

Rural Retreats

Ballet into the 21st Century

An international think tank looking at the future of ballet

Snape Maltings, Suffolk, England 10 – 13 January 2003



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Steering Group

Christopher Bannerman
Deborah Bull CBE
Assis Carreiro
Kate Flatt
Cynthia Harvey
Jennifer Jackson
Giannandrea Poesio
Jeanette Siddall
Alistair Spalding

Producer

DanceEast

TABLE OF CONTENTS

Introduction.....	4
Planning the Rural Retreat	4
Outcomes	5
The report	5
Attendees.....	7
Artistic directors in attendance	7
Artistic directors who were unable to attend	7
Facilitators	7
Guest speakers	7
For DanceEast	7
Programme Objectives and Features.....	8
Schedule for the weekend.....	9
Summary of issues from interviews conducted before the rural retreat with artistic directors.....	12
Highlights of discussions.....	13
Guest speakers.....	23
Charles Handy	23
David Lan	27
The future of Rural Retreats.....	32
Final communiqué.....	34
Appendices.....	37
Pre-Retreat Questionnaire to Artistic Directors	37
Dance East	38
Biographies	39
Guest speakers	39
Facilitators	41
Artistic directors in attendance	43
Letters and Emails	59
Press Cuttings	60

INTRODUCTION

'Time to take stock, dream and share concerns, away from the daily stresses of running an arts organisation are a luxury that most artistic directors rarely allow themselves.'

Planning the Rural Retreat

The concept behind Rural Retreats was devised in early 2000. Rural Retreats was envisioned as an international think tank offering invited guests an opportunity to escape from the hectic and all-consuming world of making art in order to spend time with their peers in a rural setting. Each retreat was to provide guests with an opportunity to focus on key issues facing the world of dance and to address them in a non-pressurised, non-public environment that would be both stimulating and challenging. Originally, three annual Retreats were planned. Early on in the planning stages, it became evident that a great deal more time was required to bring together such a large international gathering for the first time, especially as this was only one in a large portfolio of DanceEast projects.

The initial premise was maintained and has proven robust. The first Retreat has not only met this objective, but also achieved much more.

A Steering Group was set up to assist with the planning of the Retreat. The list of artistic directors to be invited was compiled by this Group and through the personal contacts of Assis Carreiro and Cynthia Harvey. Cynthia proved invaluable in terms of instilling interest and commitment to attending the Retreat early in the planning stages. There was a deliberate desire to include artistic directors who were representative of a range of scales of companies and a range of experiences. The goal was to have all the directors of British companies in attendance and a maximum of two directors from other countries. It was felt that issues that would be addressed would not be dictated by company budgets or scale of work, but rather would be more philosophical in nature.

In the end, 25 directors attended the Retreat (there were three last-minute cancellations and another five artistic directors had previous commitments but are keen to attend future gatherings). On paper this seemed like a large and rather overwhelming number, but in practice it proved to be ideal. There were just enough directors in attendance to ensure that everyone felt welcome and comfortable within such a large group. There was a good mix of highly experienced directors and novice directors who were only months into the job. A number of icebreakers were devised to ensure that everyone felt comfortable from the start. And, though there was no deliberate attempt to stifle egos, the weekend was ego-free. This was due in great part to the sheer number of those in attendance. It also proved invaluable to have the two guest speakers, facilitators and DanceEast's director with the group throughout the weekend, not only in formal but informal social settings. The one regret was the small number of female ballet directors present, and this is in itself an issue worth considering in the future.

It became clear, that whilst the artistic directors represented a range of scales of companies, the European opera house experience is quite different to that of the North American companies that rely much more heavily on private financing and box office returns. Nevertheless, the directors shared commonalities that allowed them to speak as equals with a common purpose and passion for the future of ballet. The discussions were very much about the future not the past, and how they could ensure a healthy, sustainable and creative vibrant art form for companies and audiences alike.

There was no pre-planned agenda for the event. It was the responsibility of the artistic directors to set the agenda and to ensure that their issues were addressed. The Retreat was about them and their needs. Six months prior to the Retreat, the facilitators and Assis Carreiro began interviewing all of the directors (by telephone or in person). These interviews were crucial to build a rapport

with the directors prior to their arrival, obtain a sense of their interests and concerns, and gain their trust. The results of these interviews provided the facilitators and guest speakers with the key issues with which to create a framework for the weekend's discussions and to produce an initial agenda. It was, however, made clear from the outset that this agenda was only a guide and would be modified throughout the weekend.

To ensure open and frank discussion, the Retreat was completely closed to observers. There was also a deliberate decision not to have a public session during the weekend to maintain focus.

Outcomes

The world's ballet leaders came together to focus on key issues facing ballet, and they identified ways forward that will no doubt have knock-on benefits to the companies they lead. Many were keen that the occasion of coming together could somehow produce a tangible result that they could carry with them back to their work and with which they could move forward. This proved an overly ambitious goal for the first gathering of such a group, and perhaps will be better achieved in a second gathering. More realistic was the aim that the artistic directors would identify over the weekend the best way to disseminate key points of the discussions to ensure that action points are taken up by themselves and DanceEast, and that these will influence boards of directors, companies, funding bodies and audiences.

Around the globe, ballet and dance companies are re-examining their artistic mandates, and their key relationships with dancers, boards, audiences and their product, old and new. The Retreat was timely in terms of questioning and realigning artistic vision, examining financial constraints and audience needs, while ensuring final products of the highest quality married with a healthy exchange between ballet companies and their community of stakeholders. The Rural Retreat was a significant investment in the art form; it allowed artistic directors to think strategically about vision and practicalities, and how to engage in dialogue with their stakeholders for the development of a healthy and accessible ballet ecology.

The delegates produced a press release, and a press briefing was attended by over 50 members of the press, followed by a reception for 200 at Canada House in central London. The Retreat drew a great deal of press and media attention in the UK and around the globe. This gave ballet an opportunity to take centre stage and seize the status it deserves alongside the other arts, media and sport.

The report

This report outlines the discussions that took place over the three days and the outcomes of those discussions. The words are, for the most part, those of the directors. Their medium is movement, but they speak with great eloquence, passion and authority about the world that they lead. The final communiqué produced by the directors and presented at the press briefing, highlights the key issues which were the focus of the weekend's discussion and which each director has taken away for further deliberation.

It is hoped that this report will be a step in moving the debate and discussion forward to ensure a healthy and thriving future for ballet around the world.

All of the Rural Retreat sessions were recorded. The details of those sessions remain confidential. All of the information and quotes appearing in this report have been used with permission from the artistic directors and guest speakers.

All italicised comments were made by the artistic directors present at the Rural Retreat. None of the comments have been ascribed to particular individuals to maintain confidentiality.

ATTENDEES

Artistic directors in attendance

Boris Akimov (Bolshoi Ballet, Russia)
John Alleyne (Ballet British Columbia, Canada)
Frank Andersen (Royal Danish Ballet, Denmark)
Reid Anderson (Stuttgart Ballet, Germany)
Mark Baldwin (Rambert Dance Company, England)
David Bintley (Birmingham Royal Ballet, England)
Dinna Bjorn (Finnish National Ballet, Finland)
Christopher Bruce (former Artistic Director, Rambert Dance Company, England)
Ricardo Bustamente (Ballet de Santiago, Chile)
Iracity Cardoso (Gulbenkian Ballet, Portugal)
Didier Deschamps (Ballet de Lorraine, France)
Wayne Eagling (Dutch National Ballet, The Netherlands)
Espen Giljane (Norwegian National Ballet, Norway)
Kevin Irving (Goteburg Ballet, Sweden)
Marc Jonkers (former Artistic Director, National Ballet of Portugal)
James Kudelka (The National Ballet of Canada)
Ivan Liska (Bayerisches Staatsballett, Munich, Germany)
Monica Mason (The Royal Ballet, England)
David McAllister (Australian Ballet, Australia)
Kevin McKenzie (American Ballet Theatre, USA)
Mikko Nissinen (Boston Ballet, USA)
David Nixon (Northern Ballet Theatre, England)
Madeleine Onne (Royal Swedish Ballet, Sweden)
Ashley Page (Scottish Ballet, Scotland)
Matz Skoog (English National Ballet, England)

Artistic directors who were unable to attend

Richard Cragun (DeAnima, Brazil)
Jean-Christophe Maillot (Les Ballets de Monte Carlo)
Francia Russell (Pacific NorthWest Ballet, USA)
Marian Sarstadt & Glen Edgerton (Netherlands Dance Theatre)
Johan Inger (Cullberg Ballet)

Facilitators

Jeanette Siddall
Christopher Bannerman

Guest speakers

Charles Handy
David Lan

For DanceEast

Assis Carreiro, Director
Susannah Burke, Projects Officer

RURAL RETREATS PROGRAMME

Objectives

- To provide a meeting place for artistic directors of ballet/dance companies from around the world.
- To explore professional issues currently facing artistic directors and seek ways forward.
- To seek ways forward for the art form.

Features

The weekend will include:

- social time, time to relax, chat and get to know each other
- good food in a range of restaurants
- plenty of breaks between sessions
- pleasant, comfortable surroundings
- opportunities to listen and be heard, to be passionate, to be questioning, to be exploratory, to be uncertain and to be visionary
- whole group and small group facilitated discussions
- contributions from Charles Handy and David Lan
- facilitation by Christopher Bannerman and Jeanette Siddall
- organisational support by Assis Carreiro and Susannah Burke

What to bring

- Warm, comfortable clothes
- Dress code for dinner on Friday, Saturday and Sunday is informal. You may wish to dress up for the reception and the performance at the Royal Opera House
- Notebook and pen

And what *not* to bring

- Mobile phone
- Laptop
- Work: casting, rehearsal or tour schedules, etc.

SCHEDULE FOR THE WEEKEND

Friday 10 January

5.15	Bus from White Lion Hotel to Thorpeness Hotel	
5.30	Drinks, welcome, introductions An informal opportunity to meet each other	Thorpeness Hotel, Lakeside Room
7.00	Bus to Kelsale	
7.30	Dinner	Harrison's Restaurant

Saturday 11 January

8.00 on	Breakfast	Hotels
9.00	Bus from Thorpeness Hotel via White Lion Hotel to Snape Maltings	
9.30	Starting out: Scene setting and aspirations for the weekend An overview and introduction to key issues by the facilitators Christopher Bannerman and Jeanette Siddall, with opportunities for discussion	Britten Pears School, Snape Maltings
10.45	Photocall: Liz Handy	
11.00	Coffee	
11.30	Charles Handy Perspectives and views, putting the world of ballet in a broader context	
1.00	Lunch	The Plough and Sail Pub, Snape Maltings
2.30	The present: Where we are now and how we deal with it Working in smaller groups to explore current issues for artistic directors, such as: balancing the power, measures of success and whether there could be a better way!	
4.00	Tea	
4.20	Feedback Hearing from other groups and making promises to ourselves	
5.00	Break and bus to hotels	

Time for a sleep, walk, shower

6.30 Bus from Thorpeness Hotel to White Lion Hotel

6.45 Drinks. White Lion Hotel, Aldeburgh

7.45 Bus to Orford

8.00 Dinner The Butley Orford Oysterage, Orford

Sunday 12 January

8.00 on Breakfast Hotels

9.00 Bus from Thorpeness Hotel via White Lion Hotel to Snape Maltings

9.30 David Lan Britten Pears School, Snape Maltings
On being an artist turned artistic director

11.00 Coffee

11.30 The artistic
Small group discussions exploring the future of the art form – globalisation, legacy, the relevance of the classical language, creativity, choreographers, audiences

1.00 Lunch The Oyster Bar, Snape Maltings Concert Hall

2.30 The director
Are we confident that our organisations are equipped to meet present and future change? Discussions looking at structures and people, whether we can learn from other industries, whether we can make the most of what we have or need radical change

3.30 Tea

4.00 Conclusions and ways forward
Where have we got? Are we in agreement about any issues? Are there practical things we can do? Are there any statements to share with the press the following day?

5.00 Break and bus to hotels

7.00 Bus from Thorpeness Hotel via White Lion Hotel

SUMMARY OF ISSUES FROM INTERVIEWS CONDUCTED BEFORE THE RURAL RETREAT WITH ARTISTIC DIRECTORS

Art form	Role of artistic director
<ul style="list-style-type: none"> – Universal repertoire; globalisation – Maintaining the distinctiveness of companies who share a small repertoire – Access to repertoire – fees and royalties – Economics of creating new work/buying in work – Rights and royalties – Few new choreographers creating traditional story ballets – Relevance of story ballet in the contemporary world – Focus on technique at the expense of emotion – Dancers’ training – Need for more knowledgeable, interested dancers – Power of marketing/box office – Influence of boards/funders – Are audiences more intelligent than we assume? – Role of critics – Communication within/across dance community/ies 	<ul style="list-style-type: none"> – Role changed/changing – expected to be more accountable to management, boards, dancers, public – Need to know more – e.g. dancers’ health/injury prevention more important/better understood – Need to be more outward-looking, find new leadership models/styles – Communication, personnel, human resources are more significant issues because of changing times – living in a culture of complaint? – Importance of artistic team – Managing large number of dancers – can’t really know them all – Dancers understand their rights, but not their responsibilities – External factors (e.g. union rules, retirement age) limits ability to manage in best interests of the art form – Boundaries between boards and artistic directors are not always clear/workable – Conflicting demands – stage/studio/office, not enough time in the studio – Need to be sensitive to culture of home base – Can be lonely, isolated
<p>What are the implications of the issues facing artistic directors for the future of the art form?</p>	
Rural Retreats	Preparing for artistic directorship
<ul style="list-style-type: none"> – Need to be aware of differences between countries/environments – Mix large/small groups, small groups to feed back – Want to learn from each other – Aim for ego-free zone, share the airtime – Want focus, moving beyond repeating the issues; solutions not just problems – Sense of distance valuable, comparing other models/ways of working 	<ul style="list-style-type: none"> – Different views about whether the job can be 'learnt' in advance – Different learning styles – some like management courses, others learn on the job – Support and experience – mentor, coach, experience as an assistant all useful – Being identified as a potential leader early is useful – Management skills needed include ability to delegate, understand finances, manage time and priorities, learning to anticipate – Need to know how things work – All jobs are different, but useful to pin down the essentials common to most jobs – Could make it better for next generation

HIGHLIGHTS OF DISCUSSIONS

Friday, 10 January

For most, the day was spent in planes, trains, buses, taxis and cars travelling from around the globe to Aldeburgh and Thorpeness on the Suffolk Coast. Exhausted, the ballet directors attended a welcome drinks reception and then boarded another bus for Harrison's – a lovely rural 15th century restaurant. This provided an opportunity to renew old acquaintances and make new friends; directors were seated next to two individuals they didn't know (rare but possible in the world of ballet).

Saturday, 11 January

The facilitators:

'We thought we would start with a whole group session and set a positive context for everything that we are going to do over the weekend. Partly, this is because whatever comes out of this, we would like there to be a positive frame around it. It is not that there is a terrible crisis and we all got together – it is that we are facing the future and being proactive by coming together. It is far too easy for people to be wrapped up in the problems and issues that face them and to forget the good, positive things about our wonderful art form.'

25 reasons to be cheerful about ballet

- *'I think it is a great way of life.'*
- *'There is wonderful communication with people.'*
- *'It allows you to get to know many different cultures.'*
- *'I have 64 beautiful reasons why I get up every morning: 64 dancers.'*
- *'Imagination.'*
- *'Ballet unites people – we don't all have to speak the same verbal language.'*
- *'It is about community; when you are making dance you do it as a group.'*
- *'There are possibilities to collaborate with other art forms.'*
- *'It keeps us young to work with young people.'*
- *'It is the one art form that combines the physical, intellectual and the emotional languages.'*
- *'Spiritual.'*
- *'The Music'*
- *'It brings us hope.'*
- *'A way to freedom.'*
- *'It is magic every time the curtain goes up.'*
- *'It is a miracle every time the curtain goes up.'*
- *'You come as a child to this profession.'*
- *'What I found yesterday has to be accomplished today; what I have managed to accomplish yesterday, I continue today; or it wasn't enough yesterday. That is why I go and do it again.'*
- *'Process is beautiful and enthralling.'*
- *'Dance is never the same twice. It is always different, always new.'*
- *'We make dreams come true – for the dancers and audience that is what we do. People have dreams and we try to make them come true.'*
- *'Working with motivated people is a reason to be happy.'*
- *'It is wonderful to be able to work at something that you love.. You have to pinch yourself sometimes that you are lucky enough to make money doing something that you love so much. Most people in the world don't have this. This is something to be really thankful for.'*

- *'The richness of movement language. Every day adds new words, new conjugations, new combinations.'*
- *'Artistry. The magic of a great dancer – I sit there and think, I don't understand this, and I don't know how they are doing this. It is such a great gift.'*
- *'Dance as a means of communication is boundless and inexhaustible. The richness of language has no boundaries whatsoever. As a form of communication it is unique.'*
- *'The unpredictability of it.'*
- *'The human factor.'*

Saturday 11 January and Sunday 12 January

Following the first Saturday morning session, the artistic directors came together for Charles Handy's presentation. For most of the day they were in small working groups that then came together to share information. On Sunday, they were together for the entire day, for David Lan's presentation and later, to discuss, in greater detail, key issues that had emerged from Saturday's discussion.

Working groups

Five key areas were identified through pre-interviews with all of the directors. The directors divided into groups to discuss these issues in greater detail.

- 1) Rights and royalties
- 2) Repertoire
- 3) Nurturing choreographers
- 4) Dancers
- 5) Support for artistic directors

1) Rights and royalties

Issues

- There are no industry standards.
- Pricing, terms and expectations of buying repertoire (choreography, design, lighting) no longer fit with today's market. (A comparison was made with stock market: stocks go up and down in value - so does the financial, if not the artistic, value of repertoire.)
- Financial constraints are limiting the visibility of the wealth of the repertoire. There are some works that deserve to be performed, but we can't afford to perform them; it is about ensuring access to the repertoire.
- It is a sensitive topic because it involves many who are director/choreographers and owners of intellectual property.
- Composers often receive higher royalties than choreographers.

Recommendations

- Communicate more openly with our peers.
- Create a process through which to achieve guidelines/industry standards through set fees to help everyone get a sense of 'ball park' figures.
- Create more clarity in negotiations when we are trying to acquire existing works.
- There are industry standards in theatre that could be shared in dance but this might end in the raising of fees; perhaps it is better to remain non-standardised.
- Learn to say no to the demands of choreographers/owners of rights.

- Develop negotiating skills.

Comments

'The decision that was made on the Martha Graham Estate (the choreographer left a will saying this person owns my work, and the judge overturned it) actually has a lot of spill-over. As I understand it, as to whether a choreographer owns his own work or not, or if Martha Graham creates work as Martha Graham Dance Company, does the company own it and she doesn't? I think a judgement, a correct decision about this work, has in fact completely destroyed how it should work for anybody else, because it was so important that the company got the work back from this one individual. This could impact on future choreographers.'

'It has less to do with issues of living choreographers to some extent than their inheritors.'

'It is about the ownerships of intellectual property.'

'The mitigating circumstances are the issues of chemistry – of personality – crazy though that may be.'

2) Repertoire

Issues

- Preservation versus innovation: in terms of the legacy of the company.
- Art versus entertainment: finding the right balance for your company.
- Is the aesthetic of classical dance a barrier to gaining wider audience appreciation of dance?
- The necessity to attract a wider audience in order for the art form to go forward
- Is it possible for classical ballet language to speak to contemporary cultures?
- To whom and what are we ultimately responsible as artistic directors?
- What is our primary goal: Is it to nurture dancers? Is it to educate the public? Is it to push the art form forward? Or somehow a combination of all these things?
- We need to balance promoting creativity in the repertoire with ensuring access to existing work and ensuring bums on seats.
- Do venue and touring patterns determine a part of the company's direction?
- Companies, not unlike artistic directors, should not be forced to be jack-of-all-trades.

Recommendations

- Each organisation needs to define its core and its legacy and then determine how far it can venture away from that without endangering the value of that core. Each needs to determine the correct balance
- Strong financial support is absolutely necessary to create the audience that we want. This is connected to pushing the art form forward.
- New stories, new narratives are needed.
- Whilst models of good practice may not always be applicable for all companies, sharing these models strengthens the case for investment in new work.

Comments

'We want to keep the audience coming to us. And, at the same time, we have to preserve the traditions, the legacy of classical ballet. They don't necessarily have to be mutually exclusive, but we have to find a way to do both. In each of our situations, we have to find out what the equation is that makes sense in terms of the physical environment we are in, the financial environment we are in and the artistic environment.'

'Of course it is different in various parts of the world; where every penny comes from private money, it is much more difficult than for state funded institutions.'

'Not everything is possible but what is most important for everyone is to understand the balance for their own individual company. And the artistic mission is tied to the way you balance these aspects.'

'There is no right way; there isn't a single answer. It is part of all our jobs to work out what our core is, what the balance should be about – it is quite empowering, freeing us up to move forward.'

'One of the reasons we want to create repertoire is because we are really lucky in that we only have a few 'museum' works and it allows us to try to create our own. This works for us not against us.'

'We are custodians of the art form. We are the heads of our companies. We didn't suddenly land in these jobs, we applied for them and we had some knowledge of the art form and we are leaders in our field, so we have the position to say: "Yes, that's the one."'

'People, not just repertoire, are going to help the art form. It is handed down by word of mouth – no one knows what it all looked like, and video is really only making a record of current productions.'

'Our theatre colleagues allow much greater interpretation or re-interpretation of existing work. We have a little bit of that happening in dance perhaps with Matthew Bourne.'

'North American companies need to cushion difficult work with popular. In Europe governments will question if you don't take risks, because this is what subsidy is all about.'

'In theatre in England, there are theatres which specialise in doing new work and some only do new work. The advantage here is that this is the purpose of the company; it isn't only doing new work when the budget allows, but that is its function. The company could do small or large-scale work. We normally would not be able to afford a company of this kind, but collectively maybe it is something we could do for ballet. This does happen a lot in dance but it is called contemporary dance. Will this force ballet into a museum? Or is there some way to reinvest this creative energy back into the reconfiguration and redevelopment of the classical art form?'

'Audiences need to have a knowledge of the past. At the same time, you can discover the old from a new experience. A solely "creation" ballet company is a wild idea, something is missing...for the artists, and the audience.'

'There must be a spectrum: the heritage repertoire (choreographers no longer with us); existing works by living choreographers; and new work by young choreographers – a kind of choreographic succession.'

'Directors are curators, curating who will have an effect on their company by teaching/staging/creating a work. Not only curating what but who, and not just the ballet but the

person staging it must have something to say and give to your dancers as they are helping you move the company forward; a kind of mentor.'

'New work is a key part of everyone's mission and there are developments in other countries to look to. Every company feels they need to put something into the development of new work and recognises this need.'

'Can you develop contemporary repertoire at the same venue as you present Swan Lake? Some of us have the luxury of having different venues where they can choose according to the kind of repertoire they are developing. How do we want to deal with this in terms of developing the language?'

3) Nurturing choreographers

Issues

- For classically based companies: there is a dearth of classically trained choreographers who are willing to use pointe work or use the classical vocabulary.
- Young choreographers are just not interested in telling stories/making concrete statements.
- Young choreographers seem to want to work with as few people as possible.
- Training in classical ballet schools does not emphasise choreography. In the contemporary dance schools, there is much more going on creatively.
- Established institutions need to do more to promote new choreography (take risks/challenges).
- Big companies dance too much of the same repertoire.
- The innovative young people that are out there come from the modern dance field and they explore by coming in and working for a classical company.
- We need to find ways of preparing choreographers who want to work in the classical language with large-scale companies.
- We need to find new ways of dealing with narrative.
- The necessity of dance artists to work with creators, not just relearn steps from ballets that have been done somewhere else.
- Time to create new work; time to service the work you have got.

Recommendations

- Established institutions need to do more to promote new choreography, make changes, take risks.
- Choreographic competitions offer exposure and a platform for young choreographers and allow them to show their work with proper lighting, stage values.
- Established companies need to be proactive in offering choreographic workshops
- We need to institutionalise choreographic development.
- We have a duty to be better informed and find ways of transferring information.
- Junior companies (NDT II, Zurich Juniors) are a way forward for experimenting with young dancers.
- Schools for choreography? (RUDRA, P.A.R.T.S.)
- New York City Ballet's Diamond Project and the new Choreographic Centre set up by Peter Martins: a fantastic opportunity for dancers and choreographers.
- Does the French model of Centre Choreographiques work to develop new choreography?
- There needs to be a certain percentage of failure.
- Create a financial climate in which one can invest in work and create a virtuous circle in which the audience expectations are developed through new work.

- Companies need to generate a balance and need to understand how to communicate their vision and needs with audiences.
- Directors could recommend choreographers to each other; the sense of community support for emerging choreographers would help them grow and would nurture their talents.
- Getting choreographers out of the safety nets of their home company is important. Part of staying faithful to them is letting them go out to test themselves on the outside.
- Resident choreographers are one solution. Developing a body of work by one or two choreographers can help build audiences and provide a strong base from which to invite visiting choreographers to complement, enrich and fertilise the creativity of homegrown work.
- You need someone functioning creatively in a company; it is energising.

Comments

'A part of what I do has to be experimental.'

'There is a single point in history when you find that special person.'

'Choreographers are born; it is a God-given thing.'

'Every company represented here wishes to make a contribution to the development of the art form through the presentation of new works.'

'There was a time when the choreography/ the choreographer, was the raison d'etre for the company to exist. Now we have created so many companies all over the world, and I frankly feel that we do not have enough choreographic talent to supply all these companies. This is one of the reasons that we have problems with repertoire, so many companies being like so many other companies. The only reason for having a company is if it can produce good and well produced work.'

'It is very rare when you are trying to develop your skills as a choreographer to get the opportunity to work with a large group of dancers. It is a very good thing to put to young choreographers to develop themselves.'

'You can't just cancel one programme to support choreographic development as there is little income generation from choreographic development.'

'Subsidised companies are in a better position to prioritise choreographic development than their American counterparts.'

'Dancers need a creative experience.'

'As artistic directors, you never want to be in a company that is standing still; you always want to be in a position of moving forward.'

'When you are investing in a choreographer make sure it is what is best for the choreographer and for your audiences.'

'It is a question of money and prioritising choreographic development.'

'The art of programming is a science; developing creativity is a skill.'

'There is not enough caring of young choreographers.'

4) Dancers

Issues

- Quality of the male dancer today.
- Dancers are no longer crusaders; it is a job.
- Injuries: greater diversity of repertoire, bigger work load, different floors.
- Hierarchies within companies: Are they old-fashioned?
- How do we support dancers in their transition out of the profession?

Recommendations

- Overall, ballet is on its way up – the more we say it, the more it will be self-strong and this will be self-fulfilling.
- Artistic directors have a responsibility to making being a dancer a valid career choice.
- Artistic directors have a responsibility in shaping dancers' careers: preparing the career from the beginning to the point of transition, and helping them into their next life.
- More and stronger communication and relationships between schools and companies are needed.
- We need to empower dancers; we need to make dancers more focused than they probably are.
- We need to develop team building within companies: e.g. away days to build more communication about where you go and why.
- Create a databank of information on injuries, research, etc. Better international communication is needed.
- Look more at prevention rather than cures for injuries. (Injuries, as a whole, is a big topic, and perhaps other organisations are better resourced and positioned to deal with some of the issues.)
- A network, rather than an individual, can better support the development of a choreographer

Comments

'This is a people business.'

'How do we escort dancers to the threshold gracefully, with respect? How do we help them prepare of the future? They know they have to stop dancing sometime but some go blithely along without thinking about it for a moment. It is part of our responsibility to help them face those issues in a positive way, and develop mechanisms for it.'

'Only part of the support and responsibility of developing a career can come from the home company. The company can't take full responsibility/strategy of developing an artist's career.'

'To ensure that the ideas that we are going to fulfil as directors are already given birth in the school, school directors and company directors need to work together and not in two different directions.'

5) Support for artistic directors

The focus was on the communication between artistic directors and their boards, staff, audiences, dancers and each other, and how to achieve a mutually supportive environment.

'Most of us here have spent our lives communicating in a non-verbal form and suddenly now – and quite comfortably in front of thousands of people – we are in the position where we have to be eloquent and communicate verbally and translate our ideas, and we are not necessarily trained to do this.'

Issues

- Learning how to communicate: finding the right language: describing your ideas/goals.
- Learning more techniques of how to handle situations in dialogue with staff and dancers: talk directly without being sued afterwards.
- Finding a language with which to communicate.
- Learning to listen.
- It is an isolating job at the top.
- Time is of the essence and there is never enough of it.
- Succession planning: How do we prepare excellent staff that actually understand what we do and could one day be handed the baton of artistic direction? Is there a training mechanism for future artistic directors?
- How to communicate better with each other as artistic directors: Through more formalised structures? What to communicate to people outside their circle?
- What are the qualities of an artistic director and how do we support those qualities?
- The political aspects of being an artistic director.
- How do you get support not only from the board, but also from the staff; the audience; the dancers and from each other?
- You can't train an artistic director; it's instinctive, but specific skills to complement the artistic can be learned.
- Some directors are not allowed to do the job they are given to do.
- The rights of dancers.

Recommendations

- Treat boards more as individuals. Try to find out how you reach them personally, feel more personal responsibility, not feel just part of a group where you present your ideas once a year..
- Find better methods of evaluation and feedback within houses/companies. How do we give the feedback and evaluation about work that is being done and what we as ballet directors get back? At present it is all a bit random, with inappropriate timing, and comes out in a bad way.
- Artistic directors to have coaches/mentors, someone outside of the company, to give good advice on how to deal with situations; someone who is not personally involved.
- We need to support each other as ballet directors – have more meetings like this and focus on only one subject.
- Help those with the spark to become artistic directors.
- Learn how to assess and analyse information.
- Never underestimate the power of personal contact and connects; one-to-one communication is vital.
- Learn to communicate.
- A policy to mentor future artistic directors. Develop a process of identifying these individuals. Not training our specific successors, but offering mentorships to a group of potential future artistic directors.
- Learn from the business world.
- Create an international network that might support through mentoring and shadowing aspiring directors.
- Australian Ballet's example of sending a new director around the world for a number of months to meet other directors and see other companies at work.

- There is always someone who knows what you need to know, just ask. You can't stockpile information - it is only useful when you need to know it.
- Having an artistic director from another company sit on your board (not out of the ordinary in the business world).
- Get other artistic directors to be guest speakers to your board.
- Ballet companies are like families and you need to find a voice that the board will listen to.

Comments

'Give me my chance to do the vision.'

'Go back to boards and say: "This isn't my opinion, these are the facts. This is what is going on and what my colleagues are saying."'

'For people for whom it is important to have text, we are not heard or read, and yet our career depends on them.'

'We judge others by their actions, but we judge ourselves by our intentions. We need to learn to communicate what our intentions are.'

'The role of artistic director has changed over the last 15 to 20 years. The director is no longer, like Balanchine, full time in the rehearsal room. Today the demands are for the artistic director to run a school and know about education, to have knowledge of management, personnel and finance, and to be artistic and, in some cases, to choreograph!'

'Treat boards more as individuals and try to find out how you reach them personally and make them feel more personal responsibility and get involved.'

'Introductions to other directors are key: face-to-face contact opens doors and lets you know you are not alone.'

'You can't set up a school for artistic directors.'

'Ultimately, many of us have to fight battles and have to fight for our values - unquantifiable and nebulous ideas, subjective opinions - with people who are dealing with quantifiable values. You feel yourself alone dealing with values that have nothing to do with the values of the board. Often you wish you had friends around you to tell you "yes, that's right" and cheer you on. But normally you are on your own.'

'When we do become the sacrificial lamb, it is because the board can't put a perspective on things. If they could hear it from a few other people in our business, who are respected, it can work. And not everyone can do this on their own and not everyone is a good a communicator with their boards.'

'We need to set ourselves up in some way to guarantee that there is a future for us.'

'Boards are many different things. There are some boards whose job it is to raise money and others are just there to oversee that we are using money we get from the government in the right way and don't overuse it.'

'In some countries, they [dancers] can go to the board and get you fired before you can prove yourself. In some countries, the director just doesn't have enough authority, and the dancers' control is totally out of balance.'

'In Scandinavia dancers have the right to stay with the company until they are 67. This is totally unworkable for a director and the tax payers aren't getting their moneys worth'

'As soon as things go slightly wrong, everyone turns their back on the artistic director, and they are put out as the sacrificial lamb, because they are the easiest and often the most expedient thing to go. Often this goes together with a fall from grace and sometimes in a blaze of publicity. Whether it is right or wrong, it is very damaging to the industry and to the art form as a whole. And it is very unfair to the individual who has to be subjected to this. Every time there is artistic directors' musical chairs, reputations seem to be destroyed and this is not helpful.'

GUEST SPEAKERS

Charles Handy

Saturday, 11 January

Excerpts from the presentation

‘I am a wordsmith. I spent my time using words to try and describe ideas, and persuade people of the value of those ideas. I live with words, I write words, I talk words, and I eat words. And then, too late in life, I stumbled into the ballet. And extraordinary – no words. I found myself in a space where words don’t work. A space beyond words... So, you occupy and manage a space that I cannot get into with my words.

‘The first trick that you do...is that you uniquely, in all arts organisations - but particularly in the theatre and the ballet - you manage to marry the egos of individuals with the group performance. Business doesn’t know how to do that. And they badly need to do it, because business is based on a team...but they still can’t combine the idea of the precious individual, with his or her ego, merging into this group... many organisations get up at the end of the year and say, “thanks to all our wonderful human assets”, but those human assets have no name. It is amazing. They are not allowed to sign their work.

‘I think you could all teach each other amazing things, but let me just tell you two things that are worrying the business world. The first is this:

‘I call this the problem of Davy’s Bar. Because when I went back to Ireland, a few years ago, where I come from, I was driving in the hills behind Dublin, and I lost my way. Luckily there was an Irishman there, by the road. So I said: “How do I get to Avoka?” - the place I was trying to get to. And he said: “It is very easy. You go straight on, the way you are doing. Over the hill, and then down. After about a mile, you come to a river, and over the bridge you see Davy’s Bar on the right hand side, painted red, you can’t miss it. Is that clear?” I said, “Yes, up the hill, over the bridge, Davy’s Bar.” “Right, well, half a mile before you get there, turn right, up a hill.” Typical Irish story, but it was true. What he was telling me, I realised, was the problem that affects a lot of relationships these days, and life. This is the curve in a sense of progress, or life if you like. There is a development time, and if you think of a new ballet, there is a development time, and then you go on, and it is a great success, but in the end, it passes its sell-by date, and that’s Davy’s Bar. What my friend was saying to me was that you need to go up the hill before you get there. The problem is you really need to start going up the hill there, so that you have time to gather up speed to put in the development time. But of course, when you are there, you are doing very well, the audiences are good, the money is coming in, every week is wonderful, why change? You know you are going to die one day, but not this year, not next year. So they don’t change, until they get there. And they get very frightened, at Davy’s Bar. There are a lot of people sitting at Davy’s Bar saying life was wonderful, wasn’t it, 10 years ago, and everybody went to the ballet. What are we going to do now? I tell you they do change there; they do get out of Davy’s Bar, but it is very very painful; they remove the whole management. They cut the organisation by a half, to save costs, and then they struggle upwards; but you won’t be there.

‘So the first problem is what is the future going to be like? What is this curve going to be like? I don’t know, but I must suggest to you that it is probably going to be different. The great thing is, how is it going to be different? Are people going to go on coming down into the centre of these cities at 7.30, a terribly inconvenient time, and sitting for two and a half hours? Are they going to do that? I don’t know, but let me tell you what is happening in the other world.

‘Technology is making a huge difference. I was intrigued last night. I have spent evenings with all sorts of other kinds of people, other forms of work, but the one thing that wasn’t mentioned by

anyone last night, for the first time in my experience, was technology. Except somebody I overheard was talking about when technology fails behind the scenes: I am not really talking about that. I am talking about the way technology is changing the lives of a lot of people and a lot of industries. In my own business, books, when I was talking five years ago to the publishers of *Great Britain*, we talked about a lot of things, but one thing we never mentioned was a firm called Amazon.com because it didn't really exist. Now, of course, all the booksellers are worried that they won't exist anymore.

'A friend of mine was showing me last week his portable DVD player. It opens up and you have got a screen. He says, "I take this on aeroplanes, so I don't have to watch their funny films on their funny screens, I have my own." So he watches films. I say to him, "Would you watch ballet on that?" I know it is a different art form, I know it is not the same as sitting in one of these hallowed cathedrals that you have and watching these beautiful people. It is a different art form, filmed differently. But you see, what you do is so special, this world beyond words, this new language of movement and music, you shouldn't just confine it, I think, to those lucky people who have stumbled into your precious cathedral which is open for two hours in the evening. The new trend is to make everything available. The new trend in commerce is what is called the 'privatisation of desire'. In other words, everything should be tailored to your individual tastes and convenience. Your motorcar designed as you want it, your jeans made to measure through the web. So maybe you owe it to the world to find a way of giving a form of ballet, a taste of ballet, to individuals alone in their place, as well as.

'But there is one other reason for doing it, which I think is interesting. It makes money while you sleep. These are one of the things that are worrying business. Technology and how to make money while you sleep.

'The other thing, finally, is the problem that business has found with boards, or you may call them councils. Boards used to be things that businesses collected – friends of the chairman, who might have some useful connections and had lunch once a month, and sign things that the manager put to them. They didn't really know what they were there for. And then things started going wrong for some businesses. You will have heard of Enron and Worldcom.

'The new word in business, the new worry is what is called 'corporate governance'. What it really means is: What is the job of a board? This is a particular problem in the non-profit sector and indeed in the arts sector, where you have very funny boards.

'What is a board for? You may know, but in business they are only just beginning to work this out. The first job of a board, the main job of a board in a way, is to appoint you, the artistic director or chief executive, and to get rid of you if you are not doing your job. That is the most important. And they have done that. Now the next most important thing, I think, is to help you manage the future. Not manage today, not to look over your shoulder and say, "I should do this, or I should do that." No, to manage the long-term future, the most useful way to do that, of course, is to write a very large cheque. And, if not, to find someone else who can write a very large cheque. But not all of them will do that, I am afraid. They have other things that also can be useful, I think it is to help guide you about this.

'Board members are people who should have more arms and legs in the other world than you do. They should be outside your box, though interested in your box, and therefore able to see the world outside in a bigger way. You should choose them for that, not because they have big bank balances. And, by the way, they should raise the money for the future, not you. You have other things to do. Of course, anybody who has money will want to meet the person who is going to spend it, so you will be involved. But the job of raising the money should not be yours. It should be theirs. To help you manage the future.

‘The next thing they have to do is to work out with you what success means. And how you measure it. And that is not easy. But you cannot plan the future unless everyone agrees where you are going, what success is. The board and you, and everybody in it must agree that. That is not easy. I have done some work with advertising agencies, another crucible of creativity, but different – it is paid better. But if you go into an advertising agency, as I have done, and you ask, “What is a success in this agency, what are you trying to do?” And if I talk to the chief executive, he will say, money. He measures it in different ways, he may say, “I want to be bigger than so and so,” or “I want more market share.” But he will basically be talking about money. But then I will go and talk to the creative people and I will say, “What for you is success?” And they will say, “It is the prizes, the respect of my professional colleagues in the advertising world. It is the creative spirit in the ads.” Whether they work or not doesn’t seem to interest them. Now the great challenge for an advertising agency is to combine these different measures of success. And I bet you know what success means to you, but I would like you to tell me.’

Tasks set by Charles Handy

- 1) What is success?
- 2) Organisational issues

‘Is there an organisational issue, problem or question that you would like us to discuss as a group? It might be: How do we educate the audience? It might be back to these boards: Who chooses them? It could be: How do we market something that is without words in a world that lives with words? Is there an issue? I really want your agenda, not mine. We will start an argument before lunch, but then I will be here for the whole of the weekend. What is success? One big issue about management that you would like to take further.’

Group feedback

What is success?

- 1) *‘The ballet company is perceived as an essential and integral part of the community in which it lives.’*
- 2) *‘To create and sustain an environment in which you achieve your goals: financially, artistically, creatively, internally.’*
- 3) *‘There are two different kinds of success: bums on seats and everyone having a great time. The two are not necessary the same at one and the same time.’*
- 4) *‘Growth: it covers every aspect of our organisation – even in failure there is growth – both corporate and personal. Businessmen talk about growth in terms of bigger, we don’t always mean bigger, but better in terms of creative development.’*
- 5) *‘The most fundamental difference between any arts and business is that, in business, profit is the ultimate goal; in art the product is the ultimate goal.’*
- 6) *‘Success is getting others to believe in what we do and the art form and future of ballet as much as we do.’*
- 7) *‘Winning the right to fail.’*
- 8) *‘About educating the larger populace.’*
- 9) *‘Keeping people with us, even if we are not always succeeding 100%.’*
- 10) *‘Measuring the success of each individual in each project itself. I can’t possible make people happy with one single project, so in measuring the success I have to balance it with other careers and financial expectations. It is therefore necessary to have the long term view – how that success can bring about everybody’s global success, at the end of the year or your tenure.’*
- 11) *‘You need to impart confidence in something that is so unknown – you don’t know what the outcome will be of some of your programmes.’*
- 12) *‘Revitalising the company; rejuvenation of the company and of the audience.’*

- 13) *'The state gives you money to give the inhabitants dance culture. So we are the legacy, we have to carry that goal.'*
- 14) *'Peer assessment is usually a very good form of success. We have to get people to do an assessment of the company and whether we achieved the goals we set out to achieve. It is part of the whole process that goes to get our grant.'*
- 15) *'Art is essentially immeasurable and unquantifiable. Any measure imposed on it can only be artificial and temporary. So, if you accept that, you have to place some kind of measurement on it from time to time, but it is temporary and it has to move on.'*
- 16) *'The success for the board is when you arrive at the aims they fixed for you. If they fixed for you to renew the company, it is one thing. If they ask you to have more audiences, if you have more audiences, that is success. It really depends on what kind of objective they give you. But it may be totally different from your own definition of success.'*

An important question

'How do you measure success? Financial or creative? In terms of financial success, it is wonderful to see that we are filling houses. We are happy that our seasons are attractive and that people like our programming. The financial success will let us carry on into next season and perhaps the next three. Then there is the success of the creative process, to be able to engage wonderful artists that will be the incentive for this financial success. This would continue to be the basis for us to have our own identity and go on believing that this business is worthwhile, that it isn't just a repetition of the same old thing that we have been seeing for years and years.'

Charles Handy

'Be very careful about measurements. The danger in all organisations is that you measure the things that are easy to measure. And this distorts your priorities. The things that are difficult to measure are often much more important, but they get neglected because we measure bums on seats, where, according to your definitions of growth, this is only part of it.'

'The developments of the culture of ballet – you can't measure them, but you can see them. It is like beauty, you can see beauty. You can't measure it. If you try to measure it, it disappears. It is very important that your board and the people who pay money understand these things otherwise they just measure the wrong things and that distorts you.'

2) Organisational issues

a) How do we find a language to communicate with the board, who are, for the greater part, out of our box? How do we persuade them that if growth equals success, failure can still be growth or success? Failure can be success.

- The job description of artistic director: expectations, the job has become too big, he/she has become a jack-of-all-trades, expected to do everything.
- How much should the board really influence or dictate what the artistic director does?
- The board should never interfere in the artistic choices.
- Their job is to help you manage the long-term future.

b) How can we keep interest in live theatre in the face of new technology in a world where there is the privatisation of desire. We are supposed to be gearing our products to be delivered in ever-smaller qualities. How do we keep people interested in coming to hallowed cathedrals?

- Abandon the cathedral?

c) The future of Europe and unification of working laws.

- How can theatre directors, ballet dancers, influence Brussels not to produce laws, which are applied to workers and not artists? For some, it could be the death of ballet companies who are forced to have dancers with jobs for life.

Conclusion

Charles Handy

‘I want to leave you with last thought which relates perhaps to the role of artistic director. This is the bagel theory of management – you know bagel, like a doughnut, with a hole in the middle? My bagel is reversed, the hole is on the outside, and this bit is filled in; an inverted bagel theory of management, which doesn’t sound very grand. Or you can call it the poached egg theory of management.

‘This is what it says; it is quite important. In any job, of a man, a woman, a group, a board, there should be a core, and that will be written down somewhere, in a contract, a job description, whatever; that is what you have to do, because if you do not do that, you will have failed. But, that is not all; that is not enough. Because we also want you to cope with the unknown, to use your creativity, to use your initiative, to move into the empty space, the bagel. But in any job there is also a boundary, beyond, where you should not go. In the old theories of management in organisations, this core filled the whole doughnut. We told everybody exactly what they had to do, leaving no room for discretion. Most people now want quite a large area of discretion. But there are some jobs, and maybe the artistic director is one of them, where the boundary is now so big, and the core is not precisely defined... Now I think the real issue in organisations is to design bagels for individuals, groups and so on, so that they know what they have to do, they know what the limits of their discretion are and then leave some room for them to express their own individuality. But in order for that individuality to be consistent with the organisation, they too need to know what success means. We are all going the same way. That is not easy. It is easy to draw diagrams. It is very difficult to make them work.’

David Lan

Sunday, 12 January

Excerpts from the presentation and following discussion

‘A view from another world. Finding out more about yourself by checking it against someone else’s experience.’

David gave an overview of his early years in South Africa, his studies, his move to England in 1972 and his strong impulse to find a way into the theatre. On 12 January 2000, three years ago to the day, he took over as Artistic Director of the Young Vic Theatre.

‘I found myself in the situation of one of the eight most important theatres in London with absolutely no idea of how you do it. Yes, I had worked in the theatre for 25 years, but I had only directed two shows. I have spent the last three years learning: How do you run a building? How do you run a company? In the most public way, with a tremendous amount of attention – some kind, some unkind, some benign – learning how to direct at the same time.

‘If you are going to do this job, do you need training? Is there some particular course, is there some particular form of training that artistic directors need? Well, I don’t know the answer to that question. I think probably one ought to ask other people who work with me, or who watch me work, whether one needs training or one doesn’t. But I think what you do need is a very clear objective: What is it that you are trying to do?’

‘The objective that we as a theatre set ourselves was to create work of a very high standard, and for that work to be seen by as wide an audience as possible. What that meant was to take absolute control of the repertoire. To find a way of running the theatre in such a way that there would be no work appearing on my stage which either I didn’t direct or I didn’t produce or which I didn’t invite into the theatre because I wanted it to be there and because it fitted with the other work that I wanted to show.’

‘Focus the company on what we could do best, what we could do better than any other company.’

‘The absolutely critical thing that differentiates me from all of you is that I don’t have a company. Everything you do, it seems to me from what you are saying, is about your company of dancers, about looking after, protecting, providing work for, looking after the future of, your dancers. I don’t have an equivalent. The closest I could think of is my production team. I have a very good, very expert production team. And looking after them means that I am looking after the quality of the work that is produced.’

‘When I took over my company, the job of Chief Executive Officer was shared between the Artistic Director and the Executive Director... I made it a condition that I would take that role back, as Chief Executive Officer. It seems to me that when theatres are run by people who have any priority other than the quality of the work, you have sort of lost the point of it being an arts organisation, rather than it being any other. The concomitant is that if you take that responsibility, it seems to me that you need also to take responsibility for all the functions of the theatre. So I am involved directly with every element of production and administration within the company...the producer is the person who controls the budget. That’s the bottom line. So in theatre, I ultimately control the budget. I set the targets. And that gives me the power to control the art in the theatre.’

Five big issues David Lan believes ballet companies are facing

1) The relationship between past and present

‘A new production is new art.’

He sensed people were expressing a struggle between the forces of conservation and the forces of innovation. By running a company of dancers, there is a discipline, which the dancers need to follow in order to be the best dancers they can be, and this brings with it a cost and a form of conservatism which can also be restrictive and problematic. The relationship between the past and the present and how these two things fit together is a big challenge.

‘In order to produce new work really well, you need an amount of resource. You need a department of people that are working with writers, a generation of writers: in order to find them, in order to help create that working state, and there are theatres that specialise in this... If I try and do everything I will end up doing everything badly. Our specialisation is in new productions, in trying to develop the art of the director, the art of interpretation.’

2) The issue of scale

‘Directors of ballet companies run large companies of dancers and musicians for relatively small audiences. The effect of this is that you need to have a varied repertoire in order to attract the audience back into the theatre time after time. Basically, you are running a series of companies that are very expensive to run and you are doing this in changing times, where sources of subsidy are no longer available in the way that they were before, and this brings along issues. If you start to get money from corporate sources, what kind of control are those people going to impose on you, on your companies on your repertoire? Also, boards and other people ask for something back, however indirectly, when they give you something. This impinges on this big issue of the new functions of the artistic director, and all that we are now required to do, being a jack-of-all-trades.’

‘Dancers are a transient population anyway, but if we were able to sustain dance companies without having permanent troupes, we probably would. The nature of the profession is such that we cannot sustain professional quality without being part of an ensemble and that is why we do it, because as a dance unit, we need an infrastructure around us to support skill. But if this was not necessary, then I suspect we would allow a much greater flow.’

‘In Holland there is a movement of dancers not wanting to be part of an ensemble. 20-25 years ago, every contemporary dance group wanted, for social and security reasons, to be a member of an ensemble. Nowadays, they don’t want that any more... in the contemporary sector in Holland there is a pool of dancers who are choreographers or production units used in order to make productions and this is a very interesting kind of development. I don’t see any reason why it couldn’t work for classical ballet companies.’

‘You bring young talent people into your company at age 17 and you nurture them and you develop them into each role and help them improve. If they kept moving from company to company every few months, how would they ever build a career?’

‘What makes a company different is the style, the taste of the artistic director – the kind of dancers you have and the way you go about things.’

‘Dancers need to be looked after and should not always be on the bread line, but I do see a link between dancers that are very secure, very well paid and know they are going to have their pension at 40, and they just do not have the same charge and hunger that I find in many areas of the world where they are not so secure.’

National versus non-state companies

‘There is a difference between companies which have a political element and companies which are based around the creativity, the imagination of a particularly artists/choreographer.’

‘A company that is set up in one way can transform over time into a company of a different kind. There are companies that have been set up around one very powerful creative presence and have become an institution: can they ever turn back into the other sort of company? I don’t know. But this has all sorts of implications for creativity within a company, the way in which creativity is harnessed and released.’

Succession

‘Use my practice and empower somebody else’s direction.’

‘Who is going to take over from us? It is morally wrong for an artistic director to be involved directly in choosing the person who replaces them? On the other hand, we all feel the importance of preparing for what comes along after us. Who will take over the companies? Who will make

the new ballets? Who will dance them? What is the relationship between those three groups: the artistic director, the choreographer and the dancers? And, perhaps the most important of all, who will be the new audiences?’

Issues arising from David’s talk

Training to become an artistic director

‘There were any number of courses that I needed to take. Fortunately, I didn’t have time... What I discovered very quickly is that the world is absolutely full of people who will tell you how to do things that you don’t know how to do.’

‘After three years, now it might be a good time for me to do a course because I have a little bit of experience, a little bit of confidence... a good deal of what it takes, is common sense. And, what you need is clarity of objective... but it is kind of sink or swim.’

‘An effective theatre needs two kinds of people. One of whom needs to be extremely sane, and the other needs to be a maniac. It is the artistic director’s job to be the maniac? Do you want a maniac who’s done a management course?’

Charles Handy

‘I taught management courses for 10 years, and they are dreadful things if they are done in advance. You cannot stockpile this sort of learning. They are not bad as reflective exercises, after you’ve done the job, because they help you to understand the things you have been doing, why they work, why they don’t work. But in advance, they don’t work.’

5) Audiences

‘When I say art is for everybody, I mean, great art is for everybody; art of the highest standard is for everybody. Trying to attract younger audiences, it is crucial that you don’t reduce in anyway the nature of the art that you are presenting. There was a time in this country, in the late 1980s and early 1990s, when there was a tendency to stage *Romeo and Juliet* in the Wild West or in some turn it around on racial grounds to make it easy to attract a younger audience. You make it accessible in that way and it seems to me there is a real danger of reducing the quality of the experience. I am absolutely committed against this; my belief is that of course education in art is very important and we ought to be providing it to people who are capable of deep experience and some of that deep experience can take place in theatres, art galleries and opera houses. We struggle with our paradox but it is very energising... Making theatre a habit, isn’t it? It is a way of thinking about the work and that art is important to you, that art matters, that art is people making choices. “I have got £20. What am I going to spend it on? Am I going to the football match? Am I going to buy a new pair of trainers? Am I going to the theatre?” And you/we have got to somehow make them think “I am going to the theatre and it might be worth it.”’

‘What is a young audience? – Is it an age? A social group? A financial group?’

‘It is a good question, and the simplest way to think about it is in terms of age which should say nothing about whether or not you are young in spirit, young at heart and young in terms of willingness to take on a new experience. Really it is the competition for people aged between 15 and 30 - they are targeted by people promoting movies, theatre, etc... There is a trend amongst a particular sector of the population away from live performing arts and there is a tremendous amount of money, thought and energy being spent to promote that trend. Our obligation seems to me to be to find ways to counteract this.

'I think we have got this idea that we are not valid artistically unless we attract young people. I think it is an enormous mistake because I think that what happens is that people as they get older begin to realise the small returns that you get from Spider Man and Chelsea Football Club, and that actually art and theatre offer a deeper experience. Quite often they have to get to a certain age before they recognise this. So, I don't have a problem with an audience that is always going to be middle class, middle aged lades for us to play to.'

'The reality is that we haven't just had one audience that has aged. Those people that have been middle aged have been middle aged now for how many years? So the audience must have changed. People haven't been 60 years old for 30 years – so obviously there is this shift that seems to happen. The important thing is to not forget that young audiences can learn that the theatre experience can be as valid as some of the other activities that they are doing.'

THE FUTURE OF RURAL RETREATS

'We all share a great deal in spite of our differences in size.'

'There is no political face for ballet.'

'You can share things that you can't really share with anyone else in the organisation.'

On Sunday afternoon, the directors discussed in detail the establishment of a framework for meeting again. A number of options were discussed. They felt that by setting up some kind of network it would help to drive the art form forward and they would find a succinct way of dealing with the challenges of the 21st century, e.g. globalisation; social, economic, technological, political. In Germany, there is an association of directors that meets regularly, and the Scandinavian and Baltic directors meet annually with their opera counterparts. *'Just knowing it exists makes you feel part of a community, having a political voice and not feeling alone.'*

Most importantly, they all wanted to convey the enthusiasm and energy generated over the weekend and that everyone came together to want to make things better. There was a generosity shown in just coming together and in their discussions

All agreed and were committed to creativity being at the heart of everything they did.

'This should be some kind of a continuous affair, something that we should do in the future. I think that it is very important that we meet again in the not too distant future again.'

'It can't be a selective group. There are valuable people who didn't attend and the directors did not want it to look like this was a definitive group.'

'We don't to create another institution. No one has time for this. We are all different animals either opera houses or choreographer led companies, etc., and we have different sets of problems and therefore it is better to only meet with people with the same sets of problems so that we can have focused discussions on specific topics.'

'Value is in the diversity and quality of what people bring to this big group. Small companies gather a lot of information, views, find out what others are doing. We aren't of lesser importance. We have an important grass roots role to play. Most importantly, we are all led by quality people and that is why this is a great gathering. Directors of the largest companies are mentoring others through their presence. When you start separating the small and big companies, yes it is beneficial to focus on specific breakout groups, but it is immensely important what has taken place here with the diversity of experience. Maybe this can't happen often as we are all busy – big and little – but it has happened, and many of us don't want it to wait 30 years for it to happen again. This is significant and valuable.'

'Yes it is valuable, because we all end up working together: for or with one another more than once in our dance careers.'

Questions arising from this were whether it should be a formal association or an informal network for meeting, sharing information, sharing non-monetary resources (experience, intelligence, contacts), supporting talented people and good practice.

'There is value in having an umbrella and sharing: mailing lists, addresses; information networks. Being an association doesn't mean it is an institution.'

'This gives us a unique chance to have a voice. There is nothing out there representing ballet in the political/cultural field. All art forms have their international/global organisations and we have nothing except the World Dance Alliance and UNESCO.'

'The issue is, how do we defend ourselves against economics? We are the first art form to disappear.'

'This is a chance for us to have input and not just be solos – being more interrelated not just dance but ballet. So that we can absolutely and specially about ballet and put it back on the agenda.'

'The event has attracted huge press, useful discussion and debate. Debate happens in other art forms and their artistic directors make statements; it happens and they get taken seriously. This puts us on an equal basis with other art forms. A little bit of debate and disagreement isn't necessarily a bad thing.'

In the end, there was consensus on the setting up of an informal network, which would allow the group to communicate; work more closely together and take action on certain issues. The directors considered that having a network would empower them. The weekend demonstrated that it was a good format to collect items to be heard and to hear similarities of problems in jobs. They also felt it was important to have a neutral organiser such as DanceEast and they decided to meet again on the same basis and in a neutral setting.

The directors also agreed upon the following points.

- The network should be established in a way that is open to others to join, i.e. it should be non-exclusive.
- Action points are needed to ensure continuity and that things happen between Retreats.
- A working group needs to be established to move things forward in terms of practical issues.

FINAL COMMUNIQUÉ

Monday 13 January 2003

PRESS RELEASE

BALLET DIRECTORS WILL FORM INTERNATIONAL NETWORK FOLLOWING THREE-DAY THINK TANK HOSTED BY DANCE EAST

Rights and royalties, creativity and risk-taking and corporate governance are main concerns

(Full Press Briefing takes place today, Monday January 13 at 5pm at Canada House, Trafalgar Square, London WC2)

The largest ever gathering of heads of international ballet companies concluded a three-day think tank in Suffolk this weekend (January 10-12), hosted by **Dance East**, with a commitment to form an international network of Artistic Directors to address issues of rights and royalties, creativity and risk-taking and corporate governance.

Twenty-five Directors attended the retreat, representing fifteen countries and all scales of ballet company and individual experience. Five Directors have been in post for only a few months while others have been directing for up to 16 years.

The directors identified the importance of on-going communication, open exchange and mutual support to help them fulfil their role as custodians of the art form. Every company director present confirmed a commitment to:

- . Producing conditions conducive to the creativity, which is at the heart of the art form;
- . Including new work as part of an individual and distinctive balance of repertoire. They recognised that new work was vital for dancers and audiences.

The following statement reflects the nature of the debate:

"We recognise the impact of artistic, social, economic, technological and political change and the implications of these changes for the future of the art form.

"It is clear to us that nothing happens in our art form except through the collaborative effort of many people and that ballet companies represent an international community of individuals working towards the same goal."

The Directors agreed that certain issues were of concern to all companies represented at the Retreat, and that these could most effectively be addressed through working together. To that end, an informal, international network of Artistic Directors was established.

Major issues discussed during the weekend included:

- . The need to find better ways of ensuring access to the existing repertoire, including addressing issues of rights and royalties;
- . The imperative to take risks as a vital ingredient in a healthy and creative environment;
- . The need to find new ways of supporting successive generations of choreographers and artistic directors;
- . The social changes that require a wider range of ways of encouraging dancers to develop a clear understanding of their artistic and professional responsibilities;

. The ways in which the support of the whole team underpins the organisation, and is critical to the effective operating and continued growth and development of the individual ballet company – and thus of the art form as a whole;

. Making explicit the responsibilities and the concomitant rights of artistic directors within the context of corporate governance.

These issues will be progressed through the contacts and working relationships established over the weekend.

The next comprehensive meeting of Artistic Directors will take place in 2005.

Artistic Directors who attended the **Rural Retreat: Ballet into the 21st century** are:

Boris Akimov (Bolshoi Ballet)
John Alleyne (Ballet British Columbia)
Frank Andersen (Royal Danish Ballet)
Reid Anderson (Stuttgart Ballet)
Mark Baldwin (Rambert Dance Company)
David Bintley (Birmingham Royal Ballet)
Dinna Bjorn (Finnish National Ballet)
Christopher Bruce (former Artistic Director, Rambert Dance Company)
Ricardo Bustamente (Ballet de Santiago, Chile)
Iracity Cardoso (Gulbenkian Ballet, Portugal)
Didier Deschamps (Ballet de Lorraine, France)
Wayne Eagling (Dutch National Ballet)
Espen Giljane (Norwegian National Ballet)
Kevin Irving (Goteburg Ballet, Sweden)
Marc Jonkers (former Artistic Director, National Ballet of Portugal)
James Kudelka (National Ballet of Canada)
Ivan Liska (Bayerisches Staatsballett, Munich)
Monica Mason (The Royal Ballet, London)
David McAllister (Australian Ballet)
Kevin McKenzie (American Ballet Theatre)
Mikko Nissinen (Boston Ballet)
David Nixon (Northern Ballet Theatre)
Madeleine Onne (Royal Swedish Ballet)
Ashley Page (Scottish Ballet)
Matz Skoog (English National Ballet)

Guest Speakers: **David Lan** (Artistic Director of the Young Vic) and **Charles Handy** (writer and broadcaster)

Facilitators: Christopher Bannerman (**Head of the Centre for Research into Creation in the Performing Arts (ResCen) at Middlesex University**) and Jeanette Siddall (**Director of Dance UK**).

The Rural Retreat was supported by the Arts Council of England, East England Arts, the Jerwood Foundation, the Esmée Fairbairn Foundation, the Rudolf Nureyev Foundation, Freed of London, Visiting Arts, the Embassy of Sweden, Canada Council for the Arts/Conseil des Arts du Canada, Canadian High Commission, the Swedish Embassy, the Royal Netherlands Embassy, the Royal Norwegian Embassy, Royal Opera House and Aldeburgh Productions.

PHOTOGRAPHS

A group photograph of the Artistic Directors who attended Ballet into the 21st Century at Snape Maltings is available, free of charge, by electronic transmission from EPO On-Line. Tel: Gareth Richman 020 7930 4500.

SPOKESPERSON FOR BALLET INTO THE 21st CENTURY:

If you require an immediate comment on the think-tank, please telephone **Assis Carreiro**,
Director of DanceEast on 07879 415882.

Press representative, Faith Wilson can also arrange comment from individual directors. Press
contact:

FAITH WILSON ARTS PUBLICITY Tel: 020 7401 6694 mobile: 0794 1137453 e-m

Pre-Retreat Questionnaire for Artistic Directors

What would you like to get from the event?

(might include downtime, strengthen relationships with peers, frank exchange of views on specific issues etc)

Are there any issues that are particularly important to you at the moment and that you would like to explore during the retreat?

(might include artistic, management, political subjects; big or small issues)

Have you attended any similar kind of event - if so are there things that were either particularly useful or less helpful that we should consider in planning this event?

(everything from the food, organisation, speakers

Do you have any thoughts about the format and structure of the event, e.g. the balance between formal input from speakers, facilitated debate and informal chat time, or between whole and small group discussion?

(it might be worth also checking how many of the others they know - most or a few is all we need to know, and if they are chatty find out if they have any pet hates about this kind of event ...)

How will you know the weekend has been successful for you?

(kind of links back to expectation at the beginning, but having thought about it a bit more through the other questions, they may have further thoughts - and it would be good if they came up with a bit of a summary / priority - e.g. to feel I've had a really good rest, or to have gained more confidence about my job, or to have sorted out for myself my feelings about the future of ballet ...)

Do you feel you were well prepared to become an AD? Are there things that we could think about providing (within training courses, companies or national or international centres) which would help new and existing ADs?

And/or,

Has the role changed in recent times? If so, how and what are the implications?

Are there other directors that aren't confirmed to attend this retreat whose views and background would be beneficial to have around the table?

(I also ask them whom they know/don't know that is coming so that we can organise setting on the first night at dinner).

DANCE EAST

DanceEast, the National Dance Agency based in Ipswich, acts as a catalyst in providing identifiable, creative and broad dance ecology for the East of England. Founded in 1983, the beginnings of DanceEast are strongly rooted in pioneering community outreach and education work in Suffolk County. In 1993/94, DanceEast gained National Dance Agency status from the Arts Council of England, and today is one of a network of nine National Dance Agencies strategically set up throughout England to support artistic practice and access to dance through a range of initiatives.

Building new audiences and advocates for dance, developing the art form and supporting dance artists is fundamental to the work of DanceEast. Since January 2000, under the Direction of Assis Carreiro, DanceEast has undertaken a dynamic period of growth and change. Taking advantage of the rural nature of the East of England, DanceEast aims to place the region on the map as a key international centre of dance excellence.

Supporting innovation and the development of new dance work by artists, whether it is training, creation or performance, is at the heart of the work of DanceEast. For 2002, artists in residence include Akram Khan, Protein Dance, Darren Johnston, Fin Walker, Henri Oguike, and Wayne McGregor and his Random Dance Company. In 2001, DanceEast launched a Village Hall Touring programme with Yolande Snaith Theatredance and First Class Air Male, an evening of men dancing. In 2003, DanceEast launches 2 x 2 an evening of duets. A pyramid of activities and opportunities ensures that DanceEast plays a key role in bringing the highest quality dance to the East of England.

Partnership is integral to the work of DanceEast. Working, locally, regionally, nationally and internationally, DanceEast is making key links with a range of partners including Colchester Arts Centre, The Junction and Cambsdance in Cambridge, Theatre Royal, Bury St. Edmunds, Norfolk Dance and Norfolk and Norwich Festival - as well as local authorities and other organisations - to build a vibrant network of provision for dance of the highest quality.

DanceEast's work in education and community outreach involves people of all ages and abilities and takes dance to urban and rural communities. In 2001, over 15,000 people took part in participatory activities throughout the Suffolk districts and in Ipswich, Cambridge and Norfolk. DanceEast has established a comprehensive training programme of classes, workshops and courses, youth dance groups, work with people with learning and physical disabilities, and the elderly.

DanceEast is a registered charity and company limited by guarantee and receives support from East England Arts, and Suffolk County and District and Borough Councils. In 2000, DanceEast was the recipient of a Regional Arts Lottery Grant from East England Arts to develop Snape Dances, a three-year programme at Snape in partnership with Aldeburgh Productions, which includes Snape Sabbaticals and Rural Retreats. Rural retreats are international think tanks; the series was launched in 2003 with Ballet into the 21st Century with DanceEast hosting the largest ever gathering of ballet directors from around the globe. In January 2004, DanceEast, on behalf of the Association of National Dance Agencies (ANDA) is hosting British Dance Edition 2004, a biannual celebration of the best of British dance.

In 2002, DanceEast was short-listed for East England Arts and Anglia Television's 'Six of the Best' as Best Ambassador for the Arts. In 2003, DanceEast was nominated for the International Theatre Institute's Award for Excellence in International Dance.

Future plans include a large-scale capital project to create the East of England's first dance house as part of the regeneration of the Ipswich waterfront, which is scheduled to open in 2006.

BIOGRAPHIES

Guest Speakers

Charles Handy

Charles Handy was for many years a professor at the London Business School. He is now an independent writer and broadcaster and describes himself as a social philosopher. Born in Kildare, Ireland in 1932 he was educated in England and the USA, graduating from Oxford with a first class honours in 'Greats'.

He worked for Shell International before entering the Sloan School of Management at the Massachusetts Institute of Technology and in 1967 he returned to England to design and manage the only Sloan Programme outside the US at Britain's first Graduate Business School in London. In 1972, Handy became a full professor of the school, specialising in managerial psychology.

From 1977 to 1981 he served as Warden at St. George's House in Windsor Castle, a private conference and study centre concerned with ethics and values in society. He was chairman of the Royal Society of Arts from 1987 to 1989. He holds honorary doctorates or fellowships from 12 British universities and was appointed CBE in 2000.

He is known to many in Britain for his 'Thoughts for Today' on BBC Radio 4's *Today* programme and in a recent survey commissioned by Ftdynamo.com was voted the world's most influential management guru after Peter Drucker.

Handy's main concern is the implication for society and for individuals of the dramatic changes, which technology and economics are bringing to the workplace and to all our lives. His books on this theme, which he started writing in 1975, have sold well over a million copies around the world.

David Lan

David Lan was born in Cape Town where he trained as an actor before moving to London in 1972. Early plays include *Painting a Wall* (Almost Free Theatre, 1974), *Bird Child* (Theatre Upstairs, 1974), *The Winter Dancers* (Theatre Upstairs, 1977), *Red Earth* (ICA, 1978) and *Sergeant Ola* (Royal Court 1979).

He trained as a social anthropologist at the LSE, being awarded a PhD for a thesis on religion and politics in 1984. In 1985 he published what is regarded as a classic of modern social anthropology *Guns and Rain: Guerillas and Spirit Mediums in Zimbabwe*, which continues to be taught widely at universities throughout the world.

Lan has written a number of prize-winning films and drama documentaries for BBC TV set in various African countries including: *The Sunday Judge* - Mozambique (1985), *Dark City* - South Africa (1990) and *Welcome Home Comrades* - Namibia (1990). He has also produced and directed two documentaries for the BBC Omnibus series: *Artist Unknown* (1995) made for the Africa '95 exhibition at the Royal Academy and *Royal Court Diaries* (1996) about the redevelopment of the Royal Court Theatre. Later plays include *Flight* (RSC, 1986), *A Mouthful of Birds* (with Caryl Churchill, Joint Stock / Royal Court, 1986), *Desire* (Almeida, 1990), *Charley Tango* (BBC radio 1995) and *The Ends of the Earth* (Royal National Theatre, 1996).

In 1995 and 1996 Lan was writer-in-residence at the Royal Court Theatre where he worked closely with a number of younger writers and directors. 'In our debates about which plays to programme, his counsel was pivotal. His commitment to the intense - and often arduous - process of working with young writers on successive drafts of their plays established new models. Many of the Court's successes in those years owe a debt of gratitude to his dramaturgical skills.' (Stephen Daldry) He has written two opera libretti, *Tobias and the Angel* (music by Jonathan Dove, 1999) and *Ion* (after Euripides, music by Param Vir, 2000), which were first performed at successive Almeida Opera Festivals as well as English versions of plays by Euripides and Verga for the RSC and Joshua Sobol's *Ghetto* for the RNT. His version of Chekhov's *Uncle Vanya* was directed by Katie Mitchell at the Young Vic while his version of *The Cherry Orchard* was directed by Trevor Nunn at the RNT.

For the theatre, he has directed *Pericles* (RNT Studio), *The Glass Menagerie* (Watford) and *'Tis Pity She's A Whore* starring Jude Law and Eve Best (Young Vic).

He was appointed Artistic Director of the Young Vic in 2000 since when he has directed *Julius Caesar* (2000), *A Raisin in the Sun* (2001) and *Dr. Faustus* (2002) with Jude Law.

Plans include the libretto for an opera based on *The Little Prince* (music by Rachel Portman) for ENO.

Facilitators

Jeanette Siddall

Jeanette Siddall is the Director of Dance UK. Her career in dance spans performing, choreographing, teaching, dance development work and funding. Following her training at Laban she worked for a number of dance in education companies giving performances and workshops in schools. She went on to work as a teacher and dance animateur in Scotland, Yorkshire, Norfolk and Kent, prior to being appointed the first dance officer for South East Arts and teaching for the University of Surrey. Siddall then joined the Arts Council of England as Dance Officer, and went on to become Senior Dance Officer before being seconded to the senior management team. From there she joined the education team of the New Millennium Experience Company, prior to spending a year as a freelance dance consultant.

Siddall has an MA from City University, a diploma in Change Management from Birkbeck College and is a Fellow of the RSA. She has given lectures in a range of colleges, and is an external examiner for Middlesex University and on the Education Committee of the Royal Academy of Dance. She has written for various dance journals and with Linda Jasper co-edited *Managing Dance*, published by Northcott House. She has written *21st Century Dance*, which is due to be published by the Arts Council in May 2001. Siddall is a member of the Advisory Committee for Swindon Dance and on the Boards of CandoCo Dance Company and the National Youth Dance Company.

In April 2003, Siddall was appointed as Director of Dance for Arts Council England and takes up her new post in June.

Christopher Bannerman

Christopher Bannerman began his career in dance in Canada where he danced with the National Ballet of Canada. Deciding to pursue his interest in South Asian art forms and culture, he left the company and travelled extensively in South Asia. On returning to the west he came to London where he retrained at the London Contemporary Dance School.

He danced and choreographed for a number of companies both in Britain and internationally, before joining the London Contemporary Dance Theatre, where, for 15 years, he performed numerous principal roles, was active as an arts education worker and choreographed many works. He performed throughout the world including at the Olympic Arts Festivals at both the Los Angeles and the Seoul Olympics.

In 1989 Bannerman became Head of School of Dance at Middlesex University and in November 1992 he received the title of Professor of Dance. His inaugural lecture, contained sections of live dance, one of which he performed himself and the lecture was repeated as a public performance event as part of the Dance Umbrella Festival.

Bannerman has served as a judge for the Digital Dance Awards, the Prudential Awards for the Arts and the Paul Clarke Memorial Award, as a panel member on the Drama, Dance and Performing Arts Panel for the Higher Education Research Assessment Exercise and as a Specialist Assessor for the Quality Assurance Agency.

He has also served as Chair of Dance UK, Chair of the National Dance Coordinating Committee, as a member of the Trustee's Committee of Akademi (formerly the Academy of Indian Dance) as well as an Adviser to the London Arts Board. With Dance UK he worked to improve the profile of dance and helped to organise conferences and seminars on issues of concern to the profession, from dancers' health to housing for dance.

In 2001 he choreographed a quartet section of the South Asian Dance celebration *Coming of Age* at London's South Bank Centre and also returned to the stage in a duet with South Asian dancer Mavin Khoo in *Cast in Stone?*

Bannerman is now Programme Leader for the MA Choreography and Head of ResCen, the Centre for Research into Creation in the Performing Arts at Middlesex University. This reflects his deep interest in the creative powers of artists and the ways in which these qualities link and intersect the art forms. In addition, he currently serves as Chair of the Arts Council of England's Advisory Panel for Dance and serves as a member of the Committee of the Theatre Museum.

Assis Carreiro
Director, DanceEast

Assis Carreiro joined DanceEast as Director in January 2000 and has led the organisation through a period of redevelopment and expansion. She has initiated Snape Dances a series of international performances at Snape Maltings Concert Hall; Rural Retreats: Ballet into the 21st Century, and Snape Sabbaticals as well as an annual village hall touring programme and First Class Air Male, an evening of men dancing.

During 1998/99 Assis was dance programmer at DasTAT in Germany for William Forsythe's Ballet Frankfurt. From 1994 through 1996, Assis was founding director of DanceXchange, the National Dance Agency in Birmingham. She was Fund Raising Executive at The Place and produced Cut+Thrust, a fund raising dance event at the Saatchi Gallery. Prior to moving to the UK in 1994, Assis was Director of Education, Community Outreach and Publications for the National Ballet of Canada for 12 years where she led the first education unit in a Canadian dance company and launched Creating Dances in the Schools, Stepping Out residencies and produced a number of educational videos and resource packs, including *Ballet Notes*.

Assis was born in the Azores and raised in Canada. She studied dance for many years and holds a BA (Honours) from Canada's York University and an MA (Distinction) in Dance Studies from Surrey University in Guildford. She has taught and lectured in England, Canada and the US and has been on the Board of Directors of Dance UK, Dance 4, Dancemakers and currently is on the Board of the Jonathan Burrows Group and the Association of National Dance Agencies and is a member of Reperage dance platform in Lille, France. She has served on the jury for the Jerwood Awards for Dance, the Dora Mavor Moore Awards, and the Banc d'Essai French Platform. She has been an advisor and assessor to the Arts Council of England's Arts for Everyone Lottery Grants, London Arts Board, Ontario Arts Council and the Canada Council.

Artistic Directors

Boris Akimov
Artistic Director, Bolshoi Ballet, Moscow

Born on 25 June 1946 in Vienna, Boris graduated from the Moscow State Academy of Choreography (class of Elena Serguievskaya and Maris Liepa) in 1965 and from the Lunacharsky Arts Academy, department of ballet training and choreography in 1979.

As a Principal Dancer with the Bolshoi Ballet from 1965-1989 his repertoire included leading roles in *Swan Lake*, *Giselle*, *Chopiniana*, *Spartacus*, *Ivan the Terrible*, *The Humpback Horse*, *Angara*, *Romeo and Juliet*, *Icarus*, *Gayane*, *The Indian Poem* and *The Lieutenant Kizhe*.

He has taught at the Lunacharsky Arts Academy, The Royal Ballet, Assami Maki Ballet, Japan, La Scala, The Dutch National Ballet, The Vienna State Opera Ballet, the Hamburg Ballet, Basel Ballet, The Bavarian Ballet (Munich) and The Royal Danish Ballet. He was awarded People's Artist of the USSR (1989), Laureate of the State Prize (1977) and Laureate of the International ballet Competition in Varna, Bulgaria (1966)

In 1985 Boris became ballet master/teacher of the Bolshoi Ballet and in October 2000 he became the company's Artistic Director.

John Alleyne

Artistic Director, Ballet British Columbia, Canada

Born in Barbados, John trained at The National Ballet School in Toronto. After graduating in 1978, he joined the Stuttgart Ballet where he began his choreographic career, creating a variety of works for the Company's workshops. In 1984, John joined The National Ballet of Canada as a First Soloist, going on to become resident choreographer of the Company.

As Artistic Director and Choreographer for Ballet BC, John has recently created his second full-length narrative ballet *Orpheus* that was presented in May 2002 a follow up to the hugely successful *The Faerie Queen*, which was presented in November of 2000.

Artistic Director of Ballet British Columbia since 1992, John has gained international recognition as a contemporary ballet choreographer whose work consistently challenges the boundaries of ballet. Constantly striving to expand his personal vision of the classical idiom, John's daring and mesmerising choreography incorporates the dynamic energy of classically trained dancers, stretching classical ballet in new directions without undermining its critical elements.

Frank Andersen

Artistic Director, Royal Danish Ballet, Denmark

Frank Andersen was born in 1953, trained at the Ballet School of the Royal Theatre in Copenhagen and joined the Royal Danish Ballet in 1971 where he was appointed principal dancer in 1977. As a guest artist he appeared with the Hamburg Ballet, Jacob's Pillow Dance Festival and with companies in England, Belgium, Switzerland, Japan, Italy, Mexico and USA.

Originator of the Bournonville Group with principals of the Royal Danish Ballet in 1976, he toured with the group in the USA during 1976, '77, '78, '79, '82, '85 and '86, Canada and Scandinavia 1977, Central America 1978, France, Italy and Israel 1979, West Germany 1980, '81 and '83, Sweden, Hong Kong, the Philippines and Thailand 1980, Finland, Holland and Italy 1981, France, Hong Kong and Malaysia 1985 and touring in Denmark from 1976.

Frank has directed several of August Bournonville's ballet productions including: *Napoli* (Act III) for the Monte Carlo Ballet, 1988; *A Folktale* for the Royal Danish Ballet, 1991 (with set and costumes by her Majesty Queen Margrethe II); *Napoli* for the Royal Danish Ballet, 1992; *La Sylphide* for the Inoue Ballet, 1999; *La Sylphide* for the National Ballet of China, 1999; *La Sylphide* for the Royal Swedish Ballet, 1999 and *Napoli* (Act III) for the Repertory Company ABT, 2001.

He was Director of the Bournonville Summer Academy (1985-92), Originator of the Copenhagen Culture Week (1981), Director of the record company Delphina, Member of the board of Minister of Cultural Affairs Niels Mathiesen's Memorial Foundation from 1980, President from 1993 Member of the board for Danish American National Cultural Exchange from 1983, Member of the board for Neel Resling Halpern Fonden from 1998 and President of the jury, Prix de Lausanne ballet competition (1990).

He was Artistic Director for Nina Ananiashvili and International Stars (from 1993), Artistic Advisor for the Inoue Ballet, Japan (1995-2002), Artistic Advisor for the National Ballet of China (1997-2002), Chairman of the Board, New Danish Dance Theatre (2001-2002), Member of the board for Danish-Swedish Culture Foundation (from 2002), Member of the Artistic Committee for New York Choreographic Institute (from 2002), Artistic advisor for New York International Ballet Competition (from 2002) Artistic Director of the Royal Danish Ballet (1985 to 1994) Artistic Director of the Royal Swedish Ballet (1995 to 1999) and Artistic Director of the Royal Danish Ballet from summer 2002.

Awards include the Esther og Harald Holst Prize of Honor (1994), Swedish-Danish Culture Prize (1997), Danish-Swedish Culture Prize (1999), Carina Ari Foundation Gold Medal (1999), The Berlingske Foundation Prize of Honor (2000), The Dance Magazine Award (2002), The Vibeke Rørvigs Ballet Grant (2002).

Reid Anderson

Artistic Director, Stuttgart Ballet, Germany

Born in British Columbia, Canada, Reid began his dance training at the Dolores Kirkwood Academy in Burnaby, BC. At 17, he received a full scholarship to study at The Royal Ballet School in London. The following year he joined Stuttgart Ballet.

Throughout his 17-year career with the Stuttgart Ballet, Reid danced in a wide range of classical and contemporary works and with some of the leading choreographers of the 20th century including amongst others John Cranko, Kenneth MacMillan, Glen Tetley, John Neumeier, Jiri Kylian and William Forsythe. He danced leading roles in a wide variety of works and partnered many of the worlds leading ballerinas. As a guest artist he performed with the Royal Swedish Ballet, London Festival Ballet, La Scala Opera Ballet, Hamburg Ballet, Prague State Opera and The National Ballet of Canada.

In 1984, Reid staged and produced The National Ballet of Canada's production of *Onegin*, which was televised and nominated for an international Emmy award in 1986.

From August 1987 until June 1989 he was artistic director of British Ballet Columbia. In July 1989, he was appointed Artistic Director of The National Ballet of Canada. During his tenure, he acquired works by George Balanchine, Anthony Tudor, Jerome Robbins, Frederick Ashton, Kenneth MacMillan, Jiri Kylian, Paul Taylor and Ben Stevenson. In addition he commissioned works by William Forsythe, John Neumeier and Glen Tetley and also provided many young choreographers with opportunities to create new works.

In 1996, he returned to the Stuttgart Ballet as Artistic Director. As Director, he has commissioned new works from David Bintley, Uwe Scholz, Mauro Bigonzetti, Jean Grand-Maitre, John Alleyne, Christian Spuck, James Sutherland, Douglas Lee, Kevin O'Day and added work by Balanchine, Ashton, Forsythe, Jean-Christophe Maillot, James Kudelka and Jerome Robbins amongst others.

In addition to his duties as Artistic Director, Reid has been staging the works of John Cranko around the world since 1984.

Mark Baldwin

Artistic Director, Rambert Dance Company, England

Born in Fiji, Mark's architect father, Irish grandparents and Fijian mother encouraged him to refine his instincts as an artist. Mark continued his dance training at the New Zealand Dance Centre with money from a scholarship to study painting at Elam School of Fine Arts in Auckland.

While at university, he helped establish Limbs Dance Company where he began to choreograph. On graduation Mark joined the Royal New Zealand Ballet. Mark was later a member of the Australian Dance Theatre and Rambert Dance Company. In 1992, after 12 years as one of its busiest dancers, Mark left Rambert to further his choreographic calling.

He formed the Mark Baldwin Dance Company in 1993 as a vehicle for his choreography. Since then Mark has choreographed more than 40 works. The company regularly tours throughout Britain and internationally and more recently has been joined by the chamber orchestra Sinfonia Twenty One.

Among his awards is the 1995 Time Out magazine Award for Choreography for his "timeless but up-to-the-minute choreography".

Mark choreography is performed by major dance companies around the globe. His work has been met by universal acclaim for its innovation and energy. Mark's work can be seen in the repertoire of major dance companies through the world, including The Royal Ballet, Covent Garden, Rambert Dance Company, The Berlin Ballet, Cisne Negro Dance Company in Brazil, London City Ballet, Turkish State Ballet, the Modern Dance Company of Argentina, the Scottish Ballet (resident choreographer in 1996), Phoenix Dance Company, and Ireland's Dhagdha Dance Company.

In July 2002 he was appointed Artistic Director of the Rambert Dance Company.

David Bintley

Artistic Director, Birmingham Royal Ballet, England

David was born in Huddersfield in 1957. He trained at the Royal Ballet School where he saw the prolific choreographers Frederick Ashton and Kenneth MacMillan at work. In 1976 he joined Sadler's Wells Royal Ballet (now BRB) and gained a reputation as an outstanding character dancer.

The Company's artistic director, Peter Wright encouraged his ambitions to choreograph. He made his first ballet, to Stravinsky's *Soldier's Tale* before he was 16. Less than two years later he made *The Outsider*, his first professional work. In 1986 he moved from resident choreographer for SWRB to resident choreographer for The Royal Ballet. In 1993 he left to work freelance.

In 1995 he was appointed Artistic Director of Birmingham Royal Ballet. His ballets include *Consort Lessons*, *Choros*, *Flowers of the Forest*, *Galanteries*, *Allegri diversi*, *'Still Life' at the Penguin Café*, *Hobson's Choice*, *Cyrano*, *Carmina Burana*, *Tombeaux*, *Edward II*, *Far from the Madding Crowd*, *The Nutcracker Sweeties*, *The Shakespeare Suite* and *Arthur Parts 1 & II*.

Dinna Bjorn

Artistic Director, Finnish National Ballet, Finland

Dinna was born in 1947 and began her career at the Royal Danish Ballet in 1964. She danced a wide range of major roles and solo parts in the Royal Danish Ballet repertoire and at various gala performances at the Hamburg Ballet, Ballet West in Salt Lake City, and the Salzburg Ballet.

Since 1975 she has been teaching and coaching the works and technique of August Bournonville and has participated in Bournonville research and reconstructions around the world. As a Bournonville teacher and lecturer she has given master classes and lectures at universities and theatres in Scandinavia, UK, France, Italy, Germany, USA, Canada, China and Hong Kong. She is also the author of several articles on the Bournonville.

In 1976, Dinna Bjorn and Frank Andersen founded a company consisting of soloists of the Royal Danish Ballet and from 1985 to 1989 she was artistic director of this company.

From 1989 to 1990 she was on the faculty of Dance Department at the University of Copenhagen and in 1990 she became artistic director of the Norwegian National Ballet. From 1996 to 2000 she worked as a special Bournonville consultant for the Royal Danish Ballet.

Dinna Bjorn has created several pieces of work for the Royal Danish Ballet and her own company the Dinna Bjorn Dancers, active between 1976 and 1982. She has also choreographed work for the Norwegian National Ballet and the Pantomime Theatre in Copenhagen.

Since August 2001 Dinna Bjorn has been Artistic Director of the Finnish National Ballet.

Christopher Bruce

Former Artistic Director, Rambert Dance Company, England

Christopher Bruce, Rambert Dance Company's Artistic Director from April 1994 through November 2002, has been involved with Rambert since he joined the Ballet Rambert School at the age of 13 and then the Company as a dancer in 1963. As a dancer, he took on solo roles in classical works and, following the Company's return to its creative roots in 1966 and the development of contemporary repertoire, he became recognised as an artist of intense dramatic power. Among the ballets for which he is best remembered are Glen Tetley's *Pierrot Lunaire*, Vaslav Nijinsky's *L'Après-midi d'un faune* and *Cruel Garden*, which he created with Lindsay Kemp and in which he performed the central role of the Poet.

Bruce began to choreograph in 1968 and, prior to developing a freelance career, created more than 20 works for Rambert. In addition to performing and choreographing, he was Associate Director of Ballet Rambert between 1975 and 1979 and in 1980 became the Company's Associate Choreographer.

During his career Bruce has built relationships with a number of companies, including Nederlands Dans Theater, Royal Danish Ballet, Cullberg Ballet, English National Ballet (where he was Associate Choreographer from 1986 to 1991), Ballet du Grand Théâtre de Genève and Houston Ballet (where he was Resident Choreographer from 1989 to 1998, and is now Associate Choreographer). He has also choreographed for musicals, plays, operas, television and videos.

Among Bruce's best-known works are *Cruel Garden*, *Ghost Dances*, *Sergeant Early's Dream*, *Intimate Pages*, *The Dream is Over*, *Swansong*, *Rooster*, *Moonshine* and *Four Scenes*, all of which have been televised. His choreography for Rambert since his return to the Company has included *Crossing* (for the Company's relaunch), *Meeting Point* (for the United We Dance celebrations marking the 50th anniversary of the signing of the United Nations Charter), *Quicksilver* (a tribute to the Company's founder to celebrate Rambert's 70th anniversary), *Stream*, *Four Scenes* (commissioned by Sadler's Wells to mark Rambert's opening of the newly rebuilt theatre) and a full-evening work, *God's Plenty*. In 2000 he created *Hurricane* for the former Rambert dancer, David Hughes. His most recent work, *Grimacing In Your Face*, was created in 2001 for Rambert's 75th anniversary.

He was awarded a CBE in 1998. In October 2000 he was made an Honorary Doctor of Art by De Montfort University and, in December 2001, was made an Honorary Doctor of Letters by the University of Exeter.

Ricardo Bustamante

Artistic Director, Ballet de Santiago, Chile

Born in Colombia in 1962, Ricardo began his classical ballet training there at the age of eight with Diril Pikiris and Leonor Baquero in the Academia de Ballet de Medellín. He danced his first professional performances at the age of 17 with the Ballet de Caracas but was soon offered a full scholarship to the San Francisco Ballet School. Within six months he became a member of that Company and within three years was named principal dancer. As principal dancer with SFB he danced the lead roles in all of the company's productions and in many repertory pieces.

In 1985 he joined American Ballet Theatre, becoming a soloist in 1987 and principal dancer in 1989. Again, he danced the lead roles in all the company's full-length productions and in many repertory ballets. In addition to his work with ABT, Ricardo made frequent appearances as a guest artist.

In 1991 Ricardo took a leave of absence from ABT to dance in Europe and Asia, returning to the USA to star in *Swan Lake* with the Pacific Northwest Ballet in Seattle and performing in his native Colombia for the first time. In 1994 he was appointed to the faculty of the San Francisco Ballet School. During his tenure there he choreographed four neo-classical ballets and staged several Balanchine works.

In 1997, he was invited to stage one of his ballets for American Ballet Theatre's intensive summer program for young dancers and produced and starred in a series of galas in Bogota. Ricardo has recently taught company class for both American Ballet Theatre and The Royal Ballet in London.

Ricardo assumed the position of Artistic Director of Ballet at the Teatro Colon in Buenos Aires in January 1998 where he choreographed another new work, *Episodios*. In March 2000 he was appointed Artistic Director of the Ballet de Santiago of Chile.

Iracity Cardoso

Artistic Director, Gulbenkian Ballet, Portugal

Iracity was born in Sao Paulo, Brazil and began to study dance there at the municipal School of Ballet, directed by Marilia Franco and Vaslav Veltchek. She continued her artistic training with Tatiana Leskova, Ismael Guiser, Gilberto Mota, Lennie Dale, Renee Gumiel and Yoshi Morimoto.

In 1965 she went to Europe for the first time dancing with the ballets of the Ballets de Marseille, the Staats Theater in Bonn and the Stadt Theater in Karlsruhe. She returned to Brazil where she took part in Dance Viva shows, with the choreographers Antonio C. Cardoso and Marilena Ansaldi, and joined the “Grupo Coreografico Afirmacao” directed by Ismael Guiser, Marika Gidale and Adi Ador. Between 1972 and 1974 she danced and taught with the Stagium Ballet, the first independent company in Sao Paulo.

From 1974 to 1980 Iracity took on the position of assistant director, repetiteur and dancer with the Corps de Ballet of the Sao Paulo Municipal Theatre. Between 1980 and 1988, she was soloist and assistant to Oscar Araiz at the Geneva Ballet and she then became co-director and assistant to the choreographers Christopher Bruce, Rudi Dantzig, Mats Ek, Jiri Kylian and Vasco Wellenkamp amongst others. On Christopher Bruce’s invitation she set *Rooster* for the Geneva Grand Theatre Ballet and later for London Contemporary Dance Theatre and the Rambert Dance Company in England and the Houston Ballet in the USA.

In 1974 Iracity began an independent career and was then invited to set up various works of the Geneva Ballet’s repertoire, and to collaborate with the Theatrehaus in Stuttgart, as Ballet Mistress, in the production of *Othello* by Ismael Ivo and Hans Kresnick.

In 1996 she became artistic Director of the Gulbenkian Ballet.

Didier Deschamps

Artistic Director, Ballet de Lorraine, France

Born in June 1954, Didier began his dance training in Lyon with Michel Hallet Eghayan, Christine Véricel, Lucien Mars and Ruth Schikendantz. In Paris he received a scholarship to study at the Centre International de la Danse where he worked with Myriam Berns, Yuriko, Vanoye Aikens, Waltier Nicks, Luty Canova and Boris Kniassef. He finally turned towards the United States, studying at the Merce Cunningham studio with Viola Farber.

As a dancer, he worked in Lyon in the companies of Michel Hallet, Marie Zighera, Régine Chopinot and at the Ballet de l'Opéra de Lyon (Milko Sparembleck-Gray Vérédon). He also worked with the Yuriko Dance Company in Paris, at the Hawaii Dance Theatre (company belonging to Humphrey-Limon, directed by Betty Jones) in the United States, with Viola Farber in New York and again at the Centre National de Danse Contemporaine in Angers. He was also invited to join the companies of Robert Kovitch and Sara Sugihara (USA), Josette Baïz, Mathilde Monnier (CCN of Montpellier) and Régine Chopinot (Ballet Atlantique).

Didier launched himself into choreography and created, in particular, works in France for the companies of Régine Chopinot, the Ballet de l'Opéra de Lyon, the Théâtre des Huits-Saveurs, the CNDC d'Angers, the CNSM de Lyon, the Didier Deschamps Company, as well as works abroad at the Danse'Hus (Copenhagen) and at the London Contemporary Dance School.

He has also been engaged to teach many professional companies in France (Josette Baïz, Philippe Découflé, Régine Chopinot). He was director of studies at the CNDC d'Angers and at the CNSM de Lyon and was involved in companies abroad in Italy, Portugal, England, and Estonia.

In 1990 he began his involvement at the institutional level of dance, participating in dance inspection, at the request of Brigitte Lefèvre, then dance delegate. In 1992 Jack Lang made him Inspector General for the establishment of education in the arts. Then in 1995, Philippe Douste-Blazy named him dance delegate. In 1998 he became dance advisor to Dominique Wallon, the director of Music, Dance, Theatre and Entertainment of the French Ministry for Culture.

In July 2000, Didier was named General Director of the Centre Chorégraphique National Ballet de Lorraine.

Wayne Eagling

Artistic Director, Dutch National Ballet, The Netherlands

Wayne Eagling was born in Montreal but he spent a great deal of his youth in California where, in 1966, he was discovered by Michael Somes and Gerd Larson when The Royal Ballet, Covent Garden was touring the US. He was invited to complete his ballet training at the Royal Ballet School in London and graduated into the company in 1969. In 1972 he was made a soloist and he was promoted to principal dancer in 1975. He has danced all the major classical roles in the repertoire of The Royal Ballet.

In 1991 he ended his career as a dancer and became Artistic Director of the Dutch National Ballet.

He has created a variety of ballets over the years starting in the workshops of The Royal Ballet School with *R B Sque* in 1983. In 1985 he made *Frankenstein, The Modern Prometheus* and in 1986 *Beauty and the Beast*. In 1989 he choreographed the Wall concert on the occasion of the demolition of the Berlin Wall and also choreographed *the I want to break free* video for the pop group Queen. For the Charity Gala *Dancing for Duchenne* in Amsterdam (For children with muscular dystrophy) *Lost Touch* (1995), for the opening of the Vermeer Exhibition in the Mauritshuis *Holding a Balance* (1996) and for the opening of Winters van weleer he created *Frozen* (2001).

For the Dutch National Ballet he has created *Ruins of Time* (1993), *Symphony in Waves* (1994), *Duet* (1995) and *Le Sacre du printemps* (2000). Together with resident choreographer Toer van Schayk he created two full evening ballets – *Nutcracker and Mouseking* in 1996 and *Magic Flute* in 1999.

The Dutch National Ballet has also performed *Frankenstein, The Modern Prometheus*. In 1994 Eagling created *Alma Mahler* for La Scala in Milan and in 1997 he choreographed *The Last Emperor* for the Hong Kong Ballet, which was performed in New York in 1998 and toured the USA in 2001.

Espen Giljane

Artistic Director, Norwegian National Ballet, Norway

Born in Oslo, Espen trained in Norway with Eva Haalke and Den Norske Operas Balletskole before gaining a scholarship to the School of American Ballet in New York City.

From 1981 to 1995 Espen danced with New York City Ballet during its New York seasons and regularly scheduled tours around the globe. He has also danced with Makarova and Company, Cynthia Gregory and Fernando Bujones Live.

In 1994 he became Company Teacher for New York City Ballet and in 1995 for the Metropolitan Opera Ballet. He has been a guest teacher for Royal Swedish Ballet, Finnish National Ballet, American Ballet Theatre, Ballet Academy East and STEPS amongst others.

He was appointed Artistic Director of Norwegian National Ballet in 2002.

Kevin Irving

Artistic Director, Goteburg Ballet, Sweden

Kevin Irving, from Long Island, New York, began his dance training in his hometown with the intention of becoming a Broadway gypsy dancer. At the age of eighteen he received a scholarship at the Alvin Ailey American Dance Center where he began to study ballet, jazz and modern dance techniques. He subsequently danced with the Ailey Workshop Company, performing as well with the Alvin Ailey American Dance Theatre at New York's City Center Theater. In 1982 he was invited to join the company of Elisa Monte (a former dancer with Martha Graham), where he became a featured performer for whom many roles were created.

Kevin joined Les Grands Ballets Canadiens (Montreal) in 1985 as a member of the corps de ballet. Promoted after just one season to soloist, and after four more to principal dancer, Kevin distinguished himself in ballets such as *Agon* and *The Four Temperaments* by Balanchine, *The Green Table* by Kurt Jooss, *Pillar Of Fire* by Tudor, and especially in contemporary works by choreographers James Kudelka (who created many roles for him) and Nacho Duato.

Upon leaving Montreal in 1993, Kevin danced with the Twyla Tharp Dance Company and performed her work in New York and in Paris at l'Opera de Paris Palais Garnier. He also participated in the filming of her masterwork *In The Upper Room* for American television.

In 1995, Kevin renewed his association with choreographer Nacho Duato when he invited him to join the Compañia Nacional de Danza in Madrid as Rehearsal Assistant. After a short time, Kevin was named "Coordinador Artístico", or head of the artistic department. His duties there involved all the artistic planning and organization, rehearsing a vast repertory of works by not only Duato, but also such important guest choreographers such as Jiri Kylian, Hans Van Manen, and Ohad Naharin. Kevin was often asked to stage Duato's ballets and in that role has worked with many wonderful companies around the world including Nederlands Dance Theater, The Australian Ballet, The Royal Ballet, Les Grands Ballets Canadiens, Hubbard St. Dance Chicago, and The Houston Ballet, among others.

Kevin became Artistic Director of the Göteborg Ballet in Göteborg, Sweden in September 2002.

Marc Jonkers

Former Artistic Director, National Ballet of Portugal

Marc received his dance training in Utrecht, The Hague and at the Martha Graham School in New York before launching his career in dancing, choreography and dance education. He taught modern dance at the Pedagogic Academy Tilbury, the State University Utrecht, the Amsterdam University and the Dance Academy of the Theatre High School in Amsterdam.

Marc founded and organized from 1978 to 1985 the Dancecentre Utrecht. From 1978 to 1985 he was the artistic director and co-founder of the international dance festival Springdance in Utrecht (Netherlands). From 1985 until 1994 he was the artistic director of dance programs at the Holland Festival - the biggest and notably most internationally recognized festival in the Netherlands.

In 1987 he founded the Holland Dance Festival that he also organized until 1995. On these occasions he closely collaborated with Jirí Kylián and the Nederlands Dans Theater. In 1994 he was appointed director of the Tanztheater der Komischen Oper in Berlin, a position he held until 1999. In 1997 Marc was elected president of the World Dance Alliance Europe.

In 1998 he initiated the foundation of the Bundesdeutsche Ballett- und Tanztheaterdirektorenkonferenz, BBTK, an alliance for dance theatre and ballet directors in Germany. He has served as their speaker since then. Since 1997 he has been the artistic director of the International Dance Festival NRW. After the successful edition of 1998 and 2000, he turned down the offer to direct the ITF again in 2002.

As artistic director he has collaborated with many of today's leading choreographers and companies as Hans van Manen and Jirí Kylián (Nederlands Dans Theater), William Forsythe (Ballett Frankfurt), Anne Teresa de Keersmaecker (Rosas), Pina Bausch (Tanztheater Wuppertal), Ohad Naharin (Batsheva Dance Company), Mats Ek (Cullberg Ballet), Michael Baryshnikov (White Oak Dance Company), Juan Carlos Garcia (Lanonima-Imperial-Barcelona), Amanda Miller (Pretty Ugly Dance Company), Michael Clark, Itzik Galili und Paul Selwyn Norton (Het Nationale Ballett, Amsterdam), Stephen Petronio and Dancers, Philippe Découflé (D.C.A., Paris), Martino Müller, Ted Brandsen and Krzysztof Pastor (Donauballett '95), the New York City Ballet under Peter Martins, the School of American Ballet (New York) and the Akademie Vaganova (St. Petersburg) among others.

His most current appointment was as Artistic Director of the National Ballet of Portugal, which he held from 2001 until August 2002.

James Kudelka

Artistic Director, The National Ballet of Canada

Born in Newmarket, Ontario, James Kudelka trained as a classical dancer at the National Ballet School in Toronto and graduated in 1972 to join The National Ballet of Canada. While a soloist with the National Ballet, he became increasingly absorbed in the creation of dance, developing his ideas from workshop performance to presentation in the company's regular season.

In 1981, he joined Les Grands Ballets Canadiens in Montreal as a principal dancer and was the company's resident choreographer from 1984 to 1990. During this time, between Les Grands Ballets Canadiens and other commissions, he created numerous ballets, his work steadily maturing in the perceptions and intelligence which distinguishes its character today.

From September 1992 until May 1996, James was The National Ballet of Canada's Artist in Residence. This relationship with the National Ballet enabled him to create and develop repertoire for a single organisation on a long-term basis, while allowing him to create new works for other companies

James was appointed Artistic Director of The National Ballet of Canada in June 1996. He is one of North America's foremost dance artists, universally respected for the quality and depth of his work. As a choreographer, he has the ability to marry traditional and modern movement and is recognised for his talent in combining both. This allows him to serve dance companies from Toronto Dance Theatre to San Francisco Ballet, from The National Ballet of Canada to les Ballet Jazz de Montreal, from Montreal Danse to American Ballet Theatre, from Les Grands Ballets Canadiens to solo artists such as Margie Gillis and Peggy Baker. A prolific choreographer, he has created over 70 ballets.

Ivan Liska

Artistic Director, Bayerisches Staatsballett, Munich, Germany

Born in Prague in 1950, Ivan Liska trained at the Prague Conservatory. After graduation in 1969 he left his hometown to dance with the Ballett der Deutschen Oper am Rhein in Dusseldorf. From 1974 to 1977 he was a soloist with the Ballet of the Bavarian State Opera in Munich and then went to become principal dancer with the Hamburg Ballet where he danced a great many leading roles.

In Hamburg he tried his hand at choreography in various workshops and in 1997 he created a ballet – *The Dispute* after Marivaux - in Brno in his native Czech Republic.

In 1997 Ivan moved to Munich to prepare for his office as ballet director of the Bayerisches Staatsballett and in 1998 he started his first season with the company. Since then he has not only increased the number of classical recreations of the St. Petersburg- era with ballets such as *La Bayadere*, *Raymonda* and *The Sleeping Beauty* but he has also initiated various contemporary creations for the Bavarian State Ballet such as *Le Sacré du Printemps* by Saburo Teshigawara, *Handel/Corelli* by Lucinda Childs and *After Dark* by Jacopo Godani.

Under Ivan's direction the company has been touring in Russia, Hungary, Germany Spain, India and Italy.

Monica Mason

Artistic Director, The Royal Ballet, Covent Garden

Monica Mason was born in Johannesburg, South Africa. She came to England at the age of 14, training at the Nesta Brooking School of Ballet and the Royal Ballet School. She joined The Royal Ballet in 1958 when she was only 16, the youngest member of the Company at that time. After a brief period in the corps de ballet, she was selected by Kenneth MacMillan to create the demanding role of the Chosen Maiden in *The Rite of Spring*, which was premiered in 1962. One year later, in 1963, she was appointed Soloist. She became a Principal in 1968.

Technically a strong dancer, she was particularly noted for the warmth of her personality and her dramatic sense. Her range embraced purely classical roles like Odette/Odile in *Swan Lake*, Princess Aurora in *The Sleeping Beauty*, the title role in *Giselle*, the Prelude and Mazurka in *Les Sylphides* and the leading role in *Raymonda* Act III as well as dramatic parts such as the Hostess in *Les Biches* and the Black Queen in *Checkmate*. In 1974 and 1975 Kenneth MacMillan created four roles for her: Lescaut's Mistress in *Manon*, Calliope Rag in *Elite Syncopations*, Summer in *The Four Seasons* and the Midwife in *Rituals*.

A highly praised interpreter of the leading roles in MacMillan's *Song of the Earth*, Nijinska's *Les Noces* and Nureyev's 'Kingdom of the Shades' scene from *La Bayadère*, she was in the first performances by The Royal Ballet of Hans van Manen's *Adagio Hammerklavier*, Jerome Robbins' *Dances at a Gathering* and *In the Night*, Balanchine's *Liebeslieder Walzer* and Tudor's *Dark Elegies*. Other major roles have included the Lilac Fairy in *The Sleeping Beauty*, Empress Elisabeth and Mitzi Caspar in *MacMillan's Mayerling*; the title role in *The Firebird*; Variation I in Frederick Ashton's *Birthday Offering*, the Fairy Godmother and Winter Fairy in *Cinderella* and Lady Elgar in *Enigma Variations*; and the Queen of Denmark in *Helpmann's Hamlet*. In 1980 she created a leading role in David Bintley's *Adieu*, and, in 1981, Nursey in Kenneth MacMillan's *Isadora*. After she stopped dancing ballerina roles, she continued to appear regularly in mime roles such as Carabosse in *The Sleeping Beauty* and Lady Capulet in MacMillan's *Romeo and Juliet* and she recently created the role of Mrs Grose in William Tuckett's *The Turn of the Screw*.

In 1980 Monica Mason was appointed Répétiteur to Kenneth MacMillan followed in 1984 by her appointment as Principal Répétiteur to The Royal Ballet. In January 1991, after a four year period of assisting Anthony Dowell, she became Assistant Director. In September 2002 she filled the role of Acting Director following the resignation of Ross Stretton, and in December 2002 she was appointed Director of The Royal Ballet.

In July 1996, under the auspices of Roehampton Institute London, she was awarded an Honorary Doctorate by the University of Surrey. She was created an Officer of the Order of the British Empire (OBE) in the 2002 New Year Honours List.

David McAllister

Artistic Director, Australian Ballet, Australia

A graduate of The Australian Ballet School, Perth-born David McAllister began his training with Evelyn Hodgkinson and joined The Australian Ballet in 1983. He was promoted to Senior Artist in 1986 and to Principal Artist in January 1989. His principal roles have included those in *Onegin*, *Romeo and Juliet*, *La Fille mal gardée*, *The Sleeping Beauty*, *Don Quixote*, *The Sentimental Bloke*, *Coppélia*, *Manon*, *La Sylphide*, *Sinfonietta* and *Stepping Stones*.

In 1985 he won a Bronze Medal at the Fifth International Ballet Competition in Moscow and the same year won the Oceanic Equity Arts Award for Young Achievers in Perth. As a result of the Moscow Competition he was invited to return to the USSR as a guest artist and made numerous appearances with the Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet and other companies in *Don Quixote*, *Giselle* and in gala performances.

In 1989 he was guest artist with The National Ballet of Canada alternating in the roles of Mercutio and Benvolio in John Cranko's *Romeo and Juliet* and in *Etudes* and *The Four Temperaments*. He has also been a guest artist with Birmingham Royal Ballet and Singapore Dance Theatre. In London in 1992, he took part in the Royal Gala performance of *Coppélia* in the presence of the Princess of Wales.

In 1997, David danced in several premiere ballets: *In the Upper Room*, *Theme and Variations* and *Cinderella*, and in 1998 in *La Bayadère* and *1914*. A highlight of 1999 was the opening night of *Don Quixote* in Shanghai. In 2000 he performed the role of Doctor/Beloved Officer in Graeme Murphy's *Nutcracker* and recreated his 1993 ABC Television simulcast role of Camille in *The Merry Widow*.

David has worked as a guest teacher with The Australian Ballet School, The Dancers Company, the Royal Academy of Dancing, the Cecchetti Society, Australian Institute of Classical Dance and at various summer schools. In November 2000, he completed a Graduate Diploma in Arts and Entertainment Management at Deakin University.

David danced for the final time in *Giselle* on 24 March 2001 at the Sydney Opera House and became Artistic Director of The Australian Ballet in July 2001.

Kevin McKenzie

Artistic Director, American Ballet Theatre, USA

A native of Vermont, Kevin McKenzie received his ballet training at the Washington School of Ballet. He was a leading dancer with both The Joffrey Ballet and The National Ballet of Washington before joining American Ballet Theatre (ABT) as a Soloist in March 1979. He was appointed Principal Dancer the following December and danced with the company until 1991.

As a Principal Dancer with ABT, Kevin danced leading roles in all of the major full-length classics. During his performing career he has appeared as a guest artist throughout the world dancing with, among others, the London Festival Ballet, the Bolshoi Ballet, the National Ballet of Cuba and the Universal Ballet in Seoul.

In September 1989, McKenzie was appointed a permanent guest artist with The Washington Ballet and in 1991 assumed the position of Artistic Director. He has also acted as Associate Artistic Director and choreographer with Martine van Hamel's New Amsterdam Ballet.

His choreographic credits include *Groupo Zambaria* (1984) and *Liszt Etudes* (1991) both for Martine van Hamel's New Amsterdam Ballet, and *Lucy and the Count* (1992) for The Washington Ballet and for American Ballet Theatre, *The Nutcracker* (1993), *Don Quixote* (1995, in collaboration with Susan Jones) and a new production of *Swan Lake* (2000). He was appointed Artistic Director of American Ballet Theatre in October 1992.

Mikko Nissinen

Artistic Director, Boston Ballet, USA

Mikko Nissinen was born in Helsinki, Finland in 1962. He began his dance training at age eleven at The Finnish National Ballet School. At age fifteen, he launched his dance career and immediately began performing soloist roles. In 1979 he joined The Kirov Ballet School to continue his studies. Nissinen went on to dance with the Dutch National Ballet, Basel Ballet and San Francisco Ballet - where he held the position of Principal Dancer for ten years. During Nissinen's performance career his repertoire ranged from classical to contemporary works. As a guest artist, Nissinen danced at numerous international galas and with many different companies and partners.

In 1996 Mikko retired as Principal Dancer from the San Francisco Ballet and was appointed Artistic Director of the Marin Ballet in San Rafael, California. In the summer of 1998 Nissinen was appointed Artistic Director of Alberta Ballet, based in Calgary, Canada. Under Mikko's leadership Alberta Ballet embraced a more neo-classical approach to its repertoire, while continuing to cultivate contemporary works. Mikko brought such notable choreographers as Helgi Tomasson, Rudi Van Dantzig, Christopher Wheeldon, Myriam Naisy, Dominique Dumais and Jorma Elo to the company as well as annually adding a new work by George Balanchine.

Mikko continues to teach ballet technique at numerous schools and summer intensives. His knowledge and interest in dance history have also made him a popular presenter at conferences. In 1992 Nissinen appeared on the cover of *Dance Magazine* with a corresponding feature article, and was profiled on CNN Worldwide.

He assumed the position of Artistic Director of Boston Ballet and the Boston Ballet Center for Dance Education in September 2002.

David Nixon

Artistic Director, Northern Ballet Theatre, England

David Nixon started dance lessons in his hometown of Chatham, Ontario, before being accepted to the National Ballet School of Canada. It was there that he developed an interest in choreography, helping to revive a choreographic workshop with the approval of school director Betty Oliphant. He received a Canada Council Scholarship, which enabled him to continue his dance studies in Europe. On returning to Canada he completed his training and studied with Erik Bruhn and Eugene Valukin.

David's career began at The National Ballet of Canada where he became a principal dancer, dancing lead roles in the classical and contemporary repertoire. In 1985 he joined the Deutsche Oper Ballet in Berlin as principal dancer. It was whilst in Germany that he continued to increase his own choreographic output; producing and directing a mixed programme entitled *David Nixon's Liaisons*, at the Hebbel Theatre, Berlin in 1990 and in 1991.

In 1990 David left Berlin for a series of principal guest artist positions with The National Ballet of Canada, Bayerisches Staatsballett Munich and the Royal Winnipeg Ballet before returning to Deutsche Oper Ballet in 1994 as first ballet master. His guest artist credits also include: Birmingham Royal Ballet; Komische Oper; Deutsche Staatsoper; Hamburg Ballet and Sydney City Ballet.

In 1994 Ballet Met in Columbus, Ohio, USA, offered David his first role as Artistic Director. During his six-year tenure he added sixteen world and fifteen company premieres to the repertoire, including his own full-length productions of *The Nutcracker*, *Dangerous Liaisons*, *Butterfly*, *Beauty and the Beast*, *Carmen*, *Romeo & Juliet*, *Swan Lake*, *Dracula* and *A Midsummer Night's Dream*. David's productions have since been staged by companies in Canada, USA and South Africa.

David Nixon joined Northern Ballet Theatre in August 2001 and recreated his version of *Madame Butterfly* for his debut production for NBT.

Madeleine Onne

Artistic Director, Royal Swedish Ballet, Sweden

Madeleine Onne trained at the Royal Swedish Ballet School from 1969 and was engaged by the Royal Swedish Ballet in 1978. She performed as a Soloist in 1981, was made a Principal dancer in 1984 and a Royal Court Dancer in 1995.

Her repertoire included major roles as Juliet in *Romeo & Juliet*, Manon in *Manon*, Aurora in *The Sleeping Beauty*, Kitri in *Don Quixote*, Lise in *La fille mal gardée*, Kathrine & Bianca in *The Taming of the Shrew*, the title role in *Giselle*, the teacher & Marie in *The Nutcracker*, Teresina in *Napoli*, Julie in *Miss Julie*, Helena in *A Midsummer Night's Dream*, Olga in *Onegin*, Maria in *The Toreador* (Flemming Flindt), Gamzatti in *La Bayadère*, Anitra/Ingrid/Lady in Green in *Peer Gynt*, Ebba Dohna in *The Tale of Gosta Berling*. She has also danced solo roles in ballets by George Balanchine, Birgit Cullberg, Ulf Gadd, Jiri Kylian, Jerome Robbins, Maurice Bejart.

Madeleine has also danced as a soloist with Dallas Ballet (1985/86) and had leading roles in *Stoolgame*, *House of Fools* and *Abbalett* in productions made for Swedish Television. Guest appearances include Hamburg, Belfast, Oslo, USA, Cuba, China, Japan, Spain, Israel. Awards have included 1995 Drottningholm Theatre's medal, 1995 Royal Court Dancer, 1998 The Carina Ari medal, 1999 The Royal medal Litteris et Artibus

From 1995 -1998 Madeleine was Accountant, member & vice artistic chairman for the local ballet union. Between 1994 - 2001 she was elected by the government as a member of the board of Konstnarsnamnden, and from 1994 – 2001 she was a member of Konstnarsnamndens scenic group allocating government grants and awards to individual artists within the field of dance. In 1998 she served as personnel representative on the board of directors for the Royal Swedish Opera.

In 1996 Madeleine became founder and manager of Stockholm 59th North – Soloists of the Royal Swedish Ballet. Madeleine was appointed Artistic Director of The Royal Swedish Ballet in 2002.

Ashley Page

Artistic Director, Scottish Ballet, Scotland

Ashley Page was born in Rochester, Kent where he trained locally before joining the Royal Ballet School. As a student, he danced the Gypsy Lover in Ashton's *The Two Pigeons* and performed in MacMillan's *Danses Concertantes* at the School's 1975 performance. In 1976 he joined The Royal Ballet, becoming a Principal in 1984. His repertory has ranged from the classics to modern works and he has created roles in ballets by Ashton, MacMillan, Bintley, Tetley and Alston.

Ashley began choreographing in 1981 when he created a work for The Royal Ballet Choreographic Group. In *A Broken Set Of Rules* (1984) he set out to strip ballet down to its bare essentials, rediscovering for himself the rigour at the heart of classicism. But at the same time he was ready to break some of ballet's rules - to find new ways of co-ordinating familiar steps and positions.

A Broken Set Of Rules marked the start of a varied and prolific career during which Page has developed his craft by working with dancers from many different backgrounds. Between 1986 and 1990 he forged a close working relationship with Rambert Dance Company, creating three works - *Carmen Arcadiae* (1986), *Soldat* (1988) and *Currulao* (1990) for its largely modern-dance-trained performers. During the mid-1980's he also collaborated with dancer-choreographer Gaby Agis on works that drew heavily on 'release' technique. In addition he made works for Dance Umbrella that used modern and classically trained performers to contrast and combine opposite styles of dance.

This juxtaposition of classical and modern also informed the television dance *Savage Water* which Page made for Channel 4 in 1989, as well as subsequent work for Turkuaz Modern Dance Company, for the dance theatre group Second Stride, for The Royal Opera's production of *Cherubin*, *Red Dream Sequence* for the Conservatoire de Paris and *Access All Areas* (in collaboration with Redha Bentiafour) for Dutch National Ballet. But, just as important, it has continued to influence the work he has created on The Royal Ballet's dancers.

Ashley has used several pre-20th Century scores for his work, including Beethoven's Piano Concerto no.1 for Piano (1989) and Liszt's Hungarian Rhapsodies nos.6, 15 and 17 for *...Now Langourous, Now Wild...* (1996); but it is 20th Century composers who most obviously parallel Ashley's spiky rhythms, asymmetrical lines and fiercely compressed phrasing. Not surprisingly, he has choreographed Stravinsky several times, for example *Renard* (1994) and *Ebony Concerto* (1995), and also Poulenc for *Sawdust And Tinsel* (1998). He has worked with many of today's composers, including Michael Nyman, Colin Matthews, Orlando Gough, David Lang, Michael Gordon, and John Adams. In *Two-Part Invention*, Page drew on the full palette of his dance language using a score that contrasted the heroic lyricism of Prokofiev's Fifth Piano Concerto with the urgent minimalist pulse of Robert Moran's 32 Cryptograms For Derek Jarman.

Collaboration with visual artists has also played a major role in the evolution of his style, with Deanna Petherbridge, Howard Hodgkin, Jack Smith and Bruce McLean all creating designs for his early ballets. This collaboration has taken on a new emphasis since the 1990's as Ashley started to explore narrative possibilities within his work. West Australian Ballet in Perth premiered Page's latest work, *Lollapalooza*, on 24 May 2002.

Ashley was appointed Artistic Director of Scottish Ballet in 2002.

Matz Skoog

Artistic Director, English National Ballet, England

Matz Skoog was born in Stockholm, and trained at the Royal Swedish Ballet School, the Vaganova School and the Kirov Theatre in Leningrad (now St Petersburg). After graduating, he became a member of the Royal Swedish Ballet, where he danced for six years. In 1979 he joined English National (then London Festival) Ballet, which became his home company for the next twelve years.

Matz enjoyed a career as an internationally acclaimed Principal Dancer that allowed him to perform with companies throughout the world, and to work with eminent choreographers and artists. These include Birgit Cullberg, Mats Ek, Leonide Massine, Frederick Ashton, Rudolf Nureyev, Glen Tetley, Lindsey Kemp, Jiri Kylian, Christopher Bruce, Peter Schaufuss, Ben Stevenson, Alvin Ailey and Maurice Béjart.

Subsequent to his dancing career, Matz began producing and teaching. He staged Peter Schaufuss' production of *La Sylphide* for the Rome Opera Ballet in 1991, was Ballet Master for London City Ballet during 1992 and 1993, Assistant Director of Aterballetto in Italy from 1993 to 1994 and worked with Christopher Bruce at the re-launch of Rambert Dance Company in 1994. Matz has also been a guest teacher for many companies, including The San Francisco Ballet, The Cullberg Ballet, the Royal Danish Ballet, the Grand Theatre de Genève and The Royal Ballet.

Matz was appointed Artistic Director of the Royal New Zealand Ballet in January 1996. At the Royal New Zealand Ballet, Matz developed the Company's repertoire, and brought ballet to audiences throughout the country.

Matz took up the post of Artistic Director of English National Ballet in September 2001.

LETTERS AND EMAILS

PRESS CUTTINGS