, workshops, festivals, forums)</p> <p> Local government supports and promotes existing training that enables integrated dance practitioners to become self reliant</p> |
| <p>5.3</p> <p>Fund data analysis into demand and provision for integrated dance</p> | <p>Research the size and scope of the integrated dance industry (ongoing)</p> <p>Research is developed to record demand for and provision of integrated dance (e.g. organisations providing integrated dance, whether casually or on a more formal basis)</p> <p>Fund research projects which investigate ‘buy in’ from key partners</p> <p>Apply for Health Research Council Funding to further extend research in integrated</p> |

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| | <p>dance</p> <p>Research to identify and promote existing resources and training</p> <p>Develop research on successful or non-successful funding for integrated dance projects and provide information to the Integrated Dance Reference Group and DANZ to enable advocacy (e.g. transparency of funding procedures)</p> <p>Fund research around barriers for each venue. Recommend changes be made publicly known, for touring and workshop purposes</p> |
| <p>5.4</p> <p>Develop sponsors and funding</p> | <p>Develop a wider range of funding for disabled people to develop their own dance DVD's, books and dance material</p> <p>Sustainable funding for recruitment and retention of a high-quality group of teaching and training support staff</p> <p>Funding provides opportunities for residencies, fellowships, mentoring programmes, internships and apprenticeships</p> <p>Funding to develop more training, including funding supported by partnerships who help apply for funding or waive costs of places on a course</p> <p>Seek sponsorship with gyms to enable dancers to maintain fitness</p> <p>Seek sponsorship or 'adoption' of each disabled dancer by a local dance company</p> <p> Funding supports practises and projects to enable integrated dance sector leaders and creators to flourish and enable sustainable employment and projects (e.g. conference</p> |

New Zealand Disability and Dance Strategy “*Would You Like This Dance?*”

presentations)

Funding supports the opportunity for excellence and to challenge public perceptions about integrated dance

Funding sustains integrated networks and Reference Groups

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

KEY RECOMMENDATIONS

1. Raise the visibility of integrated dance through public awareness, media campaigns and through the promotion of the New Zealand Disability and Dance Strategy
2. Employ champions to promote integrated dance to disabled people, disability service providers and wider recreation and dance sectors
3. Develop and promote school resources as well as events to educate younger participants and audiences on integrated dance
4. Verify which spaces around New Zealand are currently accessible for integrated dance both as a performance venue or for teaching integrated dance
5. Establish an Integrated Dance Reference Group to move this Strategy forward. The role of this group will be to:
 - a. Set the priorities of this Strategy
 - b. Identify key partners
 - c. Act as a watchdog
6. Fund development and implementation of the New Zealand Disability and Dance Strategy
7. Develop wide ranging, committed partnerships to enable the strategy to come to life

This Strategy is consistent with the New Zealand Disability Strategy, the United Nations Convention on the Rights of Disabled Persons and the Human Rights Act.⁶

To have more involvement in the development of the arts

To have choice in accessing recreation, sport and dance

To provide direction at a national level for a cohesive integrated dance strategy

To use research to identify gaps with planning and development of services for disabled people

To increase participation as dancers; to actively participate as an audience and community member

To have research on disabled people led by disabled researcher/s

To collect more information/data about disabled people

To begin exploring collaborative partnerships

To promote integrated dance as part of the diversity of dance within a cultural and creative context

⁶Plus many other Standards and Regulations. For further information on the NZDS and /or UNCRPD and/or HR Act contact organisations familiar with the documents and their implications. While there are many possible links, here are a few possibilities to start with www.dpa.org.nz
www.ccsdisabilityaction.org.nz www.peoplefirst.org.nz www.od.govt.nz

Appendix One

WHO WAS CONSULTED - Organisations



Organisations involved in this research included, but were not limited to:

- A dance collective
- Aftercare Services – community day care services for disabled or elderly people
- Arts Access Aotearoa
- CCDHB - Acute inpatient mental health unit
- CCS Disability Action Wellington, Napier and National Office – disability advocacy service
- Clover Park Community House, Otara
- Dance 4 Everyone
- DPA Wellington and National Office – Consumer led, not disability specific
- Encompass – education branch of Touch Compass
- Horizon Day Service
- Jolt – Provides integrated dance classes to people of all ages and abilities in Christchurch and Dunedin
- Pact – Provides support to people with intellectual and or mental health disability
- QEII Park Recreation and Sports Centre, Christchurch
- Regional Councils
- Royal New Zealand Foundation of the Blind
- Stepping Out – group of dancers working towards a small ‘showing’ for family and friends

New Zealand Disability and Dance Strategy - *Appendices*

- Team Solutions – Education Support
- Temp Solutions – Employment advocates for people who experience mental illness
- Touch Compass – Integrated dance company
- WDHB – Child Health Unit
- Whangarei Rehabilitation Service



WHO WAS CONSULTED - Individuals

Information (data) was sought and obtained from a variety of individuals; some people self-identified as:

- Dancers
- Students
- Non-dancers
- Disabled people
- Regional leaders in Integrated Dance
- National leaders in Integrated Dance
- An international leader in Integrated Dance
- Non-disabled
- Dance teachers
- School teachers
- School Principal
- Parents

New Zealand Disability and Dance Strategy - *Appendices*

- Health professional
- Researcher/Activist
- Maori disability advocate
- Choreographer
- Community dance
- “Frustrated dancer”
- Push Play Coordinator
- Healthy Lifestyles Coordinator
- Venue and dance class provider
- Retired “but not elderly”
- Managers
- Occupational Therapists
- Prospective dance student
- Senior policy analyst
- CEO (Chief Executive Officer)
- Deaf dancer
- Former dancer
- Journalist
- Disabled person/ attempted dance participant/ delighted audience
- Bodywork and movement awareness instructor

Appendix Two

The definition of **PROVIDER** as used in SURVEY ONE, PROVIDER SURVEY

An individual working (either paid or as a volunteer) with one or more of the following group of providers. By provider we mean a disability provider or a dance school or project.

Consumer disability services

Disability service provider

Recreational dance

Dance performance

Disability advocacy service

Community dance classes

Dance schools

Community organisations

Appendix Three

SURVEY TWO:

The Disability and Dance Research Project
BACKGROUND

This DANZ research project, funded by SPARC, is being led by researcher and mixed-ability dancer Bronwyn Hayward. Bronwyn has reached the **second survey, (or part two)** of the disability and dance research project.

Thank you to everyone who responded to **Survey One**;
These barriers included:

- Access and venues
- Information and communication
- Developing leaders/tutors
- Funding and sustainability
- Training
- Challenging attitudes which work against involvement

Now comes the NEW part, developing a strategy for action based on the barriers identified. They can be included alongside, although from a different point of view – with the [New Zealand Dance Industry Strategy](#).

By doing this research we are supporting disabled people to have choice in accessing recreation and dance; to the development of the arts; in the collection of information about disabled people; the use of research to help with planning and developing services for disabled people - all in alignment with the New Zealand Disability Strategy and the United Nations Convention for Disabled People.

Please could you forward this survey to every relevant dancer, provider, network, individual and to those that 'dream of dance' as well as dance professionals. We would like to include your feedback into the draft strategic plan. We are currently writing the strategy; please send us your perspective as soon as possible to bronwyn.hayward@clear.net.nz. The entire project is due to be completed mid December 2009.

Thank you for being a part of developing a strategy for action. Warm Regards, Bronwyn Hayward

New Zealand Disability and Dance Strategy - Appendices

FROM YOUR PERSPECTIVE as a participant, parent, teacher, trainer, dancer, service provider, caregiver, venue provider or...any other perspective; Please answer the following questions:

WHAT ACTIONS NEED TO HAPPEN FOR MIXED ABILITY DANCE TO BE STRONG IN 5 TO 10 YEARS?

Please be as specific as possible. There are five key action areas to respond to.

- Access and venues (space)
- Information and communication (connection)
- Training, developing leaders/tutors (skill)
- Funding and sustainability (viability)
- Challenging attitudes which work against involvement (visibility)

Please identify any additional barriers.

Finally, we would like to know a little information about you

1. What is your name?
2. Are you male / female?
3. What is your physical address and Postal Address?
4. Phones/TTY/Fax
5. Email
6. Your relationship (perspective) from which you are responding to this survey

We would like to include your feedback into the draft strategic plan. We are currently writing the strategy; please send us your perspective as soon as possible, to contact Bronwyn +64 2102219474, bronwyn.hayward@clear.net.nz.

Warm regards, Bronwyn Hayward

DANZ | 69 Abel Smith Street, Ground Floor | PO Box 9885, Wellington 6141 | phone 04 801 9885 | email danz@danz.org.nz
DANZ IS THE NATIONAL ORGANISATION FOR NEW ZEALAND DANCE www.danz.org.nz

Appendix Four

Acronyms:

| | |
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| Accident Compensation Corporation | ACC |
| CCS Disability Action | CCS |
| Creative New Zealand | CNZ |
| Dance Aotearoa New Zealand | DANZ |
| District Health Board | DHB |
| Ministry of Health | MOH |
| National Sporting Organisations | NSO |
| New Zealand Association of Dance Teachers | NZADT |
| New Zealand Disability Strategy | NZDS |
| New Zealand Sign Language | NZSL |
| Non-governmental Organisation, | NGO |
| Office of Disability Issues | ODI |
| Primary Health Organisation | PHO |
| Sport and Recreation New Zealand | SPARC |
| Tertiary Dance Educators Network of NZ Aotearoa | TDENNZ |
| United Nations Convention on the Rights of Persons with Disabilities | UNCRPD |

Appendix Five

Notes on lobbying

The following is useful to assist with lobbying:

NZ Disability Strategy

Human Rights [UNHDR] ARTICLE 27 (1) “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts...”

United Nations Convention on the Rights of Persons with Disabilities [See especially Article 30 Participation in cultural life, recreation, leisure and sport]

NZ Bill of Rights

Councils may have a “Disability Advisory Reference Group” [DARG]. Meet with this group as part of your lobbying as council members attend DARG and this forum is appropriate to educate/lobby/network councillors and DARG members. *Good network and advisory group to assist with local knowledge.*

When doing an annual review, ask why satisfactory change is not happening

DANZ resources: The Dance Toolkit – a call to action <http://www.danz.org.nz/Downloads/toolkit.pdf>