

CODA

OSLO
INTERNATIONAL
DANCE FESTIVAL

OUTREACH

How to expand the territory of dance in contemporary society?

How can a presenter of dance contribute?

What is the role of a dance artist?

What is needed from funding bodies and cultural politics?

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In collaboration with Dansens Hus Norway and Audiences Norway



Lise Nordal
CEO & Artistic Director

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Photo: Odd Geir Sæther

Welcome

One of the CODA festival's most important objectives has consistently been to reach out to a broader segment of the population. One important aspect of this, in the early days of the festival, was to present contemporary dance at venues not necessarily associated with dance. This was before the new Oslo Opera House rose like a phoenix in Bjørvika and Dansens Hus Norway opened its doors in 2008. Four years before this, Bærum Kulturhus, a cultural venue designed for dance and music, opened in Sandvika. It was therefore natural in 2002 for the festival to form partnerships with institutions such as the Norwegian National Theatre, Det Norske Teatret and Oslo Concert Hall to reach new audiences. Churches, galleries and clubs were also used and public spaces, such as central subway stations, public parks, and market places. In addition to the performances, also workshops, seminars on festival themes, a film programme, exhibitions and a club concept have led to the recruitment of new audience groups. The dissemination of dance for children and adolescents through both performances and workshops has also been one of CODA's most important areas of investment. Next year the festival will launch a new concept, CODA +, which is a preventive health care cultural initiative for seniors in Oslo.

In addition to establishing new venues for dance in the Oslo region, in the course of the past decade a number of houses of culture have opened throughout the country, where the presentation of dance is central. New festivals continue to pop up on the map all the time. The key to growth and development lies in collaboration: with so many professional and qualified dance stakeholders, by combining our resources we are in a stronger position with respect to promoting dance as an art form and allotting dance a much larger role in our society.

Is dance truly as introverted as Arnt Wesemann claims in his article in this catalogue? It triggered something in me, with this seminar as the result.

Welcome to OUTREACH 2014!

Lise Nordal
CEO & Artistic Director



Photo: Daniel Moncure



Anne Aasheim

Director

Arts Council Norway

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Photo: Agnete Brun

Greetings to CODA

First of all, congratulations on an interesting and inspiring collection of articles.

As the director of Arts Council Norway I have had the pleasure of witnessing the development of dance in Norway during the past decade. It is motivating to support a field of the arts that is dynamically and professionally driven to continuously challenge and evolve. This collection of articles, and the seminar that it is published in connection with, is evidence of a field that is in the driver's seat of its own development and eager to work in the best possible way.

I applaud CODA's initiative and constructive, inclusive way of working for the overall development of the dance field, and look forward to seeing the continued growth of dance in Norway.

Kind regards,

Anne Aasheim

Director Arts Council Norway



Live Rosenvinge Jackson

Programming producer

OUTREACH

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Photo: Odd Geir Sæther

Introduction

In recent decades Norway has witnessed a boom in both productions and the infrastructure for contemporary dance. From being a country with no purpose-built stages for contemporary dance, few cultural houses or community halls presenting dance, and no fulltime funding for dance companies, we now have a good number of these structures in place. Yet dance as an expressive art form does not have a large presence in Norwegian society. Our educational system has focused increasingly on theoretical subjects, leaving the arts to a large extent – or in full – up to our unique touring system for arts productions in school gyms and halls. We are experiencing a sharp decrease in the number of dance critics and increasingly fewer journalists know about dance. In Norway dance remains an art form for a minority with a special interest.

With an expanded infrastructure for dance and an increasing number of presenters, producers and dance professionals working within the arts, we have grown muscle and the audience for dance is increasing. We can now, more than ever, work to make dance available as part of people's cultural frame of reference. Dance can become something everyone has a relationship with, if we develop healthy working methods, strive to create opportunities for the experience of and with dance, and collaborate wisely.

With this collection of articles we wish to give the dance community at large, presenters, producers and artists an opportunity to celebrate and acknowledge their potential as ambassadors for dance. We hope to encourage stakeholders to play a larger role in developing the art form's presence in our society.

Pavilion Dance South West and Sadler's Wells give a view of the presenter's role in the UK while La Villette offers an insider's view of this large venue for dance on the outskirts of Paris. By giving a presentation of their organisations, their founding idea, mission, role in society and how they fulfil their mission to the best of their abilities, they present the reader with the opportunity to evaluate own potential, working method and collaborations.



Kate Coyne gives an artist's perspective as seen in Siobhan Davies Dance as well as other major dance companies she has worked with. How do different artists relate to a potential role as an ambassador for dance, a contributor to the development of dance in society?

Ingrid E. Handeland from Audiences Norway presents the findings from the Oslo Atlas research, showing that there is a large potential for growth in the interest in dance. Finally, Arnd Wesemann, editor of Tanz Magazine, offers an ambitious voice on behalf of dance and the potential for growth of dance as a visible part of our society.

In the preparations for this collection of articles and seminar, it has become clear that there is a lack of Norwegian language equivalents for the words outreach and dance development. The term "audience development" is the expression employed, intended to cover everything from marketing and sales methods motivated by a need to sell tickets, to local community projects and professional development initiatives motivated by a wish to contribute to the development of the art form. The lack of nuances in the Norwegian language on this subject merely highlights the need to put the motivations and opportunities within this work on the agenda. A focus on and an enhanced awareness of this work might in time affect our language and give more choices for the expression of opinions on this subject.

The cultural study, published by the Norwegian Ministry of Culture¹, states that cultural institutions have a mission in society and that a clarification of this mission must be developed in a contract between the cultural institution, the political leadership and the interested community. Well, here is food for thought for such a conversation.

Come, join the conversation and let's expand the space for dance in our society together!

[#codafestival](#) [#codaoutreach](#)

¹ NOU 2013:4. Kulturutredningen 2014 (p. 298)



Zannah Doan
Regional Producer
www.pdsw.org.uk

Photo: PDSW

Pavilion Dance South West

“How to create a greater space for dance in society. This article is about where art meets society – it’s about how we at Pavilion Dance South West (PDSW) are trying to integrate them so that a clear aesthetic links all of our work.”

Pavilion Dance South West (PDSW) is the National Dance Development Organisation for the South West of England, supporting regional dance strategy development and representing the South West Dance sector nationally.

We work collaboratively with partners to develop and sustain opportunities for people to make, present, watch and participate in dance. In our Bournemouth-based venue, Pavilion Dance, we have two large dance studios and a 200-seat theatre. We present dance performances, live screenings, art house films, exhibitions and over 40 weekly dance classes.

Scale and scope

Pavilion Dance is our purpose-built dance house in Bournemouth. It is the only contemporary arts venue in town and as a new venue we are working hard to build our dance audience. We employ 13 full-time and 8 part-time staff. Our 2013/14 turnover was just over £1M and our two major funders are from the public sector.

The south west is the largest and most rural of the 9 regions in England and Wales occupying 18% of England’s land mass. Across the south west, we have developed a strong, supportive network of dance development organisations, freelance dancers and practitioners, dance companies and venues.

Why create a greater space for dance in society?

PDSW was created as a development organisation – to give more status to dance regionally, to create more opportunities, investment and support for dancers/companies, to coordinate



*Dance Tag with
Karla Shacklock
Photo: Kevin Clifford*

activity across the region, to link dance to communities and to advocate for the power of dance. It has only had a venue for the last 4 years. There can be a tension between being a dance house and a development organisation and having a local and a regional remit. This tension gives us a unique opportunity to model the connection between dance and the people.

Interestingly, we have begun to combine the two roles at the same time that cultural policy in England is placing greater emphasis on social value. There is a genuine excitement and belief that by bringing the creation and promotion of excellent dance and the participatory elements of dance practice together, we can increase the number of stakeholders we have, increase the number of people experiencing dance and diversify our income streams. The stronger the links are between the art form and society, the stronger base of support we have to sustain us.

How do we integrate aesthetic and outreach practice?

We have introduced 5 values and 5 priorities which run through all of our activity and create a coherency across our aesthetic and development work.

Values

Generous, Passionate, Inspiring, Inclusive, Fresh

Priorities

- Bounce : inspiring children and young people in and through dance
- Grow : challenging and supporting artists and makers to respond creatively to markets and opportunities
- Shift : developing and testing new ideas for commissioning, producing and distributing dance
- Share : championing and supporting an audience's right to feel connected and engaged with dance
- Breathe : advocating for and embedding dance into society's health and well-being provision

We believe that these organisational values and priorities can apply both to the creation and presentation of excellent new dance performance and to the social engagement of communities. Indeed, we think the delivery of these two aims is strengthened when they work together.

Policy and Practice

We strive to make dance and our work socially relevant. That means we must understand and innovate to move with trends and social change. 3 examples of policy areas influencing our outreach programmes :

1. In 2015 The Care Act is due to go through Parliament and it will require local authorities to support the well-being of their residents. How can we demonstrate the positive impact of dance on a person's creative, emotional, mental, physical and social well-being and contribute to delivering this policy?
2. We have an ageing demographic. By 2030 26% of the population in the south west of England will be aged 65+. What can dance do to improve the quality of older people's lives and enable dancers to dance longer?
3. The English education system has squeezed the arts out of the curriculum – how can we provide dance interventions to give pupils an alternative means of expression, exercise (also tackles obesity), skills, and employment opportunities?

Outreach projects

We make the most of our amazing location by the seaside and connect with tourists and locals alike by offering Dancing Terraces where people dance in mass participation dance classes on terraces outside our front doors. The programme enhances the Council's tourism programme, promotes fitness and promotes our dance programme.

Our Dance & Parkinson's work has had a major impact on people with Parkinson's and their carers. Anecdotal evidence is backed up by academic research which suggests that the holistic offer of dance (caring, creative, physical activity with social benefits) improves the lives of those with Parkinson's.

“So thanks to you all at Pavilion Dance. We do so appreciate having this chance. It's so beneficial and important to say to challenge our illness in such a fun way.”

John Wood, class participant.

Partnerships and Networks

Strong partnership working enables us to reach people and places we couldn't do otherwise. Digital practice cuts across our work as a tool for promotion, distribution and documentation and we have been exploring its creative potential. Our partnership with a games development company, Mobile Pie, and the University of West of England enabled us to create and research 'DanceTag', a geo-location dance game. Our aim was to enable the public to create and share their own dances and to connect with the dance sector.

We are working with libraries to enhance the reading offer to children aged 4-11 through dance. In 2013 50% of the 1,000 people who watched our dance shows in libraries had never seen a dance show before. This is important long-term audience development, taking

the live dance experience out into communities well beyond traditional venues. This work also enabled us to create a website, a game and use Augmented Reality for the first time. www.stepintoabook.org.uk.

We are producing a project entitled 'Shift & Share'. It brings together 24 venues and many artists to build relationships, collaborate on tours, promote work and connect more effectively with the audience. This scheme has been welcomed by both the artists and the venues as it is very difficult to tour dance now without this sort of strategic collaboration.

We run an Associate Schools Scheme in which schools buy a package of dance activity over an academic year. Working in and with schools enables us to reach all young people irrespective of their social or economic circumstances.

"You are a massive support, enabling us to do so much enriching of the curriculum."

Kate Mercer, Head teacher

Continued Professional Development (CPD) and artists

We recognise and respect artists' decisions to work purely as dance artists, purely as dance practitioners or as both. Most dance companies in the UK now offer outreach programmes to engage more people in their work, to promote their company, to develop audiences for their shows and for the altruistic purpose of sharing their expertise and love of dance. At PDSW we try to guide these activities and broker relationships between artist and audience/participants to ensure that both the art and the outreach practice are of high quality and aesthetically based. To this end we build professional development into our programmes and offer networking days to enable practitioners to share their achievements and learning and to get new ideas and inspiration. We also have a group of Associate Artists who receive space and production support for their creative work:

"Allowed me to discuss pressing ideas about my current practice."

Seeta Patel, choreographer

Conclusion

PDSW is a National Dance House which takes the aesthetic of dance to different people and places. It is not enough to create and present work in dance houses and just expect a wider public to engage and attend. We believe it is important to engage with and within communities, not only for social benefits but to develop the dance audiences of the future. We believe in the social relevance of dance and in the benefits of artists and producers staying in touch with social demands and opportunities. By acting on these beliefs we hope to create a stronger infrastructure for the art of dance to thrive.

Footnote : the regional statistics are taken from the Office for National Statistics' analysis of the 2011 Population Census for England & Wales www.ons.gov.uk



Frédéric Mazelly

Artistic Director

www.lavillette.com

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Photo: Frédéric Mazelly

La Villette

“The place of the artist can only be understood in the relationship between the ways we give him or her to produce, the necessary support to find other partners and the possibility to meet other audiences...”

The park of La Villette: history and geographical situation

The park of La Villette is located in the XIXe, the historically popular district of north east Paris. Established on the site of the large slaughterhouse of La Villette, built in 1867 and destroyed almost completely in 1974, the park spans 55 hectares, which makes it the largest park in the capital. The architectural realisation was entrusted in 1983 to the Swiss architect Bernard Tschumi. Known as the only park in Paris open day and night, La Villette creates a natural link between the centre of Paris and its Suburbs.

La Villette’s missions: a plural artistic engagement

Created by the Ministry of Culture, the uniqueness of the site of La Villette lies in the abundance of its offers and the multiplicity of the cultural actors who make it up and constitute a cultural complex in accordance with the city’s urban mutations.

La Villette has three main missions:

To produce and disseminate interdisciplinary and innovative performances and exhibitions

Eclectic and demanding at the same time, the programming of La Villette covers the whole field of live and visual arts: music, theatre, dance, circus, cinema and contemporary arts. Thus, the cultural programme articulates between performances and exhibitions by leading international artists, and festivals based primarily on the promotion of young artists. In addition, La Villette plays a major part due to twenty years in the fields of the contemporary circus and urban cultures, and is recognised internationally for these atypical projects presented outdoors and indoors.



To support creation over the year

One of the principle aims of La Villette is to support creation through residency programmes in particular: more than 130 companies are working every year with permanent residencies in 6 locations. These selected artists are accompanied and advised by a qualified team and receive financial and technical support. Since November 2013, the construction of 18 ecological rooms in the park has made it possible to host companies from France or overseas under good working conditions.

To promote the access to Culture for all

La Villette puts diversity and co-education of audiences at the core of its missions and carries out many initiatives intended to support audience diversity around two key axes: cultural programming and the park with its environment. The public development is carried out along a path composed by: discovery and personalised reception during the performances and exhibitions, workshops of artistic practice or critical analysis, artists meetings, sensitising and training of the educational teams and the social field, but also ecological gardening or an adapted tariff policy.

The strength of the interaction

It is the interaction between these three aims that best defines the role of a public cultural institution like La Villette. The place of the artist can only be understood in the relationship between the ways we give him or her to produce, the necessary support to find other partners and the possibility to meet other audiences, or through a workshop or through a show.

For example, we produced last year a choreographic project on The Rite of Spring with 50 teenagers experiencing difficulties at school. For a year the choreographer worked with the teenagers while the conductor prepared them musically in educational workshops.



Grande halle et place
de la fontaine aux lions de Nubie.
Photo: Sophie Chivet

The experience was extraordinary for the children, especially when at the end they danced two performances in front of 2,000 people in a professional environment accompanied by a large prestigious orchestra. They had obviously never heard Stravinsky before that, but now many of them have become true ambassadors for our shows. This type of long-term project requires a strong commitment on the part of all stakeholders – artists, institutions, partners and participants, each of whom value a real desire to meet and emancipation.

La Villette or cultural syncretism: diversity of the places, common culture

The site of La Villette was born from a combination of events and talents brought together fortuitously. Its coherence is more a posteriori rationalisation rather than a prior commitment. This lack of a rigid framework is its first asset that allows it continuously to adapt to the emergence of new urban cultures. With the City of Science and Industry, the City of Music renamed Philharmonie de Paris, the National Conservatory for dance and music, La Grande Halle, Le Zenith and other venues for theatre or music, today it forms a set that has found in the contiguity of creative, educational and entertainment activities its purpose and its reason for being. This park of the 21st century is a place of coexistence where energy flows are forged between the centre of Paris and the Suburbs, between world cultures and science, between entertainment and creation.



Eva Martinez

Artistic Programmer and Artist Development

www.sadlerswells.com

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Photo: Hetain Patel

Sadler's Wells

“Our goal is to grow the public’s enjoyment and understanding of dance by making dance relevant, meaningful and enriching”

Sadler’s Wells is a world leader in contemporary dance presenting a vibrant year-round programme of dance of every kind – from tango to hip hop, ballet to flamenco, Bollywood to cutting-edge contemporary dance – bringing the best of international and British dance to audiences at our three theatres in London.

We also commission and produce original new work for our stages and tour it to major arts venues around the world. Since 2005 we have helped to bring over 80 new dance works to the stage.

Our goal is to grow the public’s enjoyment and understanding of dance by making dance relevant, meaningful and enriching. At the same time we seek to develop the art form by supporting artists and the creation of exciting new work.

Our main theatre is located on an historic site in Rosebery Avenue in Islington. We also present work in our studio theatre – the Lilian Baylis Studio – and in our West End home, The Peacock Theatre. Sadler’s Wells is a thriving arts organisation and a registered UK charity. We work hard to maintain diverse revenue streams to ensure our financial stability.

Associate Artists

Sadler’s Wells provides a home for artists. Our group of 16 Associate Artists and resident companies are at the heart of Sadler’s Wells and they represent the most exciting dance talent working in contemporary dance today. We support our Associate Artists by commissioning new work from them, providing access to Sadler’s Wells’ resources such as rehearsal studios, technical expertise, office space and a creative base. Younger artists are also supported regularly through a programme called New Wave Associates.



*External Sadler's Wells Night.
Photo: Morley Von Sternberg*

Audiences

Half a million people come to see a performance at Sadler's Wells' theatres each year and another 130,000 see our productions at venues around the world. The variety of our programming enables us to attract large audiences from diverse backgrounds and age groups with a wide range of cultural interests.

Over 500,000 video views on our website and 750,000 on YouTube in 2012-13

Our theatres

Sadler's Wells has been presenting theatrical productions in Rosebery Avenue, Islington for over 300 years. Five previous theatre buildings have all also carried the name Sadler's Wells and occupied the site since 1683.

Our main theatre in Islington opened in 1998. We present large-scale work by national and international companies in this 1500-seat theatre

The Lilian Baylis Studio seats 180 and presents a programme of small-scale, studio work by established artists, experimental, conceptual work, high quality productions for young audiences and work by young artists and emerging choreographers.

The Peacock Theatre in Holborn is our West End home where we present popular dance styles from cultures around the globe including tango, salsa, samba, flamenco and hip hop as well as related forms such as circus and physical theatre.

Sadler's Wells has announced plans to complement its existing offer with a new mid-scale venue, and is exploring possible sites including the Queen Elizabeth Olympic Park.

Our business model

Over 90 % of Sadler's Wells turnover was self-generated in 2012-13

- We earn approximately 70 % of our income from ticket sales.
- Sadler's Wells is one of the Arts Council England's National Portfolio Organisations and currently receives an annual grant of approximately 10 % of our income.
- We raise about 8 % of our income through fundraising from private sources including individuals, charitable trusts & foundations and corporate partners.
- We earn about 12 % in commercial income from our cafes, bars and merchandise as well as from the hire of our spaces.
- We partner with world-class theatres around the world as co-producers to help commission and produce new dance work.

Engaging with the community

"Arts access initiatives can look calculating and insincere: exercises in box ticking to satisfy funding bodies. But you never get that feeling with Sadler's Wells, which constantly restates its belief in the power of dance to change lives"
Dance critic Luke Jennings, The Observer

Sadler's Wells is committed to seeking imaginative ways to engage the widest public with a programme of challenging learning opportunities, incorporating the highest artistic standards supported by Sadler's Wells' world class resources.

Our commitment to presenting participation work on the theatres' main stages as part of the artistic programme places work by non-professionals centre stage, raising aspirations and performance standards across the sector.

Our renowned interpretation work enhances audience members' experience of engaging with Sadler's Wells. Activities such as pre and post-show talks, insight and study events, workshops and lecture-demonstrations enable greater levels of understanding and enjoyment.

20,000 people engaged in our creative learning activities in 2012-13

Company of Elders & Arts Club

The over 60s programme continues to flourish through the weekly Arts Club, weekly outreach dance classes in two venues and the renowned Company of Elders, Sadler's Wells' resident over 60s performance company, proving since 1989 that it's never too late to start dancing.

National Youth Dance Company

Sadler's Wells hosts the National Youth Dance Company (NYDC), a new initiative funded jointly by Arts Council England and the Department for Education. The company aims to create and perform innovative and influential youth dance, bringing together some of the brightest young talent from across the country.

How do we evaluate our work?

We evaluate our work regularly and have created a partnership with Goldsmith's Institute of Creative and Cultural Entrepreneurship (ICCE) to evaluate some of our major Creative Learning Projects. A key framework for evaluation is the New Economics Foundation's (NEF) Five Ways to Wellbeing. They are a set of evidence-based actions, which promote people's wellbeing, developed by NEF from evidence gathered in the UK government's Foresight Project on Mental Capital and Wellbeing.

How about does this benefit Sadler's Wells?

Here is an example of findings from the ICCE about the impact of one performance project called Sum of Parts, engaging communities and professional choreographers in an ambitious live performance. The evaluation report states the benefits to Sadler's Wells were:

- The project developed new audiences for contemporary dance, through the participants, their friends and families, as well as wider network.
- National Press recognition of the work of Creative Learning Programme with the community.
- Enabled the development of models of practice that bring together communities of non-professionals and professional choreographers to create high quality performances that are sold at box offices alongside our other productions.
- Enables the early discovery of new talents that we can help nurture into the profession.

My role as artistic programmer

Programming and Artist Development

As Artistic Programmer at Sadler's Wells, I have two connected remits: I take part in the programming of the artistic work with other colleagues, with my area of specialisation being the smaller-scale work in the Lilian Baylis Studio. I work closely with other programmers and with the artistic director. The other aspect of my role is the development work I do with artists, running research programmes for artists to test ideas for new work, and supporting the growth of selected groups of artists, as part of the Jerwood Studio at Sadler's Wells.

Connecting with the professional dance community & colleagues

I see my role as a facilitator and a nurturer. I am interested in encouraging artists to make the best possible work they can make, and to take calculated risks that enable them to grow safely. I have specifically trained as a certified Relational Dynamics coach to support this work. Creating the context for artists' work to be presented, seen and accessed is a key part of my role: from working as a producer to make the performance happen, to helping re-write text for the marketing publicity and programme notes, supporting fundraising applications and putting their work into context. Articulating what the work is about or what it is they want to do is a key part of my role.

I also play the role of the mediator between the artist, their work and the organisation's various functions.

Personal programming principles

These are subjective criteria which I realise have been a constant in the choice of work I have invited as a curator during my career at Sadler's Wells, Southbank Centre or in smaller festivals.

Integrity: I look for artists that have something to say and say it with authenticity and specificity.

Challenge: I look for forms, media and languages that may not evidently connect to what the traditional perception of dance and choreography is.

Connecting to the other: work that generously offers a wider view of the world.

Personal & universal: works that manage both and connect them together with ease.

Partnership: an approach to working with artists, colleagues and audiences together.

Depending on the context, many more factors come into the decision making process of course: the specifics of location and the sociological make-up of a locality, the financial resources, and the relationship to the existing audience as well as the available infrastructure. Competition and positioning your programme as the champion of certain areas is also part of the thinking process. This often involves a political negotiation of the margins and the mainstream, a dynamic that I am particularly interested in as a curator.

The work I curate is often challenging, yet I truly believe that dance audiences are sophisticated, curious and adventurous. It is often hard for organisations to know how to create a genuine dialogue with audiences, and this is where the role of the programmer/curator as the face of the organisation is key as well as the genuine desire to make a connection outside of the walls of the theatre.



Kate Coyne

*Programme Director
Siobhan Davies Dance
www.siobhandavies.com*

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Photo: Hugo Glendinning

A Greater Space for Dance in Our Society

“Siobhan Davies Dance is an investigative contemporary arts organisation that is championing and expanding the territory of dance.”

Siobhan Davies Dance was formed by Siobhan Davies in 1988 after her 15-year association with London Contemporary Dance Theatre and as fulfilment of her desire to create work on a more intimate and personal level. Until 2000, Siobhan Davies Dance toured middle and large scale venues throughout the UK and overseas, but *13 Different Keys* in collaboration with Artangel (1999) and *Plants and Ghosts* (2002) saw the beginning of Davies’ move towards bringing dance to different spaces with the presentation of these pieces in non-conventional performance areas such as an aircraft hangar, a gallery and a warehouse. Following the success of *Plants and Ghosts*, *Bird Song* (2004) also toured studio spaces and venues that could be transformed into intimate, ‘in the round’ style auditoria, enabling the audience to be closer to the dancers. The move to a purpose-built home, Siobhan Davies Studios (designed by architect Sarah Wigglesworth) in 2006 marked a shift in terms of facilitating the artistic ambition to bring audiences even closer to the work. Throughout these developments one sees the clear motive of Davies’ passion for dance and her desire to reveal and celebrate movement as a language in its own right. She pushes the boundaries of what is thought of as dance by engaging with other art forms such as visual arts, film or crafts.

From September 2007, the Siobhan Davies Studios began a rolling programme of exhibiting work from visual artists. The work from other disciplines added to the mix of ideas and practices of the work and brought a different energy and conversation to the building. The exhibition programme has brought a number of emerging and established artists to the Studios, and alongside the exhibitions, programmes of talks and events are developed. The exhibitions, tours and talks are all open to the public and local residents are particularly welcomed, extending our audience and enhancing our profile of diversity and inclusion. This year, *Human-Nature*, through its year-long series of exhibitions, talks, workshops and



performances, has opened up new partnerships through associations with horticultural and architectural themes. In turn we have seen new and intergenerational audiences curious about the links between art, horticulture and choreography.

We began to develop movement programmes and projects based on our choreographic practices and engaging with the local community. The participation work includes work with primary schools, youth programmes, professional development, workshops, residencies, classes and courses. This strand of the work reflects the collaborative nature of Davies' work by bringing together artists and dance artists, teachers, pupils and students to discover and understand the Artistic Director's choreographic methodology and to use it to stimulate the ideas and perspectives about dance. By applying the same artistic processes to the design of all of our projects as we do when creating a performance piece, we are able to introduce non-dance professionals directly to our dance artist's practice.

Siobhan Davies Dance is an investigative contemporary arts organisation that is championing and expanding the territory of dance. Our programmes and projects are continuing to develop and adapt to our curiosity and to the landscape around us. We seek not only to develop new works, but also to place our existing works in new contexts. The mission of the organisation is to celebrate, value and seek to strengthen the role of choreography, dance and dance artists within contemporary culture. It creates situations in which dance is recognised as a physical model of thought, testing ways in which dance communicates the complexity of human thought.

The artist's perspective

Most of the artists and companies that I have worked with have had a deep connection with the idea of developing space for dance in society, but it has manifested in very different ways.

Throughout its 25-year existence, London Contemporary Dance Theatre was a pioneer in the education and outreach field. Robert Cohan, as director, introduced the notion of the residency as early as 1975 and he and his dancers gave open classes in schools, colleges and community centres throughout the lifetime of the company. This exercise in raising the awareness of and interest in contemporary dance was a core part of the company's work and the dancers were encouraged to use the outreach opportunities to feed back into their own awareness of the importance of understanding dance training and choreographic processes.

Michael Clark Company worked with Tate Modern in 2010 and 2011 to make a participatory piece for sixty non-professional dancers and eight professional company members. The first year was planned around the company being resident in the Turbine Hall for six weeks, the rehearsals being on open view to the public, whilst the weekly evening sessions to rehearse with the non-professional volunteers were held outside of gallery opening hours. At the end of the residency informal performances were open to the general public. The following year there was a shorter period of two weeks in the space to rehearse and stage ticketed performances in the gallery and working with the same group of non-professional dancers to develop and perform a piece. This model of an inclusive and participatory piece was repeated at the Whitney Museum of American Art in New York and at Barrowland in Glasgow with different groups. Clark was delighted to work with a large ensemble in this way and the company worked closely with all the participants of the projects to the great benefit of everyone who took part. The legacy of the projects continues with a large percentage of the volunteers going on to involve themselves in dance regularly.

“Everyone can dance, everyone does dance.” (Michael Clark, *The Independent*, discussing his decision to work with non-professional dancers)

The education and participation at Rambert Dance Company has been separated from the work of the company dancers and is delivered by professional educators. There are occasional lecture demonstrations of current works, but few opportunities for the dancers or choreographers to engage with non-professional participants in their current programme of work. The gift of a plot of land by Coin Street Community Builders for the new home for Rambert in exchange for them delivering an annual dance outreach programme is an opportunity for further development in the work that the company continues to do as part of its Arts Council England remit. Ideally this new platform could offer fertile ground to explore an integrated and supported way of engaging with audiences in seeking new landscapes for dance to inhabit.

The meeting between presenter, artist and audience

Siobhan Davies Dance is now only working and presenting work in galleries, museums and institutions. The point of contact for these collaborating venues is most often the curator or someone working on the curatorial team with whom we can discuss the concept of the commission or showing of a piece. This collaborative approach brings together the artistic integrity of the choreographer with the curatorial concept of the venue to build confidence and understanding of how performance can be seen in new settings to the benefit of the venue, the artist and the audience. New ways of working are informed by the other's point of view and experience and associated events such as outreach and participation, talks and film showings can be symbiotically integrated into the planning from very early on.

Two examples of conversations leading to the production of work in new environments show the commitment of Siobhan Davies Dance to brokering new ways of looking at choreography and within different contexts to expand the territory of modern dance:

For Glasgow Museum of Modern Art, Siobhan Davies was invited to respond to the theme of their exhibition Every Day. The solo live work that she made with dance artist Helka Kaski drew attention to simple movements, meticulously dismantling their timing and order to encourage us to notice how we orchestrate actions. Kaski invited audience members to help her carry out a familiar action by giving her a series of verbal instructions. Through this conversation it became clear that what at first may appear easy is actually complex and extraordinary.

“Placing Manual in an exhibition of modern artworks...only added to our appreciation of how beautiful and clever the human body really is.” (The Scotsman)

Within the artist development strand, Siobhan Davies Dance is offering a mentorship scheme to dance artists and curators with the aim of fostering relationships between the two. One outcome at the very early stages of this programme has been that the Chief Curator of The Hepworth, Wakefield invited the three dance artists on the scheme to make interventions into the Allan Kaprow YARD reinvention in the gallery. Each artist had one day in the space to present temporary performative and physical interventions within the environment. Each artist spent time with the curator and was given access to all of the material sent by the Kaprow estate to the gallery when a reinvention of the piece was allowed, for their use in thinking about what their work might bring to the exhibition. This relationship relied on deep commitment on both sides to explore an understanding of the needs of both parties as the curatorial, logistical, practical and financial implications were mutually investigated.

The presentation of dance is evolving and it is incumbent on us as a dance community of artists, presenters and audiences to champion what movement can mean to people who do, see or experience it.



Ingrid E. Handeland

Director Audiences Norway

www.norsktopublikumsutvikling.no

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Photo: Audiences Norway

Preconceptions about the performing arts

We wanted to gain insight on audiences' motivations and barriers in relation to attending performing arts offers in Oslo. The aim was to remove barriers and open up for greater participation. We discovered that the greatest barrier against participation is prejudice about who is going and what they get out of the experience. There are preconceptions about the performing arts.

Oslo Atlas is a public survey that was conducted in 2013 by Morris Hargreaves McIntyre on behalf of Norwegian Audience Development, Dansens Hus Norway, The Norwegian Opera & Ballet, The Norwegian Theatre, the National Theatre and the Oslo Philharmonic. It is part of a research and development project initiated by the Ministry of Culture with an aim of better understanding and engaging a larger and more diverse theater audience. The report is based on data from an online survey and focus group interviews with representatives from those who responded that they had not attended any of the programmes that the five institutions had offered in the past five years. I refer to this segment as "non-users" in the rest of the article.

The survey shows an unusually high cultural involvement. Only 1% fall outside of what we define as the culture market. 87 % is within the market for the performing arts, 17 % is within the market for contemporary dance. Only 5 % have found their way to Dansens Hus Norway since it opened in 2008. But the figures show that there is a huge potential for developing an audience for dance in Oslo. There are three times as many who say that they are interested in contemporary dance than those who have thus far visited Dansens Hus Norway.

Motivation and barriers

Respondents were asked to choose from a list of predefined motivational statements. "Helps me to put aside the stress of everyday life" was the most selected along with "nice way to spend free time" and "enrich the quality of my life". This tells us that art experiences, for most people,

are perceived as comprising an enjoyable and rewarding past time and a way to leave behind the challenges of everyday life. People seek experiences in the arts in order to unwind and recharge. This indicates a fundamental conflict of objectives between the audiences' needs and what the official arts world offers. The official arts world offers existential discomfort, intellectual food for thought and a critical view on our society, while the general public is generally motivated by the wish for an enjoyable and enriching night out with good friends.

Respondents who knew about but had not visited Dansens Hus Norway, were asked why they had not been there. The most popular reply options among those who had not been there previously were that they "do not know what's going on" (57 %), that the programme "is not interesting or relevant" (22 %) or that there is "too much to choose from elsewhere" (21 %). Price, lack of prior knowledge or practical challenges came way down on the list. The most common reasons for not going more frequently among those who have been there were "other commitments" (43 %), "not knowing what is going on" (41 %) and "have not gotten around to it" (28 %).

The most remarkable feature of Dansens Hus Norway's audience is the great level of usage-transference between Dance House and other performing arts institutions in the city – both large established venues and the smaller, more avant-garde stages. It may look as if frequenting Dance House is synonymous with being a die-hard theatre fanatic. The reverse side of the coin is that it is currently an exclusive group who uses Dansens Hus Norway. A major challenge for the art of dance in Norway is that it seems irrelevant to most people.

Non-users' preconceptions

Interviews with the focus groups made prejudices that underlie why people do not seek out dance more evident. In summary, the perception among non-users is that dance performances are something mainly for those with a special interest, such as dancers and their friends. This is perhaps not so strange when one chooses to call the place Dance House – a relatively clear message about who the house is for? It was otherwise a general perception that dance audiences are younger than the theater audience, and less conservative, which was perceived as positive by those who mentioned this. It was still a widespread belief that contemporary dance is less engaging than theater.

"You might be a little more impressed at a dance performance, or you should possibly be ... but dance does not convey much verbally, so it is the best to use the eyes and listen to whether they are dancing in relation to the music, while at the theatre, you have the opportunity to use your voice and convey something more."

The adjective "impressive" was frequently used by non-users, suggesting that professional dance is perceived as physical control bordering on sports, but the prospect of being impressed is not enough to lure people into the auditorium. There were none of those we spoke to who expressed an expectation of being emotionally captivated by dancing or having a moment of intellectual revelation. Also for those who answered affirmatively that they liked to dance, the thought of sitting and watching an entire dance performance was not very motivating.

“I am happy to watch things like hip-hop and modern dance in order to be impressed by the physical control they have, but I don’t think I am ready to sit and watch dance for an hour and a half. It’s much more fun to dance than to watch.”

The performing arts require a lot from audiences. Greater discipline is necessary on the part of the audience. At a museum or a rock concert, it is okay to talk, move at your own pace, have a drink, take pictures and selfies, share on social media etc. When you sit in the theatre you are expected to sit quietly with your cell phone turned off. The performing arts are fragile and demanding. A gamble for all involved. And perhaps this is what is so addictive for many of us: That as part of a theatre audience you are participating in the situation. There is a good deal at stake during a performance, not only on stage, but between the stage and the auditorium, performer and audience.

What have we learned?

Oslo Atlas has taught us that it is not the barriers, but the lack of motivation that is the reason why many do not make use of performing arts offers. The non-users share a lack of knowledge about what contemporary dance can express, how stimulating, deeply human, moving and painfully beautiful it can be when something that could have been ripped right out of your most private feelings is performed or danced from a stage, and how reinforced the emotional kick can be when this experience is shared with all of the other unknown people watching at the same time.

The sense of community that occurs during a performance is one of the most under-communicated parts of the performing arts experience. The content of performing arts communication generally concerns the performers and the works. But people do not see Hedda Gabler for the 20th time because they wonder how it goes. We see it as we hunt for the magic moments when the angel walks across the stage, to paraphrase Jon Fosse. Or duende, according to Lorca. It is hard to convey the experience, the intensity in the auditorium when it all just falls into place. It requires the art of mediation at a high level.

According to the findings of Oslo Atlas it is clear that audience development for the performing arts is all about giving people confidence that the experience will have emotional and intellectual value. It is no small challenge we face. It’s about gradually changing the general public’s perception of who is perceived as being the audience of the performing arts. I think it is possible.

What to do?

There is no one-size-fits-all model for audience development. But pure marketing efforts in terms of product advertising and press coverage will not have an impact on non-users. They communicate best to the established audience who knows what they are looking for. To reach non-users with communications initiatives, the content must convey the audiences’ experiences with the audience’s own words. Who will be the first to launch the twitter campaign #magical moment?

Artistic language and dissemination of the artist’s intentions are most interesting for informed audience members and people in the industry. For less experienced audiences video or

soundtrack samples from rehearsals and performances can be more captivating. This type of content distributed through social media in ways that do not seem intrusive, but that inspire curiosity, may eventually help change the reputation of an art form or a venue. It is about breaking down prejudice and building confidence that art can be riveting in an entertaining way, even when it enters into the dark side of existence. It is all about facilitating word-of-mouth and letting the audience trip-advise their friends.

Audience Development may of course also take the form of comprehensive training programmes that aim to educate an audience. There may be measures aimed at children and youth, or the adults in a defined community. Compared to similar stages in cities like Berlin and London, the performing arts institutions in Oslo do not prioritise dissemination and outreach programmes to a large extent. Audience development is practised mainly in terms of programming and marketing, but there is a growing recognition that audience development and audience maintenance today requires long-term analogue and digital relationship building.

As art experts and informed spectators, we tend to forget that the art experience is always fundamentally social. Oslo Atlas reminds us that the general public's social needs always take precedence over the artistic. With social needs I am thinking of everything from the opportunity to meet peers and friends, and to be able to eat and drink well and relax in a comfortable social setting before and after the performance. But also the new and increasingly urgent need to capture the experience with the thing that 90% of us carry with us in our hand. The device.

We live in the age of the mobile phone where creativity is a mega trend and art and culture abounds, both on the supply and demand side. Stimuli-addicts trawl Oslo's diverse cultural scene looking for innovative remixes of traditional art forms. Multi-disciplinary, multi-cultural and multi-sensory experiences are sought after by the new avant-garde audience segments, and everything is shared and disseminated continuously via mobiles in social media. At the performing arts venues there is still a ban on mobiles. If Google glass becomes as ubiquitous as mobile phones are today, everyone will be able to film the show and spread the video on social media while sitting in the audience, without the ushers being able to do anything about it.

Audience development is a term that can sum up initiatives that must be carried out in order to overcome the inherent resistance to the unknown, untried and new in our society and in the performing arts field. Audience Development means public development. The Norwegian word for the audience comes from the Latin *publicus* meaning the public. Oslo Atlas has taught us that the biggest barrier for those who are not attending is a general, lasting impression in society that the performing arts demand more of audiences than they give back in terms of intensity of the experience. It is up to the performing artists and performing arts intermediaries to refute these prejudices. One of many possible measures could be to let the audience take over the dissemination. That imposes no requirements on the art. But this presupposes that we offer content that can be shared. So far this remains too much of a stretch for the performing arts licensees and gate keepers.



Arnd Wesemann

*Editor of Tanz -
Zeitschrift für Ballett, Tanz und Performance*

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Photo: Bettina Stöss

Outreach

“Outreach, It sounds as if a theatre is offering its hand to the audience. But what theatre has ever shaken an audience’s hand?”

Every theatre is a neighbour. A theatre is not found just any old place, but is as a rule situated somewhere special in the middle of the city. If on the rare occasion it is located a bit on the outskirts, hidden between buildings on a campus or by an idyllic stream, one must then ask for directions to the theatre along the way if one does not know the neighbourhood. But one must have a reason for even asking for directions. Often the reason is the artist who will be performing. But one will certainly ask about him beforehand as well. For the theatre “outreach” thereby means that the theatre that reaches out to the entire neighbourhood and the visiting audience, is celebrating this artist as its greatest treasure and welcoming the audience in his name. Ideally, the theatre is the host, we are the guests, and the performance is the party.

But in fact, nobody offers us their hand. We pay for the drink at the bar ourselves, the ticket is reserved in advance using a credit card, often because one’s partner will also be attending, and that is only because an acquaintance a while back said that this choreographer “was worth seeing”, if she should come to town. So after having seen her name on a playbill, one does an online search and finds a video clip on her website that does not exactly serve as motivation to spend this evening at the theatre. But this friend did maintain that this was without question art, and your partner had also agreed to come a long time ago.

The value of this kind of mental back and forth, which turns a visit to the theatre for each and every one of us into a matter of serious soul-searching, cannot be overrated. The audience naturally also goes to the theatre to meet acquaintances and will also bring along a shadow of doubt regarding whether they will actually experience art, a reaction which is clearly not taken out of thin air. In addition, this voluntary evening activity must be squeezed into between myriad other more or less voluntary

activities in the course of the day. When all of this dovetails, this audience also has generally speaking some influence on the artist's success and the theatre's reputation. The greater the desire a spectator has to see a dance performance, or the greater the desire to come due to the one artist, the more satisfying the evening is for all three parties: the spectator, the theatre and the artist.

So, one might think, it is that simple: one must merely make sure to do the marketing properly, create a need, ensure a good editing of the video clip on the artist's website, and presto, a full house. But historically speaking, there does not appear to be any convergence between art and the marketing of art.

The latter is almost always a tragedy. When an ad agency in Hamburg cooked up some church window-like posters with a black background for a coryphée by the name of John Neumeier, the feeling was that this campaign was a smart move, but actually the ad agency merely repositioned itself a few steps closer to the great artist. For Hamburg's ballet, it improved neither its reputation nor the attendance statistics.

Most choreographers have a profoundly inherent distrust of others' depictions of their art, because these tend to be seeking a physical truth. One is therefore in principle suspicious of the outside gaze, of the critic, also of video recordings, so that – in addition to the high advertising costs – it is impossible for many theatres to transmit to their audiences an image of an artist that differs from what the artist personally will permit.

“Outreach”, the wish to come closer to the audience, remains therefore the responsibility of the artist. But he is completely over-committed. It starts out with a choreographer who during production knows nothing about how the product will turn out. He will not know this until rehearsals begin. The work develops there as if it has a life of its own through the collaborative input and interaction of all participants. The artist therefore does not see at the outset what his art is, much like a labourer who does not see the final outcome of his efforts. The artist can sketch out an idea – something he in fact also does in applications to funding institutions, but he seldom succeeds in communicating a vision. Nonetheless, he is now more and more frequently called in to make a so-called pitch, in order to explain his work to multifarious theatre directors. The choreographer can in this case behave like a merchant speaking about his product, advertising and selling it. Dance festivals, too, are often meeting places for organisers, in other words, marketplaces where one ostensibly decides which artists from the entire world will be given the chance to bring their work to Oslo, Moscow or Beijing. They are supposed to make brief statements, seduce with striking sound-bites and find solvent co-producers. Nobody knows whether this has ever in fact taken place. Nobody knows what makes for a successful “pitch”.

The artist to the contrary feels pressured, as if he has been dipped in tar, if not also then rolled in feathers. In a shipping context, the word “pitching” means to seal a vessel so it is waterproof. That is in fact what happens: His idea has no ripple effect, not a single contract makes it on board.

Nonetheless, the “pitch” is a clear indication of just how important this degree of verbal articulation has become. The theatre also increasingly wants the choreographer to make a “pitch” after the performance in the form of a discussion with the audience – another form of “outreach”. The artist explains himself to his spectators. They share their impressions and sometimes also plant seeds of doubt about his intentions. In the best case scenario, a dialogue ensues in which the spectators feel taken care of and the artist enriched. The exceptions are many.

But there are also two other possibilities which have managed to gain credence in the linguistically remote kingdom of dance: The first is the lecture-performance. This is something that resembles a “pre-concert discussion”, where along the same lines of this concept in the music world, the audience acquires a better understanding of the artist’s intention through a clever combination of dance and an explanation of that intention. This is something that only rhetorically driven choreographers with university college degrees dare take on. But afterwards the majority will regardless complain about how the dance fell short.

In England one has now begun implementing another practice. On the well-designed websites for choreographers with funding from the Arts Council there shall always be a “resource pack”. Usually this means a pdf where every conceivable aspect of a production, from dance training to light design is explained one after the next, neatly and concisely, in the artist’s own words, often in the form of an interview. The target group is teachers who are preparing for a theatre visit with their class or who are doing follow-up work using these materials. But in fact, this “resource pack” such as the one found on Hofesh Shechter’s website, is nothing less than an “outreach” initiative of the most outstanding variety. Here there is no dramaturge demonstrating how well-read he is in a programme, no breezy run-down of the dancers, complete with mini-biographies, here a trendy and “poetic” statement, as is common for independent theatres, will not suffice. Here one asks questions, the more profound intentions are explained and creative processes clarified, dance techniques expanded upon in detail, motifs broken down to the motivations of the individual. These resources, which are in fact written in an illuminating fashion and released only after the premiere, are extremely elaborate and on top of this, free of charge. They are intended not only to help out what is presumed to be a young audience, but also the artist. This compels the artist to turn away from any illusions of genius, madness and intuition, and instead move in the direction of ideas that everyone can understand. That is a blessing. But above all, the control of the interpretation of his art is in his own hands.

But this is something many choreographers can't handle. As professionals they naturally do not view themselves as wordsmiths, and would prefer instead to let the body "speak for itself". In the studio this takes place through brief commands and the transmission of dance techniques. Here knowledge is passed on from one body to the next, sculpted and corrected. Since this is so close to the genuine ability most choreographers possess – choreographers who are former dancers themselves and never needed to explain anything – the transmission has here reached its culmination in practical terms. When choreographers can pretend as if children are also good dancers, or the elderly or anybody at all, the following applies: Everybody is a dancer (Rudolf von Laban) and a dance is thereby also something anybody can achieve. The nightmare is as follows: The one who dances would also prefer to be the one who attends a dance theatre. There is nothing wrong with that, but then a question immediately arises. Why is it the artists alone who have the full responsibility for dissemination? Why not the theatre? It is precisely here that a stage for dance is different from a theatre. Because ideally a stage for dance is not merely a theatre that has specialised in dance, precisely because it provides backup during the entire "Outreach" phase that an artist is expected to carry out. It does not operate with dissemination like an ad agency, but through courses and workshops, in order to relieve the artist of responsibility for that which he finds most irritating about the transmission of his art: That which essentially keeps him from carrying out his creative work.



Photo: Carl Thorborg

PROGRAMME

Moderator: Guri Glans, performer and arts manager of various Norwegian dance and theatre companies. The seminar will be held in English.

DAY 1: 8 DECEMBER

TIME	ACTIVITY
09:00-09:30	REGISTRATION
09:30-10:00	INTRODUCTIONS Welcome by CODA Oslo International Dance Festival Official opening by Anne Aasheim, Director, Arts Council Norway Introduction by Live Rosenvinge Jackson, Programming Producer, Outreach
10:00-12:00	PART 1: THE GOOD EXAMPLES. A PRESENTER'S ROLE AS AN ENABLER OF GROWTH IN DANCE Pavilion Dance South West (PDSW) Deryck Newland, Artistic Director Tanzhaus nrw Düsseldorf Stefan Schwarz, Programme Director La Villette Frédéric Mazelly, Artistic Director PANEL CONVERSATION - A presenters role as an enabler of growth in dance PDSW, Tanzhaus nrw Düsseldorf, La Villette, Ål Kulturhus, Bærum Culture House, Scenekunst i Østfold, Scenekunstbruket - the Norwegian Touring Network for Performing Arts and Audiences Norway. Moderator: Agnes Kroepelien
12:10 -13:10	LUNCH
13:10-16:00	PART 2: ART, PROGRAMMING AND MARKETING; A BALANCE AND COLLABORATION Sadler's Wells Eva Martinez, Artistic Programmer and Artist Development Siobhan Davies Dance Kate Coyne, Programme Director PANEL CONVERSATION - The arts, programming and marketing - a balance and collaboration Sadler's Wells, Siobhan Davies Dance, Tanzhaus nrw Düsseldorf, Carte Blanche, Dansens Hus Norway, Dansearena Nord, Odd Johan Fritzøe and Panta Rei Dance Theatre. Moderator: Karene Lyngholm A potential for a new audience for dance? Presentation of Oslo Atlas and The Performa Project by Ingrid E Handeland, Audiences Norway and Erik Årslund, Dansens Hus Norway

DAY 2: 9 DECEMBER

TIME	ACTIVITY
09:00-10:30	PART 1: WORKSHOP What can your organisation or presenters in your area do together in the form of outreach projects, with a common goal of increasing awareness and personal experiences of dance <i>By PDSW Deryck Newland and Zannah Doan</i>
10:30-12:00	PART 2: ROUND TABLE DISCUSSION How can we work together to give a greater space for, and awareness of dance in Norway. For representatives of theatres, festivals and stages presenting dance, artists, funding bodies and politicians. CLOSING COMMENTS: <i>by Live Rosenvinge Jackson and Guri Glans</i>
12:00-13:00	AVAILABLE TIME FOR INDIVIDUAL CONVERSATIONS AND NETWORKING



Photo: Wim Wenders

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