

# MOVEMENT ART PRACTICE

## Impact Report 2020/2021

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Image taken by Petra Mingneau Photography, of 'Nowhere', for Tiny Fest 2019

## Message from our Chair:

Tēna Koutou,

It is with pleasure that I reflect on the tough COVID-19 year that MAP has had. We struggled financially throughout as all businesses and charities did, but our governance and artistic vision did not waver.

Our board directors fluctuated as we managed the varying challenges of what supporting and leading an organisation such as MAP means, as arts practitioners and not-for-profit advocates, providing leadership and professional advice. I am proud and grateful of our current team and the governance we have been able to provide Julia and the MAP team.

MAP has had to navigate a new venue as well as building towards bigger venue offerings for Christchurch, funding disappointments, and a new influx of professional artists making Ōtautahi their base who we look to support and welcome.

The MAP Board, analogous with the MAP operations team, values self-reflexivity, as well as engaged cautiousness alongside bold statements and support for our artists. We are learning to decolonise. It is important that rather than leading from the "top" or from "grassroots level", that MAP itself is a space for horizontal hierarchy and the Board and the Operations team work together to realise MAP's Kaupapa. We are constantly asking, what does it mean for a Board to show up?

Moving forward into 2021/22, the Board is working towards clarity of vision, already this new financial year has seen 2 new directors and 1 new advisor join the team. This comes with a need for specificity in roles and strategic planning for the Board itself, not just stemming from MAP's operational needs, which we believe can only help the growth and development of MAP's program and kaupapa. In addition, New Zealand saw the new Trusts Act 2019 take effect on 30 January 2021 and we are working towards what these changes will mean for MAP.

I'd like to take the time to thank our major patrons and funders of MAP and am grateful to those who get what MAP does: Jennifer Bogoievski, Christchurch City Council, Creative New Zealand, and Rātā Foundation. During 2020/21, MAP also received funding and sponsorship from Mainland Foundation, CERT, Pub Charity, Belmont Productions, Flight NZ, and Ngātahi Communications.

Ngā manaakitanga

Virginia Kennard

## Message from our Artistic Director:

Tēna Koutou,

While MAP has had to navigate the challenges of running dance classes and events at this unprecedented time, now more than ever, MAP is stepping up to support New Zealand artists to grow their audiences, develop their practice, provide employment opportunities, and support performance outcomes. We have consistently delivered a programme of classes and events with limited resources, relying on volunteers, careful financial management, being responsive and agile, but also growing slowly and strategically to mitigate against risk.

A game-changing moment was heralded at the start of 2021 when we secured the lease of a studio in Sydenham. This created a home and hub for our community to come together.

With a grant from CNZ, we ran the 2020 Digital Research Exchange, engaging and enabling artists from around the country and the world to invest in their practice in a digital context. This project is a great example of MAP working with a wide range of artistic interests spanning professional and community, including youth and the elderly, circus, critical theory, film, and mental health and wellbeing.

It was an absolute delight to connect with Benedikte and Matthew Onarheim-Smith when they hosted our Spring Movement Lab at the Ron Ball Studio within the CSO and Christchurch Town Hall complex. Professional and community dancers came together to experience their teaching in Axis Technique, Gaga, and improvisation methods.

With the restrictions and challenges of Covid-19, we were unable to run our Community Choreographic Project nor Tiny Fest in 2020 but significant planning, relationship building, and fundraising took place to ensure both these projects will make a huge impact in 2021.

Another large piece of work undertaken by the management team was the submission of a 'Request for Proposal' for the Management and Lease of Performance Studio 1 at Parakiore. MAP was shortlisted and offered a deal, however, ultimately we chose to decline the offer. This decision making reflects our strong sense of vision and kaupapa grounded in solid governance. I was so proud of the proposal we put together and the integrity we upheld throughout the process.

We intend to continue to take risks within the foundation of a solid organisation with clear strategies, vision and strong governance. I am so proud and privileged to be a part of this organisation as we move into 2021 and beyond

Ngā manaakitanga

Julia Harvie

## Moemoeā - Vision

We believe in an Aotearoa where contemporary dance and performance are woven into the cultural fabric of our community

## Kaupapa - Purpose

MAP exists to develop artists and audiences for contemporary dance and performance in Ōtūatahi and beyond.

## Kaupapa Mātāmua - Mission

MAP nurtures the growth and development of contemporary dance and performance through leadership, community engagement, education and innovation.

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## Tikanga - Values

### 1. We are Audacious

We support and encourage performance makers and audiences to be daring and experimental.

### 2. We are Inclusive

We embrace all people, all bodies, and all forms of movement practice at MAP

### 3. We are Collaborative

We believe in creating enduring connections with the local arts sector, wider community, and iwi.

### 4. We have Integrity

We uphold the mana of contemporary movement as a professional practice

### 5. We build Legacy

MAP will position Ōtautahi as a sustainable creative hub for emerging and established movement practitioners

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## MAP AIMS

MAP is the only not-for-profit contemporary dance and performance organisation in the South Island and the only organisation in New Zealand that runs community classes, workshops, residencies, commissions work, and plays host to an annual festival. We work with New Zealand's most exciting established and emerging makers of contemporary dance and performance and progressive commentary.

With artists and audiences, we are co-creating a context for independent dance, in its diversity, to be accessed and appreciated. Together, we are nurturing contemporary movement and performance making and thinking; we are building literacy and a legacy for contemporary movement and performance.

We aim to provide a leading, innovative site for big ideas and intimate experiences for long term creative development and hothouse intensity as an artist centred organisation advancing the future of contemporary art and community life in Aotearoa New Zealand. This positions Ōtautahi as a leader and innovator in the sector. To be able to provide a home for this work that has incredible visibility and access to a broad range of Cantabrians within the Metro Sports Facility will amplify our story locally, nationally and internationally.

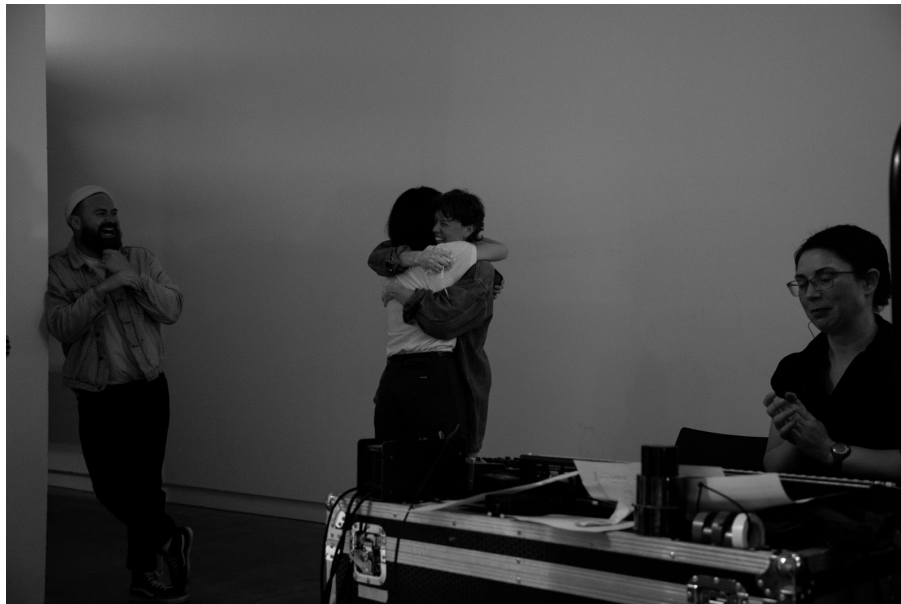


Image taken by Petra Mingneau Photography for Tiny Fest 2019

## The Issues we're addressing:

### Contemporary movement needs space and support to flourish as part of the broader arts scene in Ōtautahi

In 2013, Movement Art Practice (MAP) was established by three movement practitioners, Erica Viedma, Paul Young, and Julia Harvie, all of whom had established unique and exciting careers as dancers, choreographers, and producers at a national and international level.

On returning to Christchurch they sought a way to contribute to the local arts ecosystem and founded MAP to address the following issues:

- The need for local dance practitioners to have sustainable movement and choreographic training
- The need to engage and strengthen the audience for contemporary dance and performance locally
- The need to make contemporary dance and performance a part of larger cultural, political, and social conversations

#### More specifically these issues relate to:

- A lack of regular community contemporary movement classes
- A lack of studio space for diverse professionals and community dancers to share and train together
- A lack of artist-in-residence opportunities to support research, experimentation, and innovation
- A lack of regular events, festivals and performance platforms for contemporary dance and performance
- The need to give Ōtautahi contemporary dance and performance a national profile
- The need to advocate dance as an art form that can give cause for political, social and environmental change
- A lack of audience engagement, resources, and mentors for emerging and established artists who have moved away and want to reconnect with Ōtautahi
- A lack of Creative dance for 5 - 10 year olds and teenagers beyond the traditional studio and examination models, to nurture understanding and joy of contemporary dance
- a lack of opportunities for professional contemporary dance tutors to share their practice, leading to a lack of tutors
- The need for a hub for contemporary dance and performance where our community can gather, have a sense of belonging, and host guests

**MAP addresses these issues by facilitating a consistent and sustainable landscape of opportunities for movement makers in Te Waipounamu. The outcomes we create include:**

- Ōtautahi offers a welcoming, equitable environment for professional and community movers
- Contemporary artists have local employment and performance opportunities
- The mental, physical and emotional wellbeing of movement makers is strengthened
- Artists, artform and Aotearoa are stimulated through innovative research
- Contemporary movement is visible and represented in local public events and conversations
- Ōtautahi is nationally and globally recognised as a place where artists are proud to live, work and contribute to the social fabric and cultural ecosystem of our city.
- Ultimately, the community impact of our mahi is that Ōtautahi has a vibrant, diverse, and transformative contemporary performance scene.

**Our role is threefold:  
to advance independent dance artists;  
to meaningfully engage dance audiences;  
and to develop the artform itself.**

MAP champions the intrinsic value of art and culture to a healthy society and seeks to support the newest expressions of these. We support new work and cultural production that is progressive, experimental, expansive, disruptive and surprising. We seek to engage diverse audiences interested in complex, experimental and progressive art and who understand the intrinsic value of culture. We know that dance improves mood, lowers stress and anxiety as a tool of therapeutic expression, social anxiety therapy and a form of depression reduction. Through dance, MAP provides opportunities for social bonding and “self-other merging”, improving the interconnectedness of our people.



Image taken by Georgia Giessen



## Theory of Change:

Why we think what we do is changing core issues

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**Ultimately, the community impact of our mahi is that Christchurch has a vibrant, diverse, and transformative contemporary performance scene.**

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Image taken by Petra Mingneau Photography, of 'My Kin Blue', for Tiny Fest 2019

MAP has a track record for delivering a programme that has the capacity to have impact on the arts in Ōtautahi, Te Waipounamu, and Aotearoa.

For the last eight years, MAP has been led and managed by a team of artists and industry professionals. We have established a national reputation for the quality of work we are doing to support artist and audience development. Throughout its history MAP has had a strong emphasis on community engagement, social justice, and progressive ideas. We have embraced the work of



decolonising and seek to do so with intention, purpose and action.

Part of our work in the area of contemporary performance has focused on socially engaged and interdisciplinary processes, and, in particular, relationships between artists and non-artists. We have done this through our Community Choreographic Project, our community classes and the curation of the artists we engage with through the Research Exchange and Ōtautahi Tiny Performance Festival.

MAP has built long term relationships with leading national, international artists, festivals, and arts organisations such as Tempo Dance Festival, Wellesley Studios, New Zealand Dance Company, Footnote Dance Company, Atamira Dance Company, Touch Compass Dance Trust, UNITEC, Movement of the Human, Christchurch Arts Festival, Christchurch Symphony Orchestra, Jolt, Centre of Contemporary Art, Little Andromeda, WORD Festival, Two Productions, Christchurch City Council, Christchurch Art Gallery, Te Pūtahi, Auckland University, GUTS Dance (AUS), and Performance Art Week Aotearoa.

Julia Harvie remains at the helm as Artistic Director with a dedicated team to steer us forward. She continues to work in consultation with other practitioners, arts organisations and the Board of Directors to grow and uphold the MAP values, vision and mission. The organisation is now at a point where knowledge and experience has been accumulated and the MAP brand and reputation has begun to make its mark. With this knowledge, MAP is now looking to further cement our contribution as we settle into our home and create a hub for contemporary performance practice as well as an annual series of events that we believe serves the community and will have an enduring impact on the cultural landscape of Aotearoa New Zealand.

We have supported the development and presentation of live, multidisciplinary artworks by artists who are advancing new understandings of the world and the possibilities of art. We have promoted artistic practices that experiment with ideas, forms and engagement through our Performance, Residency and commissions.

We continue to build a place for artists and audience that is unique in New Zealand: a boutique yet ambitious, nationally focussed artist development organisation, based in the CBD, offering diverse and world class programmes of performance, residencies, projects, events, festival experiences, collaborations and initiatives for local, national and international artists to engage with the public in a multitude of enduring ways. It has been described by Christchurch-born Swiss-based artist Emma Murray as the "Movement Research of New Zealand"<sup>1</sup>.

We are artist-centred. We provide artists with a highly supportive environment for the creative development of new work. We seek to build communities of artists and their audiences around our organisation. We are outward looking and locally engaged. We resist parochialism. We connect artists nationally and locally. We have a deep engagement with our context within and outside of the arts including local participation connected to contemporary arts practice and an outward looking politic. We are a socially engaged organisation with an awareness of the global, New Zealand and local conditions we contribute to. We engage artists and audiences in progressive commentary and conversation. We value our human and organisational resources and we operate in a fair, efficient, and sustainable fashion. We support and nurture community movers to reshape their experiences of

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<sup>1</sup> Movement Research Inc, New York City, USA, <https://movementresearch.org/>

dance through body positivity, physical exploration, curiosity and the pleasure of moving beyond a specific paradigm of aesthetic-centred modalities.



Image taken by Petra Mingneau Photography, of 'She is called Virago', for Tiny Fest 2019

*"MAP creates an openness that permeates through all they do. Everyone's thoughts and opinions are welcomed and this creates not just a dance class but a dance family, a growing community that receives the most amazing opportunities to train and develop. This is a unique experience and should be encouraged to continually grow and develop."* Jacqueline Coia - Community Dancer

*"At MAP dancing is more than just making shapes with your body. It's about exploring the thoughts, feelings and sensations that inform the movement. The teachers promote a body positive atmosphere: whether you are a beginner, over sixty, recovering from an injury or pregnant, you can be a dancer. I feel privileged to dance alongside professionals who welcome me into their art form and spoiled by the opportunity to train with visiting international artists. MAP is a unique gem in the Christchurch arts scene".* Joanna Szczepanski - Community Dancer

*"MAP has an impressive record of accomplishment as an organisation. Their ongoing commitment to classes, workshops and residencies highlights their desire to develop capacity and strengthen ties between arts communities".* - Dr Erin Harrington

# Financial and Non-Financial Measures of Success:

Connecting with our Purpose and Mission

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## Kaupapa - Purpose

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## Kaupapa Mātāmua - Mission

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Our engaging and inclusive programme of events is specifically designed to connect the public with the art of movement in Ōtautahi in order to develop a stronger appreciation of the art form as a valued part of our arts ecosystem and vital for the wellbeing of our community.

## Weekly Community Dance Classes

Our classes connect participants with their creative and physical bodies and are the foundation of our community. Within a week of going into Lockdown during Alert Levels 4, 3, and 2, we enabled movers to train and connect online from their living rooms, and created more opportunities for artists' professional practice than ever before. We delivered 68 online classes and received \$3000 donations for participation in these sessions. In May, we transitioned back into the studio, holding 3 classes online and returning 2 classes to the studio and then returned to our full offering of 4 classes per week in July 2020.

Class revenue generated was \$7732.30 down from \$12,959.67. This is a clear indication of the hit we took from Covid-19 and lockdowns. Costs of classes including costs of sales and operational expenses were \$12,589.76 which was an increase from \$10,965.57 in 2019/20.

### **TOTAL Number of class participants April 2020 - March 2021: 877**

- 393 studio class participants
- 484 digital class participants

### **TOTAL Number of classes delivered April 2020 - March 2021: 164 Classes in 12 months:**

- Studio sessions: 96
- Digital sessions: 68

## Class participant Feedback:

"I love the community MAP has created. MAP brings together a wonderful range of different people in a safe, friendly and supportive environment".

"MAP has great tutors who are passionate about teaching. There is a good offering of classes for various skill levels".

"Map enables diversity and creates opportunities with visiting tutors (workshops). MAP creates new opportunities and performance events"

"MAP has fantastic, knowledgeable, talented, enthusiastic tutors. MAP provides a welcoming, friendly, non-judgemental environment".

"I really love the inclusive atmosphere and the sense that it was all sorts of people coming. Plus it was a nice continuation with my teachers from Hagley After 3 Classes".

## Dance Studio

In February 2021 MAP took on a short term lease agreement for a small dance studio at 76 Hawdon Street with the intention to commit to another year from May 2021. This allowed us to house all our classes, programs and events under one roof. We launched an **In-House Artist Program** whereby local, independent artists pay a small weekly sub to rent the space and develop their work. \$885 revenue has been generated to assist in covering the costs to administer this program. It has also allowed us to expand our community class offering to include: two Kids Creative Dance Classes, Body Work and Improvisation, Contact Improvisation, Yoga and two Contemporary Technique classes.

In addition, we are working on the first **Quarterly Publication** for release in April 2021, **The MAP Sessions**, a monthly in-studio performance and sharing series with guest and In-House artists, as well as run rehearsals for the **Community Choreographic Project** all under one roof. This has strengthened the tangible sense of community that MAP creates, and provided new revenue streams for the organisation to ensure our sustainability as we recover from the impacts of Covid-19 with the plan to eventually build to a stronger long-term position than pre-Covid-19.

## The Research Exchange - Digital and Distanced Dance Potentialities

This Artist in Residence Program produced a broad and varied range of approaches from the artists selected. Emma Murray worked from Switzerland with her collaborator Giulia Palladini, a critical theorist based in Italy, on a live digital performance work. Jay Clement and Carlene Newall de Jesus worked with their youth company High Jinx Aerial Company, who conducted research at a Nelson Retirement Village and an Auckland primary school to create dance films in lockdown. Katrina Bastian, Flinn Glendall, and Fa'asu Afoa-Purcell developed a website and podcast series focussed on the mental health and wellbeing of the dance industry. The artists took over MAP's instagram over August, created web pages on the MAP website as an archive and ongoing resource, and each group ran a digital Movement Lab that hosted 45 participants.. MAP live-streamed the Research sharings at the end of the residency, with audiences tuning in from around the country and the world as well as having a live audience here in Ōtautahi at the XCHC. 31 artists and arts collectives from around the country and overseas applied for the Research Exchange in 2020, reflecting the huge need for these

types of opportunities. MAP secured a grant from CNZ for \$31,700 to deliver the project and purchase a Livestream Kit at \$5000. We received \$105 koha for the residency showings.



Movement Lab run via Zoom as part of Research Exchange 2020

### Research Exchange Artist Feedback

Gulia Palladini: (Critical Theorist, Italy)

I am really impressed by the generosity, curiosity, critical acumen, creativity and care that you have put into this project. It is rare to encounter such a valuable engagement with artistic practice, and in these complicated times this strikes me as even more crucial, as it is vital to invent new forms for taking care of the conditions of thinking and working together!

Carlene Newall de Jesus (Choreographer, NZ)

Such a big thank you to you and ALL the rest of the team for making such a wonderful month happen! This has been such an invaluable time for our project and for Jay and I's process, and a really special, meaningful experience for our young people! Thanks for making us feel so supported and for



the flexibility of making everything work as it needed to across this strange month! We are so looking forward to crossing paths with you all again!

[Emma Murray \(Choreographer, Switzerland\)](#)

The residency has been invaluable. My admiration for the professional and social skills, the focus and flexibility, the authentic and human qualities with which you helped us navigate this strange (and strangely productive) month. I know there were many involved in making all this possible - a very big thanks to them! To meet and work alongside Carlene, Jay & their team, Katrina, Fa'asu and Flinn. Thank you! It's been amazing - as always - to reconnect with NZ based artists. Despite the challenges of proximity - it was a real pleasure to share some time together.

If we're ever traveling again - and anyone turns up in Switzerland or close by, you know who to call! Otherwise I hope we stay in touch. MAP - the work you do there is a HUGE asset to Christchurch and for the wider Dance Community.

[Katrina Bastian \(Choreographer, NZ\)](#)

Thank you, Julia, for this invaluable opportunity to delve deeply into a project that has been looking for space to grow, and finally found that in the MAP community! We can't wait to see where this project goes and will keep you all up to date.

To Drew, Virginia, and Ben, thank you for your support! And thank you and congratulations to Emma, Carlene, Jay, and Giulia! Your projects have deeply touched, inspired, and triggered a deep reflection on my part. It is always so wonderful to geek out about dance things with people, and for that I am so grateful!

## MAP Movement Labs

These workshops connect the local dance community with ideas and processes of guest artists. The labs provide intensives for local practitioners, teachers, students and community dancers. Participants gain professional development, insight into the artists' work and process and opportunities for the artists to connect and promote their work. Our **Spring Movement Lab** was held at the Ron Ball Studio at the CSO within the Christchurch Town Hall complex. The lab was led by Matthew and Benedikte Onarheim-Smith with 21 participants involved including young students, professional artists, secondary school teachers and community dancers. Revenue generated was \$521.74 which was an increase from the total income from two movement labs in the previous year of \$846.55. 21 people participated

## Dance floor rental

To date, MAP has donated the use of our Marley dance floor to Hagley College in return for low studio hire. As we transitioned into our own studio, we began renting it to Hagley at \$200 per month. From time to time, it is also hired out to touring companies. \$800 revenue was generated from **dance floor hire** which was up \$100 from the previous year.

## Funding

MAP relies on contestable funding from local and government funding bodies as well as gaming trusts, donors and fundraising campaigns to ensure we can deliver our projects and serve our community. Between April 2020 and March 2021 MAP has made

- 4 x Creative New Zealand applications (2 successful)
- 1 x CCC Strengthening Communities application (successful)  
1 x Rātā Foundation application (successful)
- 6 x Gaming Trust Applications: ( Southern Trust, CERT, Pub Charity, Mainland, One Foundation, Air Rescue)
- 1 x Crowdfunding Campaign
- 2 x Ministry of Culture and Heritage applications (unsuccessful and pending)

## Social Media Metrics

- MAP Instagram followers: 652
- Tiny Fest followers: 380
- Facebook followers: 1154
- Mailchimp subscribers: 495

## Stakeholder Engagement

- Number of donors: 53
- Number of volunteers: 8
- Number of donors/patrons: 105
- Number of Funders: 6  
Funders = CCC, CNZ, CERT, Mainland, Pub Charity, Rata
- Number of sponsors: 7  
Beer Baroness, Pegasus Bay Wines, Belmont, Ngatahi, Flight, Barrer and Co, Regional Business Partners
- Number of Businesses engaged: 11  
Little Andromeda, WORD Festival, Christchurch Symphony Orchestra, The Arts Centre, CoCA, That Dance Studio, Two Productions, Footnote Dance Company, Hagley College, Linwood Community Art Centre, YMCA

## Activities

- **3 x Movement Labs**
  - 3 x 2 hour Digital Movement Labs, Research Exchange (prep done for Spring Movement Lab, September 2020)
  - 7 artists worked with 45 participants
- **3 x 1 month Research Exchange Artist Residencies**
  - 7 artists + 5 company artists (HighJinx Aerial Youth Company)
- **164 Classes in 12 months:**
  - Studio sessions: 96
  - Digital sessions: 68



## Program and Event Engagement

- Digital Residency: 200
- Movement Labs: 66
- Class participants: 877
  - 393 studio class participants
  - 484 digital class participants

## Sustainability

Despite Covid-19 we are still here.

MAP is dedicated to ensuring we have a healthy organisation that supports the sustainability of the wider contemporary dance and performance community and sector. The health of our organisation incorporates:

### Health and Safety of our team and anyone engaged with MAP

We have a specific Health and Safety Plan for the delivery of our Services as well as a Safer Spaces Policy. Our Safety Management System is an ongoing process to identify, manage, and respond to risks and hazards as they arise.

### Financial Viability

For the past 3 financial years, MAP has seen a steady increase in turnover, projects undertaken, and community classes. Due to sound financial decision making, yearly surplus has increased over this period also. The 2020 financial year, however, has seen a significant decrease in revenue, reduced ability to present MAP's standard projects, and a sharp drop in class numbers, all due to COVID-19. In order to ensure MAP had a consistent and meaningful contribution to the Aotearoa arts and dance communities, a deficit has been made this financial year to date. A very successful crowdfunding campaign was undertaken which has led to stronger donor relationships, as well as a push for diverse funding avenues. MAP's strong financial position was also a factor in not reducing our community services during this difficult year; though we have lost money we are still solvent.

### Strong governance

We are fully compliant as a registered Tier 4 organisation with Charities Services and as a company with NZ Companies and Inland Revenue. MAP has a constitution that locks in our purpose and mission and states that profits go to the charity.

MAP has a dedicated volunteer Board of Directors comprising diverse, senior professionals from the arts, non-profit, and business sectors. The Directors each hold a share. No Shareholder or Director shall hold any office of profit under the Company or receive any other reward or remuneration for services rendered to the Company.

## Environmental Impacts

In relation to our core values, MAP will apply these to our environmental management approach.

- We are audacious as we work towards being carbon zero by 2025.
- We are inclusive, working with our communities to ensure everyone is on board and working to maintain our environmental policies and procedures. Including encouraging users to make use of coffee cups supplied and avoid disposable takeaway cups. This is also an opportunity to work with Tanagata Whenua and Kai Tahu, employing Te Ao Māori in relation to our environmental policies and procedures.
- We are collaborative, working with all our people, to ensure we have a clear and cohesive approach.
- We have integrity. Our team will practice the policies and show leadership in upholding and maintaining procedures.
- We build legacy. We will encourage artists to use recycled and reusable materials when they work on projects and research. We will also take this approach across all our programmes including our workshops, events and classes.

## Capacity and Capability

Given the challenges for MAP operationally in 2020 due to Covid-19, MAP took the opportunity to develop capacity and capability of the organisation in terms of Marketing and Communications and Funding Strategies. We have

- engaged four new board members, diversifying community representation;
- engaged Ngātahi Communications to assist us with development of our Marketing and Communications Strategy, with thanks to a grant from Regional Business Development Partners
- engaged Barrer and Co to assist us with development of our Fundraising Strategy, including development of a Donor Programme, Crowdfunding, and diversifying our funding partners and streams, with thanks to sponsorship from RĀTĀ Foundation;
- grown our team by engaging an intern from the Events Management Degree program at Ara, contracted Social Media and Marketing coordinators and a General Manager
- purchased a Live Stream Kit with thanks to funding from Creative New Zealand, which is available as an asset to hire out and which allows us to broadcast our live events. 2020 Dancing Like the Stars used the kit for their annual show, allowing friends and whānau to enjoy their children's performances under Alert Level 2 and recording it for posterity;
- contracted Krista Pritchard to assist us to prepare an RFP for the Lease and Management of
- Parakiore Movement Performance Studio 1. This was an opportunity to develop a very clear vision and strategy for delivery of a 'Dance House' unlike anything in the country.

## Current and future perspectives

We remain dedicated to creating space for movement makers to flourish in Ōtautahi Christchurch. As we move into 2021 we will:

- Establish Tiny Fest as its own Charitable Trust umbrellaed by Movement Art Practice to increase funding opportunities for MAP and Tiny
- Secure investment funding from Creative New Zealand to run our 2022 Annual Program of Events
- Delivery of Tiny Fest 2021 and ensuring moving forward this can happen annually
- Feasibility Study for a pre-tertiary dance academy
- Strengthening our relationships with New Zealand Dance Company, Footnote New Zealand, and Atamira Dance to better capitalise and support each other in our work
- Upgrade our studio facilities



Community Choreographic Project, Lady Grey, Dunedin, Image by Paige Jansen

## **Our Quality Standard Goals for 2021 - 2026 are:**

### **Artistic merit and diversity:**

Continue to provide artists and audiences with a highly supportive environment for the development and engagement with creative, diverse, innovative community classes, programmes and events which can be progressive and inclusive.

### **Leadership:**

Continue to invest and support our leadership team and build recognition in the fields of movement, contemporary dance and performance and socially engaged movement work through high quality public programmes, partnerships, initiatives, communications and advocacy.

### **Partnerships and development:**

Continue to connect artists to collaborators, audiences and publics, find or make the best contexts for training, development and presentation of contemporary/innovative dance practices and performance and cultivate new platforms and partnerships for the organisation, community dancers and the artists we work with.

### **Communication and engagement:**

Increase communication and engagement with audiences, communities, and the arts sector in innovation, participation and progressive cultural commentary through high quality and diverse public classes, programmes and events.

### **Viability:**

Maintain and strengthen the nimble, fair, sustainable and smart operation of our organisation.

## **Key Changes in Focus in 2020**

- Lease and management of a dance studio
- Introduction of In House Artist Program
- Introduction of Creative Kids Classes
- Decolonisation of our Constitution, Board and the organisation
- Developing our Donor Program and Crowd Funding Campaigns
- Re-building class numbers as we recover from Covid-19
- Moving our Research Exchange Residencies and Community Classes online to respond to Covid-19 limitations

## Team, Stakeholders and audiences

### MAP BOARD OF DIRECTORS:

<b>Chair</b>	Virginia Kennard
<b>Directors</b>	Juanita Hepi, Holly Chappell-Eason, Fleur De Thier, Zoë Deans

### MAP OPERATIONAL TEAM

<b>Artistic Director</b>	Julia Harvie
<b>General Manager</b>	Virginia Kennard
<b>Social Media</b>	Georgia Giesen

### KEY STAKEHOLDERS

#### MAP COMMUNITY

<b>In-House Artists</b>	Noel Meek, Robyn Jordaan, Juanita Hepi, Josie Archer, Kosta Bogoevski, Natalie Kittow, Valency Project, Anu Khapung
<b>Tutors</b>	Julia Harvie, Anu Khapung, Robyn Jordaan, Lisa Mills, Olivia O'Brien, Julia McKerrow, Aleasha Seaward
<b>Arts Organisations</b>	CSO, New Zealand Dance Company, Footnote New Zealand, WORD Festival, CoCA, The Arts Centre, Christchurch Art Gallery, <del>The Physics Room</del> , Little Andromeda, That Dance Studio, Circo Kali, Performance Art Week Aotearoa, Experimental Dance Week Aotearoa, Hagley Dance Company, Belmont, Tempo Dance Festival

#### FUNDERS

<b>Core Funders</b>	Creative New Zealand, RĀTĀ Foundation, Christchurch City Council Mainland Foundation, CERT Pub Charity, Regional Business Partners Private Donors and Patrons
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#### PARTNERS

<b>Sponsors</b>	Christchurch Symphony Orchestra
<b>Businesses</b>	Ngātahi Communications, Marketable, Fairground, Flight NZ

## Collaborations and Strategic Partner relationships



Image taken by Petra Mingneau Photography, of 'Feminine Hygiene', for Tiny Fest 2019

Partnerships & collaboration deeply align to our values of inclusivity and collaboration. It is through partnership & collaboration that our Vision & Mission can be truly realised. MAP is a consummate partnership maker. Each year our programme includes multiple creative partnerships with like-minded organisations, as well as independent artists themselves. We also develop other partnerships, which support the development, resourcing and positioning of our organisation.

MAP fosters diversity of ideas & approaches such as working with Vitamin S and the Audio Foundation in Auckland to run improvisation performances here in Christchurch, live streaming our residency sharings this year while simultaneously hosting a live event at XCHC or running dance performances in found and unconventional spaces around the city.

MAP's approach to collaboration involves setting a vision & outcomes for a project, programme or initiative. We then engage in a true co-design process where partners are fully involved in creation & delivery. Together we agree on roles so that there is clarity about who is doing what & we agree how & what is important to communicate. We meet regularly throughout the project to update each other, flag any challenges & make decisions that have impact across the programme.

We actively and beneficially engage with Tangata Whenua and Kāi Tahu in respect of Te Tiriti o Waitangi.

## **Te Tiriti o Waitangi**

As treaty partners, we respect and uphold the principles in Te Tiriti o Waitangi by ensuring a Kaupapa Māori framework underpins everything that we do.

This includes:

### **Participation:**

MAP ensures equal participation at all levels, in governance, operations, activities and events, particularly where Māori are directly affected. Meaningful and co-constructed relationships with tangata whenua and in particular Ngāi Tahu and Ngāi Tūāhūriri supports us to develop.

### **Protection:**

MAP values difference and diversity and works to ensure that the organisation is inclusive, safe and accessible for all artists and audiences. The organisation prioritises programming that features women, queer artists, disabled artists, Māori, Pasifika and Tangata Tauīwi. MAP also acknowledges that tikanga Māori (culture/protocols) and taonga (treasures) such as Te Reo Māori are consistently upheld, protected and given equal standing with the tikanga and taonga of other cultures.

### **Partnership:**

MAP seeks to ensure that it's artists, stakeholders, Board, staff, participants, audiences and interested parties have opportunities to engage with decision making that affects them. Additionally, it is important to look at how Tino Rangatiratanga may be enacted from a Ngāi Tahu perspective, in order to create strong, collaborative working relationships.