

Dance & Museums Working Together Symposium

Symposium Report - Content, Analysis & Recommendations

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Arts Council England

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Kat Bridge, Artistic Director, Greenwich Dance

Cover Image: *The Whistling Thrush* by Laban Youth Dance Company, performed at *Horniman's Curious Tea Party* © Benedict Johnson

Introduction

The Dance & Museums Working Together Symposium took place in November 2014 and was produced by Trinity Laban Conservatoire of Music & Dance ('Trinity Laban') and the Horniman Museum and Gardens ('the Horniman'). It was organised as part of the follow-up to their large-scale collaborative public cross-artform event *Horniman's Curious Tea Party* which took place in July 2014. This involved an external evaluation by this report's author which looked in some depth at the process and outcomes of collaborative work for both organisations and which began to outline a model for the different ways in which museums and artists/arts organisations can collaborate together. The content and themes of the Symposium were informed by the themes and issues identified in the *Horniman's Curious Tea Party* event evaluation.

The surge in interest in museum–dance collaboration is comparatively new in the UK, although it is informed by a much longer history of dance sector collaboration with galleries and other non-theatrical institutions/venues (highlighted by, for example, the work of Siobhan Davies Dance). It is being driven by the increasing desire of artists to work in innovative ways in non-theatrical spaces and with a wider diversity of collaborators. It is also funding driven, catalysed by Arts Council England taking over responsibilities from the Museums, Libraries & Archives Council in 2011.

The Symposium gathered together 63 delegates from the museums and dance sectors, including 17 speakers / presenters from organisations in the UK and Europe, over one day to share learning, ideas, thoughts and experiences around collaboration. It featured a mix of presentations and case studies with plenty of opportunity for peer discussion, sharing and learning in smaller groups. Opportunities for museums and dance organisations to network were a crucial element of the day as these sectors have existed in separate 'silos' until recently.



The Whistling Thrush by Laban Youth Dance Company, performed as part of Horniman's Curious Tea Party © Benedict Johnson



Delegates at the Dance & Museums Working Together Symposium
© The Horniman Museum & Gardens

museums (compared to other artforms).

The Symposium opened with a Key Note address by Joyce Wilson, London Area Director, Arts Council England, which linked cross-sector museum-dance collaboration to the creative energy and thought provoking work she encountered in her career in Combined Arts. This was followed by case study presentations from the Weltmuseum, Vienna, Siobhan Davies Dance and Trinity Laban / the Horniman. These stimulated discussion in smaller groups around the importance of collaborative work to the museums and dance sectors, its benefits and challenges, ways to encourage further collaboration and dance's unique offer to

Following lunch, delegates were invited to choose one of four themes to explore in more detail in small groups. Individuals with expertise in relevant fields gave short 'blast' presentations to inform and stimulate discussion in the groups. The themes were wide-ranging: schools and the curriculum; dance as object – live

curation and archiving; audience engagement and response; responding creatively to objects, reflecting the richness of this collaborative work. Delegates were then invited to share their learning with an individual from another group in one-to-one discussion.

A Panel Q & A featuring questions delegates had posted during the day wrapped up the Symposium and gave opportunity for reflection and concluding comments.

This report includes an overview of the Symposium in Section 1 while Section 2 provides a summary of the presentations, group enquiry sessions and discussions at the Symposium. Section 3 of the report presents a rationale for dance and museum organisations working together, exploring some of the benefits and opportunities, and Section 4 explores some of the challenges of museum-dance collaboration. In the final section, *Where Next?*, the report author identifies key areas for further exploration and suggests some ways in which these might be taken forward. The appendices provide additional background information to the Symposium and detailed summaries of group discussions.

It is clear from the engagement of delegates, speakers and presenters and the quality of the discussions at the Symposium, as well as the 100% support for a future event in the evaluation feedback, that museum-dance collaboration is a rich area for further exploration and development for both the museums and dance sectors.

It is hoped that the Symposium, and this report, will help inform and shape the next stages of the collaborative journey.

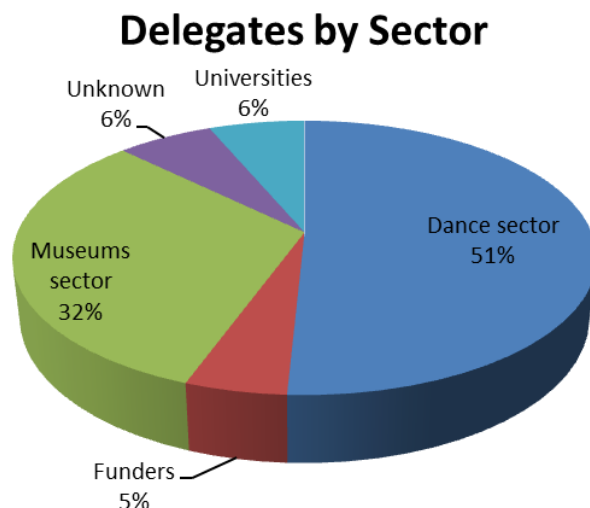
1. Overview

1.1 The Dance & Museum Working Together Symposium took place at the Horniman Museum and Gardens ('the Horniman') on Thursday 27 November 2014. Its purpose was to bring dance organisations and museums together to share learning and ideas and to explore the opportunities and challenges presented by collaboration.

1.2 The Symposium was produced by the Horniman and Trinity Laban Conservatoire of Music & Dance ('Trinity Laban') out of a desire to share learning from their own five year partnership and from an external evaluation of their most recent collaboration, *Horniman's Curious Tea Party*.

1.3 Delegates

The event was fully booked with a waiting list. 63 delegates attended the Symposium, including 16 representatives from Trinity Laban and the Horniman. A full delegate list can be found in Appendix 1. Delegates came through invitation and via an open call distributed via the Horniman's and Trinity Laban's networks. The breakdown of delegates by sector is shown opposite.



1.4 **Event Format**

The event took place over one day and comprised a mix of presentations by invited speakers, case studies of museum-dance collaborations, discussion groups exploring the rationale for dancing in museums and group enquiry sessions which allowed delegates to find out more about particular areas of interest via short presentation ‘blasts’ from specialists and discussion. The day was designed to maximise opportunities for delegates to share and discuss learning and to find out more about ‘real life’ experiences of collaborative work between dance organisations and museums. A copy of the Symposium Schedule is provided in Appendix 2.

1.5 **Event Evaluation**

An evaluation form was distributed at the event. A summary of the data from the completed forms is provided in Appendix 4 and a copy of the evaluation form is provided in Appendix 3.

Based on responses given in the sample of forms completed, 88% of delegates plan to work on a dance and museums collaboration in the next year, with 45% having worked on such a collaboration previously.

Delegates in the sample found the different parts of the symposium useful with the different elements scoring between 3.3 and 4.5 out of 5 (where 1 is not at all useful and 5 is very useful), and 5 of the 7 elements scoring 4.0 or more. The event clearly met expectations, scoring an average of 4.6 out of 5.

100% of delegates surveyed would like to attend another event about dance – museums collaboration.

“I came away informed and inspired. I found the different case studies and the range of projects and experiences particularly useful.” Symposium Delegate

Demographically, the delegates surveyed were not ethnically diverse with 70% of those who answered this question stating they were from an English / Welsh / Scottish / Northern Irish / British background. 13 of the 18 delegates who provided postcodes were based in London.

1.6 **About this Report**

The next section, Section 2 of this report, summarises the presentations at the Symposium. The report author has summarised the key note address and case studies based on presenters’ and her own notes. The group discussions and enquiry groups have been summarised by the author based on notes taken by nominated note-takers briefed by Trinity Laban and the Horniman. All summaries of case studies, presentations and enquiry group ‘blasts’ have been signed off by the relevant presenters.

In the third and fourth sections of the report, the author draws together themes and key points emerging from the Symposium presentations and discussions around the benefits and opportunities presented by collaboration as well as the considerations and challenges.

In the final section of the report, *Where Next?* for museum-dance collaboration, the author highlights some key themes for further investigation and proposes some ways to take these investigations forward.

2. Presentations and Case Studies

- 2.1 The seminar opened with a welcome from Georgina Pope, Head of Learning at the Horniman, who introduced the Key Note speaker, Joyce Wilson, London Area Director, Arts Council England. Biographies of all the speakers / presenters at the Symposium can be found in Appendix 5.

Key Note Address by Joyce Wilson, London Area Director, Arts Council England

Joyce opened her presentation by linking artistic collaboration between dance and museums with the approach of Combined Arts, an area in which she has particular expertise and interest. In her view, this type of cross-artform work presents infinite possibilities for artists, producers and partners to create the most thought provoking work. The case for art and culture was presented in terms of being at the core of what it means to be human and its role in driving progress and understanding.

Joyce Wilson presented a number of examples of cross-artform work which had particularly inspired her, including Richard Wilson's giant *Slipstream* sculpture at Heathrow Terminal 2 and Claire Cunningham's work *Guide Gods* commissioned as part of Unlimited 2, which explores how the major world faiths view deafness and disability, in dance, live music, humour and interviews. She also discussed Shobana Jeyasingh's work *Translocations*, which documented in film the response of six academics with a specialist interest in the human body to her company's dance work *Bruiseblood*. *Human-Nature* by Siobhan Davies Dance is a cross-artform exploration of the relationship between humans and plants which brings together horticulturalists, artists, architects and choreographers to create new work. *Henpower* by Equal Arts tackles the loneliness of older people in a project which features hen keeping and opportunities for participants to work with visual and new media artists and sculptors.



Joyce Wilson presents at the Symposium © The Horniman Museum & Gardens

Joyce Wilson highlighted the financial imperative for sharing resources through collaboration and cross-sector working. This is even more urgent given the probable limits on further funding for the cultural sector, whatever the result of the next general election, and with the prospect of 10-20% reductions per year in the budgets of unprotected departments like DCMS looming. Joyce Wilson recommended delegates access the Advocacy Toolkit and the publication, *Create – Perspectives on the Value of Arts & Culture*, on Arts Council England's website. She acknowledged that genuine partnership working with the commercial sector has been slow to develop and highlighted the forthcoming launch of the Arts Impact Fund, a Social Investment Fund targeting arts organisations, as a potential opportunity.

Joyce Wilson ended her address by urging arts organisations to learn from the close attention museums pay to their audiences / visitors; their attention to their visitors' learning, their overall experience and what visitors 'take away with them'.

- 2.2 Following the Keynote Address, three case studies were presented by different organisations involved in museum – dance collaborations. These explored current practice and approaches and the challenges and opportunities of the work.

Case Study 1 : 'Danced Creation – Asia's Mythical Past and Living Present', an exhibition at the Weltmuseum, Vienna.

Presentation by Dr Bettina Zorn, Curator, East Asia Collection

Dr Bettina Zorn began the presentation by explaining that one of the central aims of the exhibition was to look at the meaning and importance of Dance in Asian cultures (South, South East and East Asia), in cultural, religious and everyday contexts, and the central idea of dance creating the world and mankind.

This is reflected in the ancient Indian book 'Natya Shastra' which lists the general principles of dance with explanations of movements found throughout dance traditions in Asia.

The exhibition was conceived and developed by Dr Jani Kuhnt Saptodewo, Curator of the South East Asian collections at the Museum, with assistance from Dr Bettina Zorn, Curator for East Asia. Dr Jani Kuhnt Saptodewo is a dancer from Java and this was an important factor in the success of the exhibition. The



Dr Bettina Zorn presents at the Symposium © The Horniman Museum and Gardens

exhibition embraced traditional aspects of dance in Asia as well as modern developments in Asian dance. It featured the collections of the Weltmuseum dating back to the 19th century with the exception of some objects from Musée Guimet, Paris, which completed the South East Asian element of the exhibition. These included the important sculpture of God Shiva called *Lord of Dances* which came from Musée Guimet.

The exhibition explored the different cultural aspects of dance in Asian cultures including the religious aspect (not found in the Western tradition), whether as temple dance in praise of gods, or dance of a shamanic or trance nature. It spanned (1) dance in mythology, (2) dancing gods, (3) dance as language, (4) dance theatre, (5) dance transformed (including explorations around cross gender), (6) dance of the Shamans, (7) dance as a meeting place of cultures (exchange of East/West ideas in the field of contemporary dance from the 20th century up to now).

The exhibition was visually divided into two parts: rooms/galleries (1) to (4) stressing the historical meaning, rooms /galleries (5) to (7) emphasising the modern aspects of dance.

Ensuring the 'living' part of dance – live performance – was incorporated into the exhibition, alongside exhibitions of dance related objects including costumes, masks and sculptures, was crucial to the curation and exhibition teams. Performance was incorporated into the exhibition in various forms including historical and recent film material, twice weekly performed guided tours, live performances by dancers, lectures by dancers and workshops.

A number of choreographers and dancers from Asia were invited to create work in response to and as part of the exhibition, including:

- Ong Keng Seng (Singapore)
- Ayu Bulantrisna Djelantik (Indonesia)
- Didik Nini Thowok (Indonesia)
- Michikazu Matsune (Japan/Austria)
- Hiah Park (Korea/Austria)
- Pichet Klunchun (Thailand)
- Terence Lewis (India)

These collaborations were achieved in association with ImPulsTanz, a high profile international festival of contemporary dance which takes place every summer in Vienna. The curators (Jani and Bettina) worked with the choreographers / dancers three years in advance of the exhibition to share, exchange and develop ideas and collaborate on the work for the exhibition. This longer timeline was crucial to the success and quality of the work.

ImPulsTanz proved to be a strong affiliate of the Weltmuseum for the exhibition. As well as the work with professional choreographers and dancers, ImPulsTanz also collaborated on a number of other projects and events as part of the exhibition. The 'Public Lab' consisted of three programmes: 'Occupy the Museum', which featured 16 artists undertaking a performative dialogue with ethnological objects and concepts from the Museum; 'Meeting at the Museum' which took the form of a public dialogue with choreographers, and

finally, a performance series by young international dancers and choreographers, who worked with the collection, interpreting and contextualising the story of collecting and of the objects.

The exhibition also benefited from the Museum staff's dance experiences in different Asian traditions. The curators were able to involve them actively, for example utilising a marketing team member's knowledge and experience of dance from Bali. The process brought together staff from diverse departments in the Museum and integrated them into the work of the exhibition.

Film and images were shown by Dr Bettina Zorn to delegates which documented the various elements of the exhibition.

Further information:

Exhibition Facts & Dates

http://www.weltmuseumwien.at/fileadmin/content/KHM/Presse/2013/WMW_Tanz/PT_lang_engl.pdf

Exhibition Trailer <https://www.youtube.com/watch?v=WxRa8PHqTOo>

Interview with Dr Jani Kuhnt-Saptodewo <http://culture360.asef.org/asef-news/interview-with-dr-sri-kuhnt-saptodewo-weltmuseum-wien/>

Case Study 2 : Siobhan Davies Dance

Presentation by Kate Coyne, Programme Director and Alison Proctor, Programming & Producing Manager



Kate Coyne speaks at the Symposium
© The Horniman Museum & Gardens

Siobhan Davies Dance was founded in 1988 and toured work to middle and large scale venues in the UK and overseas until 2000. Today, the Company presents work only in galleries, museums and other institutions.

The shift away from performance in theatrical spaces began with *13 Different Keys*, a collaboration with Art Angel in 1999 which was a site-specific work for the Atlantis Gallery in Brick Lane, London and *Plants and Ghosts* in 2002. The Company found working in non-conventional spaces like a gallery, a warehouse or an aircraft hangar brought the work closer to audiences. Moving to its own Studios in 2007 changed the Company's positioning in terms of the scope of its artistic interests, offering new opportunities for the organisation, the dance sector and the wider community. The organisation started to remodel its working methods, retaining the commitment to work with dance artists, but starting to engage with visual artists and curators.

The role of the Curator now plays a key role in the creation and performance of their work. The collaborative approach of working with a Curator or a Curatorial team brings together the artistic work 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. Associated events such as outreach and participation, talks and film showings can be symbiotically integrated into the planning from very early on.

Alison Proctor and Kate Coyne presented a number of examples of the Company's recent work in galleries. This included *ROTOR*, an ensemble of performances, sound, installations and artworks from eight artists commissioned by Siobhan Davies Dance in response to a short filmed dance piece, which toured galleries. In a reversal of the usual roles whereby a choreographer creates an artistic response to an exhibition, for *ROTOR* some galleries, including the Whitworth Gallery in Manchester, curated an exhibition from their own stored collection in response to choreographic work.

For Glasgow Museum of Modern Art, Siobhan Davies was invited to respond to the theme of the exhibition *Every Day*. The solo live work *Manual* that she made with dance artist Helka Kaski drew attention to simple movements, meticulously dismantling their timing and order to encourage the audience to notice how we orchestrate actions. Helka Kaski invited audience members to give her a series of verbal instructions to help her carry out a familiar action. Through this conversation it became clear that what at first may appear easy is actually complex and extraordinary. It was clear that the interaction with Helka Kaski helped visitors to engage with the work in the Gallery, to view it in a different way and to question what the exhibits meant to them.

“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

The work with Entelechy Arts at The Garden Museum which linked into Siobhan Davies Dance’s *Human-Nature* programme helped the Company to understand that museums are sometimes willing and able to take risks, with the Museum allowing dancers to perform on objects and trail leaves through the Museum. Following this, the Museum gave a month’s exhibition time to another Siobhan Davies Dance project scheduled for the next year; perhaps testament to their positive experience of working with the Company.

Siobhan Davies has an ongoing relationship with the Ashmolean Museum in Oxford. This collaboration evolved out of long introductory conversations and began through involvement with their Friday evening events programme in which Siobhan Davies was invited to curate and put together interactions for one of their events. This highlights that the events programme can be an easier way into a museum than the curatorial route.

For the Live Friday programme, the Company performed a piece from *ROTOR*. It was a learning experience. There were spatial / physical challenges including that the space the dancers were asked to perform in was full of objects, did not have clear sightlines, the acoustics were challenging and there was a lack of warm up space. An added challenge was that the Company had to work around the set-up for an opera performance which was scheduled in the space during the same period. The Ashmolean had not considered these issues. Careful negotiation and communication was required to understand each other’s languages, considerations and requirements. Finding space within a museum which has sufficient room for dancers, visitors and objects can be a challenge.

This experience and that of working in galleries raises lots of questions. What kinds of conditions are necessary to create a meaningful performance within a museum or a gallery? How can we as dancers be respectful of the environment and art but not in service to it? What are the specific architectural challenges of museums compared to galleries, with the former’s natural flow of audiences between objects and the latter’s traditional four walls with a space in the middle? Who has the responsibility to orchestrate ways of seeing and looking?

The Company learned that the museum or gallery visitor can get very close to the work and can therefore have a much more personal experience of it than in theatrical performance spaces. They enjoyed the element of surprise when visitors came across their work and they noticed visitors generally spent longer with the dance work than with the inanimate objects. The Company experienced viewing dancers through a museum’s lens - as living objects, living breathing manifestations of an artwork and understood more about their role in inviting visitors to see them in this way too; to appreciate dancers as a living rather than static artefact or artwork. They began to understand that curatorial teams have a fear of looking after the human body in the space as opposed to priceless static artefacts. They also understood more about the potential for audiences to see the work from different viewpoints, and therefore in myriad ways, which is offered by a museum’s unique architecture.

Kate Coyne and Alison Proctor summed up by saying that the presentation of dance is evolving and it is incumbent on us as a community of artists, presenters and audiences to champion what movement can mean to people who do, see or experience it. They asked us to consider, why do we want to see dance in museums? Should this be a moment to promote serious dance in museum spaces, as with the residencies

and performances by Michael Clark and Sarah Michelson in a dedicated performance space at New York's Whitney Museum? Or should we work together to curate the space as well as the collections?

Case Study 3 : 'Horniman's Curious Tea Party', the Horniman Museum & Gardens and Trinity Laban Conservatoire of Music & Dance

Presentation by Georgina Pope, Head of Learning (the Horniman) and Veronica Jobbins, Head of Learning & Participation (Trinity Laban)

Horniman's Curious Tea Party is the most recent outcome of a collaboration between Trinity Laban and the Horniman which has developed over the past five years. It was a development from their successful Big Dance Picnic collaboration which took place in 2012 as part of the Cultural Olympiad celebrations.

Horniman's Curious Tea Party was a free public event which took place over two days in July 2014 at the Horniman Museum & Gardens comprising professional and participatory dance and music programming, installations and activities for families, inspired by an Edwardian theme which derived from the time when Mr Horniman was collecting. The event offered visitors / audiences new ways to experience the Horniman and its gardens through dance.



Georgina Pope speaks at the Symposium
© The Horniman Museum and Gardens

The event was externally evaluated by the author of this report and the evaluation process has given both organisations a great deal of insight into their partnership including the benefits and challenges for both organisations, and new ways in which to think about the way they work together and the type of work they create. Veronica Jobbins confirmed they are happy to share findings from this evaluation with delegates on an individual basis.

The project's stated aims were:

- To pilot ways to use the Horniman's early history and collections as the inspiration for dance and music;
- To create fun, active, accessible experiences for visitors that animate, on a large scale, museum and garden spaces with art, sculpture, live dance and music;
- To involve community audiences in the event programming, building skills and experience;
- To demonstrate and share a model for working in partnership across museum and arts practice that combines high quality performance and high quality participation opportunities.

A fifth aim emerged, which became apparent in the work of the external evaluator - both teams wished to trial different ways museums and arts organisations / artists could work together to create and programme artistic work and explore new ways of working artistically with Museum objects.

A number of different methods were trialled in terms of programming:

- Inviting participatory artists to create work for schools, youth and community groups inspired by a range of stimuli including objects from the museum's collection;
- Commissioning professional artists to create new work based on the Edwardian theme;
- Selecting professional artists via competitive call-out or invitation to stage existing work / installations as part of the two day event;
- Working with the Horniman and Trinity Laban youth panels to create and programme work for families;
- Using museum artefacts as a stimulus for new undergraduate dance works at Trinity Laban;
- Exhibiting artefacts in a dance venue setting;
- Trialling a small number of associated small-scale activities to support artists including ethnographer talks, object handling workshop and working with a dramaturge.

The event was based around an Edwardian theme which linked both to the centenary commemorations around the outbreak of the First World War and the establishment of the Horniman in its current building as well as to the time when Mr Horniman built many of his collections. The broad nature of the theme and that it did not link to a specific artefact or collection meant there were myriad interpretations of the theme by artists including journeys, the tea trade, the relationship between servants and ‘masters’, the campaign for universal suffrage and collecting curiosities.



Small World Theatre perform at Horniman's Curious Tea Party
© Benedict Johnson

This led to an eclectic programme which reflected the eclectic nature of the museum. It did however mean there were fewer links between the event programme and the museum's collections. While this was not an aim of the project, it does draw attention to the link between the type of event and its theme and levels of engagement with museum artefacts. In her evaluation report for *Horniman's Curious Tea Party*, the external evaluator outlines a tentative framework for thinking about dance work in museums in relation to its stimulus (site/location/building or museum institution or artefacts), its purpose, its proximity to collections and its context and subsequent levels and type of audience engagement with the museum. The development of this model is identified as an area for further exploration in para 8.3 of this report.

A short film giving a taste of the event was shown to delegates by Veronica Jobbins and Georgina Pope.

Over 7,600 people attended the event over the two days. The potential impact on visitors and audiences for both organisations is illustrated by the fact that 41% of respondents to an audiences survey had not attended events at the Horniman before, 91% said they would be interested in coming back and exploring the Horniman further and 72% said they would be interested in trying out dance and music more generally.



Trinity Laban's Young at Heart & Arts Befriending Group at Horniman's Curious Tea Party © Benedict Johnson

professional and participatory work. This was broadly supported by commissioned artists who agreed it created a ‘festival’ type atmosphere. Work was site-specific and ‘animated’ the gardens. The team agreed the way the event was programmed encouraged audiences to move around the site and ‘see’ the Gardens and Museum in different ways.

The programme featured performances by over 200 performers of all ages alongside professional work including four new artistic commissions (one of which was dance, one dance-theatre and two interactive installations). Most of the participatory groups were part of Trinity Laban's Learning & Participation programme. The professional commissions were offered in partnership with Greenwich Dance who led on the commissioning process. Installations, workshops and performances by professional artists were also programmed via a creative call-out. A decision was made not to make any differentiation in the programme between

As part of the project, Trinity Laban exhibited two Horniman Museum artefacts, a Haida Pipe and Haida Totem Pole, in the atrium of their building as part of the Horniman's Objects in Focus programme. These objects provided music and dance undergraduate students as well as artists and participants in the participatory programme with a stimulus for creative work and generated new ‘audiences’ for the artefacts. A seminar was held at Trinity Laban for staff and freelancers led by Robert Storrie, the Horniman's Keeper of Anthropology, which focussed on the history and cultural context of the Objects in

Focus. An object handling workshop also took place at the Horniman for invited artists. Both proved extremely popular with artists and staff. Although the Objects in Focus strand was time consuming to set up in terms of risk assessment, etc, the organisational learning and procedures established mean subsequent projects will be easier to organise and the aim is to build on this work in future years.

The Horniman and Trinity Laban took on different roles in producing and running the event, with Trinity Laban leading on creative producing, programming and producing all community and participatory work, including leading on the call-out to professional artists with Greenwich Dance. The Horniman programmed professional music elements and led on event management and the preparation and submission of the successful Grants for the Arts funding bid.

Both organisations thought the event was successful strategically in developing their partnership and challenging them to collaborate on a more artistically, organisationally and logistically complex project than before. Its success was built on the solid foundations developed over the previous five years of collaboration, including shared knowledge of each other's ethos, priorities, working methods and organisational structures. Shared values were also key including professionalism, integrity, a desire to work with diverse and local communities on projects which are meaningful and grow organically (as opposed to activity which is 'parachuted in'), an emphasis on quality and a respect for each organisation's expertise. Strong working relationships at a senior level were crucial to the development and delivery of *Horniman's Curious Tea Party*.



A Curious Cakewalk by Average Height Ladies performed at Horniman's Curious Tea Party © Benedict Johnson

Both teams learned a great deal from the project, its creation, delivery and management. Trinity Laban fed back that *Horniman's Curious Tea Party* had strengthened the Learning and Participation team's skills and understanding in:

- Event management
- Creative producing
- Professional programming and commissioning
- The role of the arts and the artist within a museum context
- Different ways of working with artefacts as a stimulus for dance

The Horniman fed back that *Horniman's Curious Tea Party* had strengthened skills and understanding of the Learning Team in:

- Dance programming
- Commissioning professional artists
- Working with a diverse range of artists
- Conceiving and producing a large-scale multi-artform artistic event

3. Feedback from Discussion Groups

Delegates were divided into four facilitated groups to discuss issues emerging out of the morning's presentations. Facilitators were encouraged to structure the discussion around the following areas, but were also free to encourage discussion of other issues that emerged in the group.

- Nature of the collaborative work between museums and dance organisations
- Why are organisations doing it? What is the rationale, the purpose?
- What is in it for museums?
- What is in it for dance?
- Why dance? What special contribution can dance make compared to other art forms?
- What is special about working in Museums? Is it different to working in galleries?
- What is the impact for audiences?

Delegates were pre-divided into groups to ensure a balance across museums and dance organisations and different roles and a briefed note-taker recorded the main points of discussion.

A list of the main points from all four discussions is provided in Appendix 6.

4. Enquiry Groups

Following lunch, delegates were invited to join one of four enquiry groups set up around the following themes / topics.

- Schools and the curriculum
- Responding creatively to objects
- Audience engagement and response
- Dance as object – live curation and archiving

Two or three 5 minute 'blast' presentations were given to each group by professionals with expertise in the theme / topic followed by a facilitated group discussion. A summary of the key points from the 'blasts' and discussions is provided below.

4.1 Topic 1: Schools and the Curriculum

Facilitator: Kate Oliver - Schools Learning Manager, the Horniman

Blast 1: Bridget McKenzie, World Heritage Site Learning Group Co-ordinator

Bridget McKenzie summarised the work of The Maritime Greenwich World Heritage Site Learning Group, a partnership of several learning providers in Greenwich including Old Royal Naval College, Cutty Sark, National Maritime Museum, Royal Observatory, Trinity Laban Conservatoire of Music & Dance, Greenwich Dance, University of Greenwich, Ravensbourne, Royal Parks and others.

The group works collaboratively, sharing resources, planning and expertise to provide learning opportunities for people of all ages, enabling them to explore, engage with and value their local heritage. It works collaboratively to produce resources, CPD and provide learning opportunities for people of all ages to enable them to explore and value the heritage of the World Heritage Site. Joint activities over the past eight years have included annual creative projects, some linking dance and music with museum collections and the built environment. In 2014, the group has been working in partnership with, and funded by, the London Borough of Greenwich and A New Direction to develop sustainable, strategic cultural partnerships with schools.

After consulting with schools on their needs, the group is developing a Greenwich Curriculum for Key Stages 1 to 3. The aim is to create an emotional context for teaching local history and science. Dance is seen as helping to promote 'poiesis' and a more kinaesthetic type of learning in balance and support of more technical and abstract learning. Teachers have attended training days and are asked to contribute their creative projects to a new toolkit. A showcase event is planned in July 2015 when these projects will be shared and the toolkit will be launched.

The group is also planning projects to develop skills and careers opportunities for Key Stages 4 and 5.

❖ Resources: WHS Greenwich Curriculum Toolkit <http://greenwichcurriculum.wordpress.com>

Blast 2: 'Making Waves' project, Caron Loudy, Artistic Programme Manager, Greenwich Dance

Four organisations were involved in this project - Trinity Laban, Greenwich Dance, Ravensbourne and the National Maritime Museum

The project worked with 150 children from five different primary schools (a cluster) to develop creative responses to the collections of the National Maritime Museum. Children drew their inspiration from the objects and displays in the 'Voyagers' gallery and used these as a stimulus to create music and dance, working with music and dance practitioners. The 'Voyagers' gallery introduces stories about people and the sea through different emotions: Pride, Aggression, Anticipation, Joy, Love and Sadness, rather than more traditional chronological or subject theme approaches.

Young musicians from Animate Orchestra, a Trinity Laban partnership with the London Philharmonic Orchestra and Greenwich Music Service for 9 – 14 year olds, created five tracks inspired by the galleries. Dance pieces were created to these tracks by children working with dance artists from Greenwich Dance. The final pieces were performed at National Maritime Museum.

Students from Ravensbourne filmed the project and performances and created an online resource that teachers can use. The films include interviews with teachers, children and dance artists and are accompanied by downloadable teachers' notes and lesson plans. Teachers and children can use this resource to inspire and support the development of creative responses of their own after their visit.

❖ Teaching resources and more information: <http://www.rmg.co.uk/schools/national-maritime-museum/projects/making-waves>

Discussion

Why museums and dance organisations should engage with schools?

- There is currently little guidance about how to implement the new curriculum. As a result, schools are encouraged to be more creative and independent and arts organisations and museums can help them in this. The new curriculum is an opportunity for new approaches.
- The London Curriculum is a new project which provides resources to encourage teachers to use London more as a teaching resource, including its cultural opportunities.
- It has been agreed to develop a dance module for the London Curriculum led by the pan-London Dance Network.
- The Pupil Premium and separate Sports Premium are opportunities for schools to spend money on these opportunities.

What are some of the challenges?

- Pressure is on secondary schools to undertake less trips and 'stick to the curriculum'.

- Schools are more and more independent from local authorities, which makes it difficult for organisations to get in touch with them; schools need to be contacted independently and a lot of energy is spent trying to find the right people to contact in each school.
- Ensuring projects are developed in partnership with schools from the outset and not ‘parachuted in’.

What are the learning outcomes for young people of working with dance?

- Teaching dance (especially social dance) to children gives them more of a sense of social cohesion.
- Physical interaction is more and more ‘banned’ in schools. Dance is a way of encouraging physical / social contact between children in a more controlled way.
- Such projects are a way of raising aspirations, with the opportunity to take part in a performance at the end.
- Dance enables a more lateral perspective; a ‘helicopter’ view of learning which allows a more multi-dimensional approach. Good for differentiation.
- Cross-curricular learning – dance has a long tradition of working across the curriculum to support learning in subjects as diverse as literacy, history, PE, maths and geography.

4.2 Topic 2: Responding Creatively to Objects

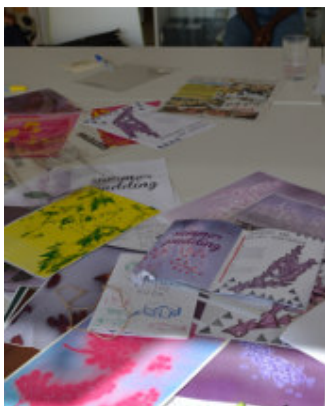
Facilitator: Louisa Pestell, Participation Producer (Performance), The Southbank Centre

Blast 1: Julia Cort, Community Learning Manager, the Horniman Museum & Gardens

Julia provided a brief overview of how the Horniman uses objects to inspire creativity in all its forms. The Horniman’s Learning Programme features formal, family, adult, youth and community engagement strands and aims to enhance wellbeing, inspiring a lifetime of curiosity and creating access to culture mostly through interactions with their collections.

Object-based learning is an important part of the Horniman’s work. It aims to slow down interactions with objects, to avoid labelling and encourage deeper learning and engagement. It enables objects to be handled - there are 3,500 objects which can be touched and the Horniman avoids using replicas. In the rooms where visitors can hold objects, the aim is to create an atmosphere where creativity can flourish by creating safe space rules, training community leaders to run object handling sessions for their groups and including mindfulness exercises and icebreakers (eg drawing with the non-dominant hand, thinking about the life of the object) in sessions. Activities are tailored to participants’ needs and interests. Objects can be used as talking points or as a way to express identity or difficult emotions.

Julia presented case studies from the Horniman’s Object Learning programme.



© The Horniman Museum & Gardens

Community Group Case Study: Children’s Society Intergenerational Project

The Children’s Society looked at objects in the collections relating to food. The second part of the project involved being out in the Food Garden. The two generations worked together to produce a recipe book that contained plants from the Food Garden. Clippings from the plants were scanned on the photocopier and manipulated on the computer to make a simple recipe book in a day.

Community Group Case Study: South East London Arts Network

Phil, member of South East London Arts Network described his experience as follows.

“Our theme for our two afternoon workshops is ‘Sound, Seen and Heard’ with both visuals as well as music created by our community. We entered the Hands On Base, an amazing large room filled with everything imaginable in the way of objects. Our immediate focus was the playable instrument that each person tried and demonstrated. We quickly got the idea and set a rhythm going and made an amazing piece of improvised piece of music that held together well for several minutes after this warm up.

“We began working with small pieces of paper and ink pens to draw the rhythms of different instruments such as the Irish Bodhran or African Djembe drum. Everyone created a way of capturing the sound on paper. One participant discovered an amazing gift for solo didgeridoo. We also made a collection of larger group drawings based on a musical chairs idea of drawing while the music played... and goodness we did draw! Carlo took on a Dr / Shaman role giving individual music treatments literal and metaphorical, each person laying down a track towards a group soundscape recording to be continued..... We hope to have more of the same next week with more great drawings music production and perhaps an animated film.”

Community Group Case Study: Lambeth MENCAP

Helen booked three sessions for members of Lambeth MENCAP to visit. During their time in the Hands on Base they chose their favourite objects and brought in objects that were important to them and created their own mini-museum.



© The Horniman Museum & Gardens



© The Horniman Museum & Gardens

Community Group Case Study: Bromley Woodcraft Folk

Tracey, Leader of Bromley Woodcraft Folk, ran two sessions. The group looked at the Benin Bronzes and found inspiration from objects in the Hands on Base to then create a ‘Family Coat of Arms’ made from clay and natural materials found in the Horniman Gardens. Tracey said: “From our point of view it was a wonderful session. The families really participated and it was lovely to see parents working with their children. The children were very responsive and joined in really quickly which I think had a lot to do with the environment. I am glad I attended the training as having been in the position of the participants helped me relate to their learning and it made me feel much more confident about the session.”

Julia ended her ‘blast’ with a question - how does responding creatively to objects through dance differ from other creative responses and what are the implications of this difference for taking the process forwards?

Blast 2: Lizzi Kew Ross, Lecturer & Freelance Choreographer, Trinity Laban Conservatoire of Music & Dance

Lizzi Kew Ross started her blast by asking, what is the conversation between objects and people? She suggested that sensory work with objects is a vital way of helping people to engage fully with an object. Touching, feeling and experiencing an object can help us gain a deeper, kinaesthetic connection with an object.

Two objects from the Horniman's archives were exhibited at Trinity Laban as part of the Horniman's Objects in Focus programme and Lizzi Kew Ross outlined the process of selecting the objects with Louisa Pestell, Projects Manager, Learning and Participation at Trinity Laban. They were invited to choose the objects from a shortlist drawn up by the Museum and were taken to a 'secret spot' where objects are held which are not on display - only 3% of the Horniman's collections are on display at any one time. Objects shortlisted for display at Trinity Laban included a black mirror from 1560, a jar from 1900 and a Haida pipe and totem pole from Canada. They were guided through the objects by the Museum's Collections team and the process was enlightening, inspiring, memorable and educational. The Haida pipe and totem pole were selected and displayed in the atrium of Trinity Laban following a process of liaison between the two organisations to ensure their conservation and safety.

These objects formed the stimulus for COLAB, among other work, a collaboration between undergraduate musicians and dancers at Trinity Laban which promotes artistic exploration using a 'laboratory' approach. Due to the timescale of COLAB, once selected, students made an almost immediate response to them. The pipe inspired themes around transformation and multi-layered responses, reflecting smoke's many different shape shifting layers. A work from COLAB was performed at the Horniman's and Trinity Laban's *Horniman's Curious Tea Party* event in July 2014.

Blast 3: Ulrike Nestler, Curator & Programmer, Rautenstrauch-Joest-Museum, Cologne

Ulrike spoke about the new architectural structure for the ethnographic museum and how the spatial foyer and special exhibit spaces have been used for a range of dance performances. The education department has opted for a particular rehearsal room (mirrors, dance floor, sound system included) to offer dance workshops corresponding closely to the permanent exhibition. The scenographically reworked permanent exhibition stands for a renewed concept of how to present and work with objects. Ulrike explained that a regular series of dance performances of local and international artists has been commissioned by the museum. This generated new interest in working in the museum context among the local dance community. It provided an opportunity for artists and curators to jointly 'interrogate objects'.

Ulrike picked out a particular site-specific work in which objects' particular sensibilities, eg their olfactory qualities, feel and size, etc, were interrogated by artists in close collaboration with curators and conservators. The choreographic piece was created in the foyer, dancers moving in the hallway of the museum's offices which are laid bare behind a huge glass partition. This created new views and perspectives for the audiences. Dancers were moved and shaken and later wrapped up in paper as a response to how curators wrap up their objects.

A local dance collective made use of the exhibition space for rehearsals for their newly choreographed dance work. They sought inspiration and further insights into the meaning and context of particular objects enhancing their insight into culturally diverse notions of death and afterlife. As artists explored and worked in the Museum, they discovered the overlap between their artistic endeavours and the work of ethnographic museums. Dancers and choreographers were seen as a new audience gained by the museum.

Ulrike mentioned a project which took place within the context of a special exhibition on oceanic 'tapa' (barkcloth). The Museum invited the Japanese-Samoan artist Shigeyuki Kihara to stage her work *Culture for Sale* with a group of UK-based Samoan dancers in which colonial and postcolonial

relationships of world cultures were explored and questioned. Through a commodification of the dancers' bodies which were presented as objects standing still on platforms, the audience paying for them to perform for short time spans, habitual practices, the audience-performer relationship and the power of the gaze were questioned. Placing this performance in the exhibition space with glass cases, different museal presentational formats and with the particular historical context and contemporaneity of tapa production, usage, symbolism and social relevance, gave the dancers' performance an immense critical impact.

Presenting dance works in regular museum spaces comes with unusual challenges for a museum as an institution. Work processes are quite different and both dance organisation and museum need time and sensibility to 'tune in' together. Presenting dance works right in the centre of museums - in exhibition spaces, the foyer, etc - is highly stimulating. What happens when movement steps into a museum's (often static) space? How do dancers' and audience's bodies and presented objects inter-relate? Additionally, logistical challenges in terms of technical set-ups and rehearsal times need to be tackled, usually outside of museum hours.

For more information:

- ❖ <http://www.museenkoeln.de/rautenstrauch-joest-museum/default.aspx?s=2023>
- ❖ www.facebook.com/rjmtanz

Discussion

The group discussed who pre-selected the shortlisted objects for the Objects in Focus exhibition at Trinity Laban – what were the criteria? Julia responded that factors taken into consideration included thinking about how the objects would be exhibited at Trinity Laban, insurance, links to the theme (the preselected objects had been collected by Mr Horniman himself, linking to *Horniman's Curious Tea Party's* Edwardian theme), practicalities around the size of an object and the size of the display case and environmental 'sensitivity' [given they would be shown in an air conditioned building where temperatures and humidity reflect the fact it is a dance space and not a museum].

The group also discussed the audience's and performers' responses to an object and the fact it was multi-layered. There is a conversation and a relationship between the living and the inanimate. There is also the question of whether the live body shares the space with the object or whether the object is purely represented through a live dancer [and the object is not present]. What difference does this make? It is important to consider, who is the audience for object / dance work? It is also important for artists to have opportunities to discover the museum and its artefacts - they are also the museum's audience.

The idea of curating from an artistic perspective – what do we need to consider given there is a difference between the knowledge of the artist and the knowledge of the curator? How is this bridge made? What is the interaction with the artist? What is the artist's role outside of simply being 'plugged' in to responding to the object? Ulrike spoke about her experience of allowing audiences to arrange their own objects. This raises questions about how objects relate to each other and how a pre-established relationship between the objects on show and visitors / audiences is created by museums. The role of movement in arranging objects is key and Ulrike suggested this could provide a connection between dance movement and museums.

The sensory nature of working with objects in the Horniman is important in locating a way to experience and think about an object. Lizzi Kew Ross also worked in a sensory way, with the eyes closed, in her work with dancers and musicians. This acted as a leveller and connected people to people. She invited musicians to talk about their instrument – some of them over 200 years old – and their connection to it, before moving onto exploring the Haida pipe with them.

What is so special about objects? Is it their human connection – the other stories they ‘tell’, other than just being an object? This gives them layers of meaning and associations. It also provokes the imagination and encourages fantasy – thinking what the object could be, or could have been independently of what it actually is. Multiple narratives can be drawn from an object. Dance brings a unique way of looking at these experiential relationships. It also offers audiences new to dance a ‘way in’; the object providing a tangible connection to an artform which can feel very abstract.

4.3 Topic 3: Audience Engagement and Response

Facilitator: Kat Bridge, Artistic Director, Greenwich Dance

Blast 1: Katie Green, Director, ‘Dancing in Museums’ project

Katie Green’s practice as a contemporary dance artist includes performing and teaching in a range of contexts but is primarily as a choreographer. In March 2013, she began researching a new project for museum contexts with children aged 7-11 years with the support of The Collection



Image: Chris Nash, taken at Ipswich Museum

Museum in Lincoln and later Arts Council England and other partners. This developed into the ‘Dancing in Museums’ project which consists of a performance called *The Imagination Museum*, a site specific promenade piece for three dancers which was created in collaboration with writer Anna Selby and composer Max Perryment. It also features creative dance workshops.

The principal aim of the project is to bring museum artefacts and spaces to life in a new way through dance activity. Katie Green found that although *The Imagination Museum* is aimed at children and families, it engages all individuals partly because it is designed to be interactive (through giving stickers, getting everyone moving, asking questions, giving tasks for example) and partly because the museum context suits this way of working – visitors are used to being engaged in an interpretive act in a museum and people feel more able to get up close to the dance work, to ask questions, to join in or explore.

Experience has shown that the performance works in a wide range of museums – it lasts 30-40 minutes and usually runs three times a day. They have a repertoire of movement responses to objects including a fossil, a skull and a piece of Roman armour – these responses can be adapted to lots of museums and in addition new repertoire can be created. This happened, for example, at Keats House in July 2014 and will happen at the Discovery Museum in Newcastle in the future (subject to funding).



Image © Pari Naderi and courtesy of South East Dance; taken at the Beaney Museum, Canterbury

The whole performance is conducted by three eccentric tour guides! These characters help develop a rapport with the audience which is important as the piece is interactive. They also take control in the transitions between more abstract elements of the performance, helping to create the impression of an alternative dancing tour of the museum space. Text plays an important role and the dancers speak throughout the performance.



Image © Pari Naderi and courtesy of South East Dance; taken at the Beaney Museum Canterbury

To date, there have been 33 performances of *The Imagination Museum* for a total live audience of 1,788 people at venues from the Horniman to Keats House, Creswell Crags to Crich Tramway Village. There have also been 81 Dancing in Museums workshop sessions, engaging 1,400 participants. Katie Green is currently in discussion with more than 25 museums with whom she hopes to share the work over the next two years.

She has enjoyed the opportunity to work on something over a longer period of time.

“The source material in museums is so rich, it’s great to build upon it, as an artist the idea of longer-term engagement with museums is very attractive.” Katie Green

Katie Green is putting together a pack of ‘good practice’ for using dance in museum learning contexts and is also considering a range of other ways in which to develop her work in heritage contexts in the future, including an online platform for the sharing of practice.

Blast 2: Susan Raikes, Head of Learning, Volunteering & Audiences, the British Museum with Martin Joyce, ICON Dance

Susan Raikes and Martin Joyce worked together on a collaborative site-specific dance installation at The British Museum which took place in November 2014. It comprised a series of short performances in the Great Court as part of the British Museum’s ‘Museum of the Future’ project.

Susan Raikes and Martin Joyce met on the Clore Leadership programme and the project was rooted in a very close working relationship.



© Benedict Johnson

Susan Raikes outlined the British Museum’s large public programme, in which dance plays a big part as part of the education programme. However, she stressed that the experience of working with Icon Dance was different.

The Museum is currently planning its strategy for the next 20 - 50 - 100 years with a lot of consultation. Susan Raikes is keen to think about the Museum’s future in a creative and innovative way and to explore

the Museum in a way that people might find unexpected. However, in this context, it is important to note that site specific dance had not been possible due to the nature of the Museum’s working day and various factors from the dance collaborators, so there were some unknowns from the British Museum and Icon Dance. This excited both organisations and really drove the project with an ethos of openness. Although there was risk, both organisations approached the project with a “we’ll make it work” attitude.

Martin Joyce wanted to create a project that was not about objects. He wanted to look at the flow of people through the Museum - particularly the idea of naturalistic movement which was new for him. He also wanted to take inspiration from the architecture of the Museum. He foresaw funding

challenges so took on commercial work with corporate clients and used these funds to feed back into other work including this project.

The project involved a great deal of risk assessment which was for the most part about making the project work with both collaborators; easing in the vital support from the Museum's staff and ensuring the safety of the audience and performers. The performance was not advertised or announced, the idea was to surprise people, to disrupt their museum visit. Many visitors to the British Museum are tourists and there was a desire to shake them out of their 'The Rosetta Stone, shop, cup of tea' reverie!

Martin Joyce used his corporate experience to look at how the British Museum brands itself and wanted to make a project that had an easy fit with the Museum's ongoing programme. Icon and the British Museum asked people to engage through new media with the project via phone / video / Facebook / Twitter (no WiFi in the museum was an issue.)



© Benedict Johnson

Martin Joyce used movement based on observations of how people move in and through the British Museum (for example, looking up at the Great Court gallery). Crucially, the performance was not about a collection - it was about the whole museum experience. After the performances, children would often be dancing in the space which both the museum and Icon saw as an indicator of success. However, elements like 'Strike a Pose' where audiences were encouraged to post a

photo on Twitter did not work so well, although social media engagement was positive with a large number of imprints. Susan Raikes's knowledge around visitor patterns and Martin Joyce's knowledge about dancers' needs (for example, 12 hour day contracts for dancers – as per a filming day) was key to the project's success, as was their strong working relationship and being open with the dancers about the challenges of the project.

Discussion

The discussion started with a question about preparation and rehearsal time in the museum. Katie Green responded that it depended on individual museums. She always spends at least one day on site adapting to the space before the performance, working before the visitors arrive. It is good to be seen by the staff to establish that relationship. Rehearsing in the space (during opening times) can also be great for drumming up an audience.

It was noted that both these projects use professional dancers and the group wondered about the significance of that. Susan Raikes responded that visitors' feedback showed it was unexpected and they were impressed by the skills of the dancers. Martin Joyce felt there was an expectation around the use of professional dancers from funders. This was for two reasons; firstly, this is an under-represented area in museums in comparison to more education and participatory focussed work and secondly, it reflected his track record of working with professional dancers.

The discussion moved onto evaluation. Susan Raikes fed back that the project was part of their 'Museum of the Future' investigations and they deliberately did not undertake surveys; they wanted it to be more provocative. This is a small part of a bigger project and the Museum is gathering evidence from many sources and projects. They are interested in the idea of making

more space for performance, but there is a tension between this and the space available for objects - there are so many that are not on display that taking space away from objects is difficult. Interestingly, Susan Raikes reported there was not a single complaint about the dance performance - and the Museum usually gets letters about everything! - from either the public or staff.

In response to a question about how long the pieces were, Martin Joyce replied nine minutes, saying he learned from corporate clients that this is the ideal length for people who are not 'into dance' - any longer than nine minutes and people switch off.

Discussing what high quality engagement means in this context, Katie Green responded that for the 'Dancing in Museums' programme, it is when audience members go back again to see the objects shown to them in the performance. She views this as a meaningful response. For the British Museum project, it was about when people stopped and stayed to watch the dance.

4.4 Topic 4: Dance as Object – Live Curation and Archiving

Facilitator: Tom Crowley, Assistant Curator (Anthropology), the Horniman Museum & Gardens

Blast 1: Dr Martin Hargreaves, Programme Leader, Trinity Laban Conservatoire of Music & Dance – 'Yvonne Rainer: Dance Works at Raven Row'

Dr Martin Hargreaves started his blast by asking how dance history can be explored through dance work in museums.

The Raven Row Gallery project was a retrospective of Yvonne Rainer, a 1960s choreographer who became a film-maker in the 1970s and recently returned to choreography. The exhibition was the first to present live performances of Rainer's work alongside other elements of her practice - film, drawings, notes, an audio lecture and photographs. Working with Yvonne Rainer, and Pat Catterson, an authorised teacher of Rainer's *Trio A*, Dr Martin Hargreaves co-ordinated a 45 minute live performance which was performed four times daily and which featured her works *Trio A*, *Chair Pillow*, *Talking Solo* and *Diagonal*. The exhibition explored the meaning of Rainer's work 50 years on. Dr Martin Hargreaves suggested that in recreating and restaging historical work, the project asks us to consider, what is the invitation given to audiences today?

When we consider modern dance, there are 150 years of history to deal with – how do we do this? Museums give us one way to look at creating narratives to tell histories. Dr Martin Hargreaves referenced Trisha Brown's *Walking on the Walls* work which premiered at the Whitney Museum in New York in 1971. Alongside Yvonne Rainer, Brown was one of the founding members of Judson Dance Theater. The work was recently restaged in the Museum along with other works for the Company's 40th anniversary. See <http://observer.com/2010/09/gravity-renege-d-museum-redefined-trisha-brown-takes-to-the-walls-of-the-whitney/> for more information.

One of the recreated pieces of Yvonne Rainer's work had an improvisatory element; it was scored so dancers made decisions in the moment and we witnessed the decision-making. Rainer's work is often cited as emblematic of minimalist aesthetics, but Yvonne was trying to do something different, to show dance as never static. It is interesting and important for dance students today to see work previously only seen in documentation or photographs, recreated live.

❖ More information: http://www.ravenrow.org/exhibition/yvonne_rainer/;
http://www.ravenrow.org/events/yvonne_rainer_in_conversation_with_catherine_wood_and_martin_hargreaves/

Discussion

The discussion started with Curator Tom Crowley suggesting that the struggle museums have is the opposite to the struggle of dance to represent itself. Museums struggle with representing ‘other’ cultures. ‘Representing’ culture is very difficult – we run the risk of showing other cultures as they were, not as they are now. We are also troubled by the fact that we often do not have moral authority to talk about other cultures, especially when the collector’s relationship with that culture may have been violent. Dr Martin Hargreaves responded that dance shares some of these same challenges – simply relying on documentation and film to tell dance history is insufficient – dance must be performed.

In response to a question about how the work looked and what objects were involved, Dr Martin Hargreaves responded that the dance was performed in empty galleries and the objects were in other galleries so audiences did not see the dance next to the objects. All signage was removed from the space in which the dance was performed and there was a backdrop to the dance work provided by the large window out onto the street at the back of the gallery. There was an exhibition of photographs and materials in the rest of the gallery which showed a clear narrative story around the dance. The work took two years to develop. The exhibition was not promising authenticity – for example, the notations and documents were copies and some Peter Moore photographs were reproduced from negatives. It was not about fetishising the original object. Tom Crowley responded that museums can become all about the object and fetishisation!

Tom Crowley put to the group that the idea of fine art as a universally applicable concept has quite a lot of traction in the Western imagination. The idea that all cultures make art. He suggested that this can be a little problematic in the context of an anthropology museum as not all cultures understand what looks like ‘art’ in Western culture to be ‘art’.

A question was asked about the artist’s ability to act outside boundaries in a museum context. For example, objects taken in violent contexts, how do we collectively respond to that? Tom Crowley responded that the artist’s remit to provoke, to act without boundaries, is deeply embedded in liberal thought. But what happens when we deal with cultures who have had nothing to do with the development of liberal thought? Who have their own ways of gauging moral value? Also our past relationship with those cultures may have been violent (in a colonial context) and artists risk imposing Western understandings on people for whom those understandings are at best irrelevant and at worst offensive. The artist can become less the provocateur and more the imperialist. Tom Crowley argued that these risks should be viewed less as restrictions and more as a stimulating context in which to make work.

Dr Martin Hargreaves responded that challenging narrative is always or often the purpose of the work. Cultural appropriation can also be a factor in dance, for example the Indian dance inspired arm movement in Rainer’s choreography which was ‘just picked up’. Nijinsky learned Thai dance and created new movements based on old Thai movements. A member of the group raised the ‘Disobedient Objects’ exhibition at the V&A which explores the role that objects play in grassroots movements for social change. This suggests a role for curators and museums which is more politically / socially focussed.

Tom Crowley suggested that the exhibition at the Weltmuseum, Vienna [outlined in Dr Bettina Zorn’s case study at the beginning of this report] is relevant to these issues. The exhibition engaged a large number of different artists from cultures relevant to the objects displayed and a great deal of space was given to those artists to respond critically to the Museum and the exhibition.

Dr Martin Hargreaves outlined that Yvonne Rainer did not want to create a formal construct for exploring issues. However, in the exhibition, the beginning of her more explicit engagement with

feminist politics was signalled by a note that she was unhappy that women were left out of the documentation process and that the emphasis on constructing meaning through documentation was led by men. Sara Wookey, who was part of the discussion group, outlined that Yvonne Rainer has ‘custodians’ or ‘transmitters’ of the dance (of which she is one), a select group of dancers who are given permission to reproduce / perform the dance. For example, Yvonne has five ‘transmitters’ of the dance *Trio A* - five different female dancers, who each perform a different role in the dance in terms of transmitting its meaning. Tom Crowley pointed out that anthropologists also record cultural phenomena including dance with a hierarchy of methods and ways to record.

The idea of ‘ownership’ of a dance is interesting to think about in terms of different cultures. Dr Martin Hargreaves pointed out that copyright is highly problematic in relation to dance; the ‘line’ of ownership is embodied in someone’s body and passed dancer to dancer. Others agreed that many choreographers are very protective of their work and specific about who can ‘transmit’ it.

Tom Crowley highlighted that the idea of authorised custodians of a dance is a very interesting one for an anthropology museum. In many cultures, knowledge or the right to do something is passed down through similar ‘custodians’. In museums, knowledge is rationalised into the impersonal formats of databases and storage taxonomies. Introducing a museum’s objects to their past custodians or to new custodians gives collections fresh meaning. The Horniman has some recent experience of this in terms of Tibetan Buddhist objects in its collections. In Tibetan Buddhism, certain people are empowered to be custodians of religious knowledge. Religious objects and religious knowledge are bound up together. By sharing some of their objects with members of the Tibetan Buddhist community who happen to be interested in them, the Horniman is partially reintroducing the objects to a system of knowledge transmission and custodianship from which they were removed.

5. Panel Q & A

The day ended with delegate questions to a panel of specialists from dance and museums, chaired by Georgina Pope, Head of Learning at the Horniman. The questions were based on a selection of those posted up by delegates during the day. A list of these questions can be found in Appendix 7. Questions put to the panel by Georgina Pope and edited responses are summarised below.

Panel members:

- Dr Bettina Zorn, Curator East Asia Collection, Weltmuseum, Vienna (BZ)
- Susan Raikes, Head of Learning, Volunteers & Audiences, the British Museum (SR)
- Lizzi Kew Ross, Lecturer & Freelance Choreographer, Trinity Laban (LKR)
- Dr Martin Hargreaves, Programme Leader, Trinity Laban (MH)
- Kat Bridge, Artistic Director, Greenwich Dance (KB)

Q. Several questions about shared priorities - the differences between working in museums and galleries. Are there differences and would they affect your approaches in terms of dance?

LKR: I think it depends on what you’re being asked to respond to.....what is the dialogue being asked of you as an artist...?

MH: I suggest there is a difference - museums tell a story of multiple histories in order to locate an object - whereas galleries don’t always have that directive - there may be an encounter with a work simply as an artwork. So when dance enters a museum, I’m interested in how dance then deals with its own story, dance’s own history. It’s interesting that often ‘contemporary’ dance doesn’t come from anywhere, it’s as if it only exists in the moment.

Floor: It can be easier to respond to artwork in a gallery, whereas in a museum we have a responsibility to the communities with which those objects are linked / belonged to - we have to stay true to those people... this changes the nature of the potential response.

Floor: I suggest there is no real difference between museums and galleries on this front – I think story / not story functions in both, particularly the idea of a creative response and interpretation.

SR: I wonder if there's something different about working with contemporary pieces and older objects. When you can engage with the artist her / himself or where there is an object with a living cultural significance?

Q: What is the 'ideal' process between dance organisations and museums in order to make good work happen?

SR: It is about compromise and understanding the parameters from the beginning, for example, a museum not having mirrors and a sprung floor. It needs the right partners who will understand that. It's about being honest at the beginning and understanding the limitations on both sides.

KB: I would suggest it is dependent on who is in that process. It has to come from what the two partners want to achieve. Good communication is central.

Q. I was interested how lots of dance here came through 'events planning' rather than through curators? How do you feel about this? Any preferences?

MH: It depends on the curator! Working with Catherine Wood, the curator on the show at Raven Row, she asked what the dancers needed; the trust was there. But with other curators, the needs of dance can become marginal to a show. There was a dialogue over two years on the Raven Row project and this was needed to understand each other and our different vocabularies. Next time it may be quicker but this was the first performance ever in this gallery. To be in at the beginning and have time to follow the process through is very important, it is one of the main conditions for making meaningful collaborations.

BZ: There was a three year lead time on the project at the Weltmuseum. This was important to give artists the opportunity to understand the museum and respond to it.

SR: It's also about ambition and vision - with dance you have to be quite ambitious, to try something and take risks in the museum context. Everyone is going to see and notice what you have done – you have to go with it, see it through and try to take people with you - that is something museum staff have to be aware of.

Floor: Trust is the key thing. As we begin to share a common language it takes less time - but time is still key - and time is money.

Q. What funding is available for this work?

SR: The funding for the project with ICON Dance was funded 1/3 by Arts Council England, 1/3 by the British Museum and 1/3 by ICON Dance, from monies raised from commercial work which ICON used to support the work in the museum in a philanthropic approach. The British Museum has never worked in this way before - with a Company who funded their own work - it worked well but we are aware there are not many dance companies who can do this.

MH: Raven Row is an independent gallery, I am unsure of the funding model but it was a rare opportunity that didn't require a funding application. In more recent work at the Hayward Gallery, funding came from the Hayward, Trinity Laban and Independent Dance.

BZ: In Austria we do not have a system of sponsorship and until recently work was usually 100% funded by the government. New trends are emerging now for work to be funded through foundations. Funding for the project at the Weltmuseum I profiled came in part from ASEF (Asia-

Europe Foundation). Dance in Asia in museums is fairly well developed and this helped in accessing funding.

Joe Bates, Arts Council England (ACE) Relationship Manager: ACE is releasing more strategic funding for collaborative work in 2015. Strategic touring funding can also be a way of funding the creation and touring of dance work to museums. Priorities for this fund include partnerships, touring regionally, developing new audiences (particularly in areas of low engagement) and the participation agenda. Collaborations between dance organisations and museums could be very effective in meeting these priorities. Anyone aiming to apply through this fund will need to have a mandatory conversation with the Arts Council before applying. More information here: <http://www.artscouncil.org.uk/funding/apply-funding/apply-for-funding/strategic-touring-programme/>

Q. How do we evaluate visitors' experiences when they come across dance in quite an unexpected way? And how do we prove to funders that there is added value?

SR: A lot of the dance work we do at the British Museum is part of the education programme - when working with a particular group it is quite easy to measure things (although dubious as to how scientific this is). For the ICON performance piece in the space, we tried monitoring via social media, we observed/photographed audiences watching and we counted the number of people who stopped and watched (6,000 - 8000 people). However, we will never know if those people then sought new opportunities to watch dance. We would love to hear about other ways of evaluating.

Floor: To all museum staff – do not underestimate the expertise of your invigilators / front of house as expert observers - they can see what is happening and there is opportunity to gather their feedback as to how people are experiencing the work.

KB: I think there's a difference between what we have to do and what we want to do - how we might want to evaluate our own practice. We also often do one-off projects where it is very difficult to get more than single qualitative statements. You need to know what your intention is first – are you trying to generate new audiences for the museum, or for dance, or is it about the quality of the engagement, or is it all three?

Floor: Audiences Agency website could contain useful information for gathering audience data, tracking audiences, etc.

Floor: The *Horniman Curious Tea Party* external evaluation focussed predominantly on post event data gathering via audience and performer surveys and in-depth interviews with the project team and artists. Its primary emphasis was on evaluating the organisational, artistic and participatory process and outcomes with less emphasis on the visitor / audience experience. A great deal was learned about the different ways in which museums and dance organisations / artists can work together. The challenges of evaluating site-specific dance work in museums are the same as for a wide range of incidental or 'pop up' performances in other contexts, in particular in terms of measuring the impact of such work. There are no easy answers, it needs a lot more work to develop suitable evaluation frameworks and tools. There is also the issue about how some experiences take longer to settle – it might be a few days, weeks or even a few years until a response takes its form for an audience member – we must not underestimate this.

Floor: A few museums have current medium term audience participation projects funded, for example the National Maritime Museum has five year participation projects including Re-Think, a space where visitors can explore, discover and reflect on themes in the Museum and create their own responses. The Wellcome Collection is also undertaking a series of new audience participation events in the newly opened Reading Room in 2015. It is important to share learning around audiences and responses across the sector. Where there is the opportunity of major gallery redevelopment, we need to try to embed effective digital visitor response technologies within the structure of the new gallery to give us ongoing data and visitor responses over time.

6. Opportunities and Benefits Offered by Museum-Dance Collaboration

Collaborative work between museums and dance organisations offers benefits for museums, dance organisations and audiences and participants. Informed by the presentations and discussions at the Symposium, a summary of the benefits of dance and museums working together is presented below, contributing to a developing rationale for this collaboration.

“Collaborations can force an organisation to change and think about itself and its spaces differently.” Symposium delegate

6.1 New and innovative ways of interpreting objects / artefacts, collections and exhibitions

Museums are no longer places where objects are simply displayed in cases alongside factual information for visitors / audiences to see and read. Museums are increasingly focussed on ‘bringing objects to life’, helping visitors to interpret and understand their wider context and significance. Dance can provide an interpretation of objects which is kinaesthetic, engages the audience’s emotions and imaginations and which addresses themes in a more abstract and tangential way. This could potentially be very helpful when looking, for example, at how to represent other cultures in a way which is non-literal and challenges cultural stereotypes. Dance can embrace multiple narratives around an object, encouraging visitors to think about the object in a more complex way. The dancer can become a living embodiment of the object. When presented well, the contrast between the impermanence of a human body dancing and the static, enduring nature of an object is a compelling one.

It also offers a space in a museum for human interaction, where visitors can feel more free, challenging some of the older ‘codes’ of museum etiquette. While this can present its own challenges, it may encourage new and more diverse visitors to museums and encourage existing visitors to be less passive in their engagement – to experience the Museum as ‘alive’. It also helps to meet the growing demand for more immersive, interactive work which engages people with a wide range of learning styles.

“It is human nature to try and make sense of the world around us. Dance can aid this in museums, helping audiences / visitors to understand the collections.” Symposium delegate

If curators are willing to embrace risk, dance might offer opportunities for museums and curators to be more subversive in their approach to objects and their histories, challenging orthodoxies and presenting a more socially and geo-politically focussed context. Collaboration offers the opportunity for museums and dance organisations to explore the overlap between the roles of curator and dance artist and to evolve new ways of working together.

6.2 Developing new audiences / visitors

Dance in museums presents an opportunity for collaborating organisations to each bring their audiences to the other. As one delegate said, “people that dance don’t necessarily go to museums and people that go to museums don’t necessarily dance”. It strengthens the diversity and attractiveness of an organisation’s ‘offer’. By cross-publicising events and activity, new visitors can be brought to the museum and new audiences brought to dance. Whether these new visitors / audiences for a particular event or activity convert into new visitors / audiences for museums or dance requires more research, but there can be no doubt collaboration can increase exposure to each other’s ‘offer’. It may be that through longer-term participatory work in particular,

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ambassadors can be grown who will help engage others in their communities in dance and museums.

Dance in museums may offer ways for museums to engage younger visitors / audiences, challenging popular perceptions of museums and demystifying their spaces. Dance also provides something for repeat visitors to a museum and offers an exciting 'surprise' element for visitors. This can imprint the museum into the visitor's memory and imagination, making them more likely to share their experience with others and to return.



Part of Katie SurrIDGE's *Little Victories* commission at Horniman's Curious Tea Party © Benedict Johnson

Collaboration offers the dance sector an opportunity to reach new audiences, in particular those who have never experienced dance before and who believe it is 'not for them' or who are 'afraid' of not 'understanding' dance. Working with an object can offer audiences who are new to dance a 'way in', the object providing a tangible connection to an artform which can feel very abstract. With fewer opportunities for small-scale companies to tour, dance in museums also offers smaller companies and emerging artists opportunities to get their work seen by a lot of people, sometimes even in a touring context (as with Katie Green's 'Dancing in Museums' project).

Collaborative dance work in museums offers visitors two 'entry points' to the collections – via the objects or via the dance response to them. Importantly, it also opens up interpretation to those who have weaker verbal / literacy / English language skills.

6.3 Collaboration as a way of informing the development of dance performance

Museums have a sophisticated understanding of how people travel through their spaces and how they look at collections and objects. This can inform dance artists' understanding of site-specific and promenade performance. Performing in a museum stretches dance's understanding of performance and space. It presents new challenges like cramped non-dancer friendly spaces, blocked sightlines and physical obstacles as well as opportunities for dancers to interact with and gain close proximity to their audiences and for audiences to move around the performance, viewing it from multiple and radically different viewpoints. This can encourage choreographers to think more creatively about the spatial dimensions of their work. It also encourages audiences to think differently about performance, challenging perceptions built around theatrical performance.

6.4 Providing rich, new artistic stimuli

Museums offer dance artists rich and varied artistic stimuli including the individual objects, the themes of the collections, the history of the museum itself, the museum 'experience' and the architecture of the space. The opportunity to work with museum staff including curators, archivists and exhibitions staff also brings new perspectives to the dance artist which can inform choreographic practice. As one delegate said :

"[Working in museums] is like working with treasure!" Symposium delegate

6.5 Encouraging reflections on dance's own history

Dance is often seen as ephemeral or as one delegate put it, “condemned to the moment”. Working with museums can help dance artists to challenge this approach and explore the idea that movement emerges in bodies across time. Collaborations with museums offer the opportunity to see the dancer as a living ‘object’ or manifestation of an artefact. This brings a different perspective to dance. It can prompt dance artists to reflect on the history and practice of dance itself and give them better tools and understanding to do so. It can encourage them to ask, what dance history is embodied by a dancer or a particular piece of choreography? Where has it travelled from and where is it going to? What social or political history is embodied here?

6.6 Offers new approaches to museum learning and participatory work



Forest Hill School perform *TSquared* at Horniman's Curious Tea Party © Benedict Johnson

By integrating dance and movement more widely into the methodologies of museum learning, museums can access those who prefer a more kinaesthetic learning style. As discussed by Bridget McKenzie of The Maritime Greenwich World Heritage Site Learning Group in relation to its work in education, dance offers an emotional context for learning and understanding subjects like history and geography. It can also help promote a poetic approach to a museum's learning work, which emphasises meaning, creativity and originality. Collaboration offers

opportunities for exciting, impactful cross-curricular educational work in schools embracing a wide range of teaching and learning styles.

6.7 Organisational benefits

Dance and museum collaborations open up new funding opportunities for both partners. The innovative nature of many collaborations and their focus on reaching out to new audiences can make them particularly attractive to funders. It also offers opportunities for museum and dance organisations to share their financial and fundraising models, for example around the way in which museums support free entry as opposed to relying on ‘box office’ or ‘gate’ receipts. As well as funding opportunities, collaboration can challenge organisations to re-examine established ways of doing things and to think about the way they operate differently. It can challenge museums to think about their collections and spaces differently and dance companies / artists to think in more nuanced ways about the purpose of their work, encouraging development and reflection on artistic and choreographic practice.

7. Potential Issues and Challenges of Museums and Dance Collaboration

As with any collaborative, cross-sector work, museum-dance collaboration requires careful consideration and presents challenges which need to be addressed. Informed by the presentations and discussions at the Symposium, a summary of some of these considerations and challenges is presented below.

7.1 Need for deeply rooted partnerships

The need for deeply rooted partnership was stressed in a large number of presentations and discussions. The learning and understanding which is essential for effective collaboration between organisations working in different sectors and which supports the creation of meaningful, sustainable high quality work can only happen over time.

Trinity Laban's relationship with the Horniman exemplifies this approach. The partnership developed over five years out of an initial link between Veronica Jobbins, Head of Learning and Participation at Trinity Laban and Georgina Pope, Head of Learning at the Horniman, through the Lewisham Education Arts Network (LEAN). Activity built in complexity and ambition over time and opportunities for regular reflection were built into the process, enabling teams in both organisations to feed learning back into the planning and development of new activity. A shared ethos, shared values, shared vocabularies and strong communication were crucial to the success of the partnership and the quality of the projects and events which were created. This was also the case in the collaboration between Raven Row gallery, Yvonne Rainer and Trinity Laban to create a retrospective of Rainer's work. Relationships were built over two years and the strong relationship with the Curator, Catherine Wood, was crucial to the success of the project.

Developing these relationships takes time and compromise which can be challenging in today's environment of limited financial resources, time pressures on staff and a focus on 'results' and tangible activity by funders and senior management. Organisations need to be honest about what each wants of the other and the depth of relationship / collaboration they are seeking. There is a difference, for example, between a museum commissioning a small scale one-off performance from a dance organisation as part of a bigger event to enliven a gallery, and a museum seeking a dance organisation which can work with their curatorial team to develop new kinaesthetic approaches to interpretation. While both require good communication and an understanding of each other's practicalities and limitations, the latter requires a much more in-depth approach and more sophisticated levels of understanding.

It is important that organisations are clear on their aims and objectives in the collaboration and are prepared to commit the financial and staffing resources to support the ground work necessary to build a meaningful partnership.

7.2 The need for trust.....and risk

Trust is essential for effective collaboration and takes time to build. It is rooted in shared understanding, shared vocabularies, strong communication, compromise and positive experience. However, there are practical considerations which can help to build trust. For example, ensuring the quality of artists and practitioners working in a museum helps build trust, as does ensuring staff across all teams are properly briefed and 'on board' with plans.

But effective collaboration is also about risk and a willingness to embrace and learn from failure. Dance is highly visible in a museum context and this presents risks for both museums and dance organisations.

Museums may be more risk averse than dance organisations which are used to working in diverse performance contexts and which do not have the safeguarding of priceless artefacts as part of their brief. The concept of dancing in museums may be alien to some museum staff, volunteers and other stakeholders and there may be resistance to it. The idea of living, breathing, sweating bodies dancing among priceless, irreplaceable, often fragile objects can seem ‘crazy’ and in direct opposition to museums’ origins as spaces for quiet contemplation of artefacts. Some may also feel it flies in the face of the hard work museums have undertaken to develop the policies, procedures, processes and training necessary to safeguard their collections.

Dance organisations and artists may face a different risk. Museums have traditionally been associated with the ‘establishment’, while artforms like contemporary dance have a more subversive, even anarchic, tradition. In some parts of British society, a hierarchy undeniably still exists in which the physicality of dance is viewed as ‘lesser’ than other artforms. In these circles, museums occupy an even more privileged space. While such prejudices are breaking down, they are insidious and affect the wider culture. In some cases, it will mean dance organisations find it difficult to get a ‘way in’ to a museum or when they do, there is an imbalance of power. Even where dance is embraced by a museum’s staff, the views of a museum’s wider stakeholders such as volunteers, regular visitors, friends and trustees may be less favourable, stifling the scale and ambition of collaboration. Museums therefore need to consider their wider stakeholders and, working with dance organisations, bring these groups along with them and include them as part of the collaborative process.

“If curators can take a deep breath, there’s lots to gain here – so much dance comes from a subversive instinct – and [with] this subversive view of object, space or historic space, the dance ‘object’ will be an exciting one.” Symposium delegate

One delegate suggested a way to address the risk of any hierarchy between museums and dance organisations could be to reverse the ‘norm’ of dance responding to museum collections. In this case, curators / museums could be invited to respond to a choreographer’s intervention or particular dance content following the example of the galleries in Siobhan Davies’s *ROTOR* project.

In both museums and dance organisations, strong leadership is essential for the building of trust and management of risk, along with ambition, vision, rigorous risk assessment and effective internal communications which promote the benefits of collaboration.

7.3 The role of the artist

Many different teams can be involved in a collaborative project including curatorial, events, exhibitions and learning and participation teams. Where does the artist sit within this complex relationship matrix? How can the artist’s voice be heard? How can we make sure the artist sits at the heart of the process and is not merely brought in to fulfil a pre-determined brief? Does the artist’s role change depending upon the type of event or project?

Is there a role for the artist outside of simply responding to an object as an artistic stimulus? Ulrike Nestler from Rautenstrauch-Joest-Museum, Cologne, and Siobhan Davies Dance talked about the idea of curating from an artistic perspective, but how can we bridge the ‘knowledge gap’ between the curator and the artist? What can artists bring to the curation process?

How subversive can artists be within a museum context? The history of a number of museums and their collections is linked to colonialism and Empire and their associated slavery, violence and oppression. Are artists to ignore this? What are the boundaries around their work? How factually accurate do artists’ stories need to be in a museum context?

What is the role of the curator in relation to the artist and the artform? What responsibility does the curator have to understand and further the artform in any collaboration? If dance is important in relation to a particular artefact or collection, where does the role of the curator end and the role of the artist start?

These issues need further examination and exploration as artistic practice in museums evolves. As part of this, it is essential that artists and museum curators come to collaborations from a place of engagement, flexibility and curiosity where challenges can be embraced creatively. Museums and dance organisations meanwhile need to listen to the artist and avoid a top-down approach which risks the artist's unique voice being lost.

7.4 Purpose, priorities and planning

Planning cycles in museums and dance organisations differ and can also vary depending upon the particular programme. Exhibitions teams in museums tend to work on a much longer planning cycle than most dance companies. Dance organisations who wish to work in an in-depth way with the curatorial team around particular exhibitions, will need to take this into account in their own planning and fundraising.

Events teams in museums on the other hand work to far shorter planning cycles and this may not fit in with the time dance companies require to create and rehearse a dance piece. Again, transparent information around timescales, an understanding of each other's limitations in relation to them and building each other's timescales into planning is essential.

Museums and dance organisations also need to be clear on the purpose of their collaboration and any aims in relation to the collections / artefacts. There are many ways in which museums and dance organisations can work together and the type and location of activity, choice of theme / stimulus, and the context in which the activity is presented will all impact directly on the extent to which dance engages audiences with the museum's collections.

Finally, both museum and dance partners need to be clear on the preferred balance of professional and participatory work in any project and any requirements in terms of their funders etc. For example, one delegate confirmed that her museum would not undertake work with dance organisations without a learning and participation strand being built in as part of the project. While this will not be an issue for most dance companies, this needs to be made clear from the outset.

7.5 Audiences and visitors

It is important that museums and dance organisations consider the audience / visitors as part of any planning. Dance work in museums is still comparatively new and is outside most people's expectations when they visit a museum. In addition, dance performance in museums tends to get 'up close' to visitors and may involve interaction with visitors / audiences, which can present audiences with more challenges than a stage-based performance.

What does it mean for the unaware visitor who is looking at a display cabinet when a dance performance starts next to them? Should they be told about the performance in advance? How do we convey to them that they are free to leave the performance or to move around and see it from different viewpoints at any time? How do a museum's visitors change from weekdays to weekends and does that have any implications for a dance organisation's planned activity?

The freedom of the visitor, confronted with a performance they had no knowledge of, is an important issue to consider and reactions may vary not only with individual personality but also with cultural norms.

With advertised performances, expectations can be an issue. An audience member might expect theatrical levels of presentation and staging and feeling disappointed when they are presented with something more interactive, featuring pedestrian movement or with little costume or staging.

It is essential that both dance organisations and museums consider audiences / visitors when thinking about the type of activity, its location, timing and any pre-publicity / information.

7.6 Practical considerations

There are practical considerations around creating artistic work in museum spaces which need to be thought through in any collaboration.

These include the ‘quality’ of the space available for dance in a museum – this is going to contrast starkly with the theatrical and studio spaces dancers and choreographers are used to working or performing in. Today, many dance companies are more flexible and open to different spaces, understanding that it is not always possible to replicate the conditions of a studio or theatre space. This is not to say, however, that museums have no responsibility towards the dance artists and performers they are working with. There are sometimes conflicting priorities between dance organisations and museums, for example dancers need a warm space for performances, while heating and the humidity from dancers’ sweat can potentially damage some collections. An equal partnership based on trust and mutual understanding is important in negotiating and devising solutions to tricky practical issues and conflicting priorities such as these.

Permissions – what is and is not allowed – is another area requiring careful negotiation. For example, dance artists may wish to incorporate objects and artefacts into their work or develop a sensory relationship with them by handling and touching them. Or they may wish to perform in public gallery spaces during the busiest opening hours. It is important that dance artists take the time to understand any restrictions / protocols put in place by the museum and any alternative provision (eg object handling collections, replicas), rather than dismissing such rules as overly bureaucratic. Museums in return may need to be encouraged to take a fresh look at policies and procedures around, for example, performance in the gallery space or the opportunities for direct engagement with artefacts in the light of new working relationships with dance organisations and artists. Again, a strong partnership relationship will help both parties to negotiate a satisfactory solution.

Team working – museum and dance collaborations can bring together staff and freelancers working in myriad different functions including dance company management, learning and participation, exhibitions, curation and events. Establishing clear responsibilities, reporting lines, working processes and joint review meetings and ensuring the relevant people have access to the necessary information is essential to ensure projects are run efficiently and effectively. It also necessitates a longer time frame for production than projects which do not involve cross-sector collaboration.

Practical considerations can seem ‘second nature’ to professionals working in a particular sector, and appreciation that both parties are on a steep learning curve in terms of ‘the other’ is essential. Seeing the collaboration as a ‘learning journey’ may help to promote an environment where expertise can be shared, questions asked and assumptions gently challenged.

7.7 Evaluation of ‘pop-up’ dance activity in museums

Measuring the visitors’ / audience’s response to ‘pop up’ dance activity in a museum and its impact is challenging, as it is with all pop-up work regardless of location. There is still much work to be done in this area by professionals and innovative digital solutions may offer a way forward in the future, including building such tools into the design of any new galleries. Measuring longer-term impact is particularly tricky as the individuals are unknown, so it is impossible to say whether their

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experience led to them visiting more museums or attending more dance performances. In addition, the impact of some activities may not be registered or felt by the individual until weeks, months or even years later.

As fed back by delegates, a few museums are running audience participation projects including Re-think at the National Maritime Museum which is a space where visitors can explore, discover and reflect on themes in the Museum and create their own responses. The Wellcome Collection is undertaking a series of new audience participation events in the newly opened Reading Room in 2015. In terms of museum-dance collaboration, it is important both sectors share learning around audiences, responses and their impact.

Setting the challenges discussed above aside, some of the ways pop-up style activity can be monitored includes:

- Audience counts – these need to take into account ‘accidental’ audiences of passers-by as well as those who actively watch the performance. See Audiences Agency website for more guidance on counting audiences <http://www.theaudienceagency.org/>.
- Vox pop video or voice recorded interviews with audience members following the performance to gain immediate feedback around a few key questions.
- Tick sheet survey with audience members following the performance to gain immediate feedback around a few key questions.
- Social media – invite people to comment on a Facebook page or tweet (but be prepared for negative as well as positive reviews!)
- On-line surveys and polls – invite audiences to complete a short on-line poll or survey about their experience. The more simple and shorter the poll or survey, the more likely audiences are to complete it. Wi-Fi in the museum is essential. Prizes can be offered to incentivise people to complete the poll or survey.
- Audience observation – this can include subjective measures such as watching an audience sample’s facial reactions and body language as well as quantitative measures such as measuring the length of time individuals stay and watch the performance. Observation can provide very helpful information for artists, for example, it may reveal that there is a certain point in a piece where the majority of people stop watching or that there is another point where accidental audiences are ‘drawn in’ as active audiences. Observation can also help to provide information on how people view the piece – do they move around and watch it from different viewpoints or do they stand still? Do audiences move with the performance to another location or do they take the opportunity of the change in location to leave the performance? As a delegate suggested, do not underestimate the expertise of museum invigilators and front of house staff as expert observers, they can be very useful information gatherers.

It is important when planning evaluation to be clear of the aims of the project or activity with regard to audiences / visitors / participants. This will help determine what is measured and how. Is it about getting new audiences? Is it about the depth of the artistic engagement? Is it about achieving aims in relation to learning or health and well-being or social inclusion? Museums and dance organisations should also consider what information they must collate for funders and what would be useful to them in order to develop their partnership and collaborative work. For example, Trinity Laban and the Horniman commissioned an external evaluation of their event *Horniman’s Curious Tea Party* after five years of working together, as they felt they needed a more in-depth objective approach which could provide new perspectives on their process and their engagement with artists, audiences, visitors and participants.

8. Areas for Further Exploration and Next Steps

Collaboration between museums and dance organisations is still a relatively new area of work. There are myriad areas for further exploration and many different ways this can be approached. The final part of this report explores where museum – dance collaboration might go next. It is not an exhaustive examination but seeks to highlight some of the key themes and issues for further investigation and some ways in which this work might be taken forward.

It is clear from the level of interest in the Symposium (it was fully booked with a waiting list with minimal marketing), that this is an area many dance organisations and museums are interested in exploring further. Evaluation feedback showed that delegates were very positive about the Symposium’s content and structure and found it useful in terms of learning and networking. Larger scale England or UK-wide events following the same successful format of presentations and opportunities for group discussion, enquiry and exploration could be a useful way of exploring many of the themes and issues highlighted in this report. In this Symposium, London based organisations were heavily represented and there was a lack of diversity in terms of attendees. To address this, future events could include locations outside London and include targeted recruitment of delegates from museums and dance organisations working with particular groups (including BME communities, individuals who are disabled and those working in highly disadvantaged areas).

One of the biggest obstacles to collaborative work between museums and dance organisations is a lack of links between organisations locally. Alongside this, there can be resistance from museums’ staff to dance work in their museums based on a lack of understanding, prejudice or a lack of exposure to collaborative work. To overcome these hurdles, events need to be created at a local level where staff and freelancers working in museums and dance organisations can get together, get to know each other, ask difficult questions and start to explore opportunities. Museums with experience of working with dance organisations can play a key role in these events as advocates for collaboration, helping to dispel fears and initial resistance.

A touring roadshow to regional cities featuring presentations and discussion around key themes followed by a local networking event for museums and dance organisations could be another way forward. Funders could also be involved in such an event.

There is also more work to do exploring museum-dance collaboration in international contexts. This Symposium profiled a number of exciting international projects and it is clear that the UK can learn a lot from work in other parts of the world. This process starts with research to identify international collaborative projects which can enhance learning and collaboration in the UK. This research could be circulated in the form of case studies and speakers could be invited to participate in national events.

Finally, exploring the potential usefulness of practical written guidance for dance organisations wishing to work in museum contexts could be helpful. Such guidance could feature case studies of projects illustrating the different ways artists can work in museum contexts and their associated challenges and opportunities, sample risk assessments, summaries of the roles of different teams in the museum, a checklist of things to consider when devising work for a museum gallery, etc.

Some priority areas for further exploration informed by Symposium discussions have been outlined below and, where appropriate, specific ways in which this exploration might be taken forward have been identified.

8.1 Deeper exploration of the roles of and relationship between museum curator and dance artist

The relationship between the Curator and the Artist was highlighted in a number of discussions and presentations at the Symposium. The consensus appears to be that more meaningful exploration of the curatorial and artistic process and how these can work together needs to take place. While some organisations such as Siobhan Davies Dance, the Rautenstrauch-Joest-Museum in Cologne and the Weltmuseum in Vienna, are engaged in working in a deeper way with artists and curators, this does not appear to be the experience of many museums and dance organisations. This exploration could also embrace artists and curators working in galleries as they have a longer track record of collaboration in the UK and learning may be relevant to museum-dance collaboration.

Some of the outcomes of such exploration could include:

- Innovative new ways of curators and artists working together, for example exploring the artist as curator and the curator as artist, curating objects in response to dance or curating the dancer as a ‘living object’ - a living manifestation of an object.
- Innovative, exciting collaborative projects and events; perhaps even a new aesthetic borne out of a merging of curatorial and artistic processes.
- A clearer framework for the different ways in which curators and artists can work together in a museum context and the opportunities and challenges each approach presents, for example curating the space vs curating the collections vs curating the institution.
- Development of kinaesthetic approaches to curating.
- More risk-taking artistic work in museums borne out of greater mutual understanding and trust between curatorial teams and dance artists.

How might this be achieved?

- Regional networks / meetings / fora to encourage closer links, shared learning and discussion between curators and dance artists working in the same locality.
- National event targeting curators and choreographers / dance artists (and museums and dance organisations) to share learning from UK and international organisations pioneering work between curators and artists. This could also include curators and dance artists / organisations working in galleries.
- Research or process based work between museums curators and dance artists in the UK.
- Collaborative projects in museums or dance organisations which trial different ways of curators and artists working together. Incorporating opportunities to reflect on and share learning nationally would be a vital element of this work.

8.2 Exploring work with objects / artefacts in a dance context

The work around objects and artefacts in the Horniman’s and Trinity Laban’s project, *Horniman’s Curious Tea Party*, had a significant impact on the dance artists, staff and freelancers involved. This work included the selection and exhibition (in the atrium of Trinity Laban’s building) of two artefacts from the Horniman’ collections (Haida pipe and totem pole), their use as a stimulus for student and participatory artistic work, an object based learning workshop attended by commissioned and participatory artists and a seminar for Trinity Laban staff and freelancers led by an ethnographer from the Horniman. As identified in the conversations with artists during the external evaluation of *Horniman’s Curious Tea Party* and by Lizzi Kew Ross in her ‘blast’ at the Symposium, this was uncharted territory for those involved and unleashed waves of creative thinking and artistic inspiration, as new ways of seeing, understanding and working with objects evolved.

To date, dance work in museums in England has most frequently drawn inspiration from the museum as a site specific performance space or from its broader history or it has worked with the themes of particular collections in a fairly general way, in the same way as a dance artist might use,

for example, a particular visual artist's work as a stimulus. It has not focussed so much on the relationship between the artist and a particular object or artefact in a museum, and how the artist could animate and interpret the object, enabling audiences to see and understand it with new 'eyes' or perspectives and engage with it emotionally.

Working with objects enables dance artists to use a sensory approach in their artistic process. This together with a wider engagement between staff working with objects in a museum – the curators, ethnographers and exhibitions teams – and dance organisations could facilitate the development of exciting, innovative new artistic work and new ways of using dance as part of museum interpretation. It could also facilitate in-depth exploration of object-based work such as the differences between working with contemporary pieces which have a living cultural significance and working with older artefacts.

The following could help to support more work by dance artists with objects/artefacts:

- More object handling collections in museums.
- Opportunities to take objects off-site.
- More programmes like the Horniman's Objects in Focus programme which enable artefacts to be displayed in locations outside the museum eg dance organisations.
- Opportunities for artists to take part in object handling workshops and seminars around objects led by museum staff.
- Opportunities for artists to integrate objects / artefacts into their choreographic and performance work, for example sensory work with them in the studio, using them as part of an installation or locating them in the performance space.

What might support this work?

- Discussion between museums and dance organisations of the risks, challenges and limitations of opening up collections to artists, with a view to finding practical ways forward which reconcile the priorities of both museums and artists / dance organisations.
- Sharing case studies of successful object based work by dance artists in museums. Sharing good practice guidelines, risk management measures and information around practical considerations via publications and seminars.
- Developing new action research type projects to explore this work further, incorporating opportunities to reflect on and share learning with other museums and dance organisations.

8.3 Development and refinement of a model for framing dance work in museums

Currently, there is no framework or lens through which dance organisations and museums can frame the collaborative work which can take place together. This may be because museum-dance collaboration is a comparatively new area of work and is evolving organically. It is important this continues as this organic process nurtures new, exciting and innovative approaches. However, a framework can be useful when planning projects as it can help collaborators shape their work in such a way as to make it more likely to meet its aims and objectives. It can also be helpful for those organisations with less experience of museum-dance collaboration.

A tentative model for framing ways in which dance artists could work in museum contexts was outlined by the author of this report in her external evaluation of the Horniman's and Trinity Laban's project, *Horniman Curious Tea Party*. This was informed by discussions with the learning and participation teams at Trinity Laban, in particular Veronica Jobbins, the Horniman and commissioned artists. The model looks at some of the different ways in which artists can engage with museums and the likely outcomes in terms of audience engagement with the museum, its collections or individual artefacts as well as the impact on organisational aims eg audience / visitor development or profile raising. It highlights how the theme of a project or event can shape the nature of artistic engagement. It also outlines a relationship between the location of collaborative

work and the type of artistic engagement. Finally it identifies potential links between the depth of the audience's engagement and the context the work is presented in.

What next?

- The value of such a model to museums and dance organisations needs to be explored and any new learning and perspectives incorporated into the existing model.
- The model might then be developed and refined in discussion with museums and dance organisations and publicised through publications and sector events.

8.4 Synergies between dance work in museums, galleries and heritage sites and shared learning

In her key note address at the Symposium, Joyce Wilson, London Area Director of Arts Council England, urged arts organisations to learn from museums' focus on their visitors' learning, their overall experience and what visitors 'take away with them'. This could be extended to learning from galleries and heritage sites as both share a number of commonalities with museums. Increasingly dance is taking place in all three contexts, but probably has its longest track record in galleries, with work in heritage locations and museums more recent developments.

In all three sectors, expertise includes a deep understanding of the 'visitor' experience and how to successfully navigate visitors around spaces and buildings, guiding and directing the way their visitors 'see' and interpret objects, artworks or architecture. They are all focussed on how to engage human beings with inanimate objects— whether these are sculptures, paintings, installations, castle ruins, tapestries or historical artefacts - and use different interpretative and curatorial approaches to achieve this.

This expertise and knowledge could be highly beneficial for dance as an artform, informing, for example promenade and immersive performance, audience development approaches, object based dance work and a renewed focus on the audience's myriad experiences of a choreographer's work.

In addition, organisations / institutions in all three sectors frequently have a strong core of repeat visitors and volunteers who are heavily invested in a particular museum, gallery or heritage location. Their experience of cultivating this loyal following and working with volunteers could be another area of important learning for dance organisations.

What next?

Bringing dance organisations together with gallery / museum / heritage site curators, producers or learning teams who have experience of dance work to share learning, practice, ideas and case studies of what worked (and importantly didn't work!) could be very valuable for all concerned and lead to new relationships, new collaborations and new approaches.

8.5 Dance as a means of museums accessing audiences with low literacy and language skills

The diversity of museums' interpretative approaches has developed significantly over the past 20 or more years and has moved on significantly from the days when objects were displayed next to a short paragraph featuring the object's name, date, country of origin and brief description. However, there can still be an emphasis in museums on language whether written or spoken. Kinaesthetic approaches to curation and interpretation increase access to museums for those who have lower levels of literacy and English language skills or people with learning disabilities. Dance organisations have a long history of successfully working with groups for whom literacy and language are challenging and individuals and groups with learning disabilities. Dance could help museums to interpret their collections in ways which are more accessible to these groups.

What next?

This could be explored through action research projects which link dance organisations with interpretation teams in museums to explore and pilot new kinaesthetic approaches to museum interpretation.

8.6 Developing collaborative approaches to work in schools and with socially excluded groups

There are a number of examples of collaborative work between learning and participation teams in museums and dance organisations including the example of the partnership between Greenwich Dance, The National Maritime Museum, Ravensbourne and Trinity Laban highlighted in the group enquiry session around schools and the curriculum at the Symposium. The potential of work in schools for cross curricular learning and increasing attainment among children and young people for whom more traditional teaching approaches have been unsuccessful is significant. Dance and museum organisations also have significant experience of developing projects with socially excluded groups including young offenders, teenage mothers, carers, people with learning disabilities or those who are homeless. By sharing case studies and learning, work with these groups in both sectors could be strengthened.

What next?

Working in schools is increasingly challenging as the sector fragments meaning collaborations need to be much more locally focussed than previously. Links between learning and participation teams in museums and dance organisations on a local level are crucial. By combining each learning teams' connections with local schools and those working with socially excluded groups, both museums and dance organisations will be more effective in bringing them on board. Once this is achieved, the emphasis needs to be on creating innovative work and sharing learning from this nationally, so that it can inform work in other areas and the impact and profile of this collaborative work in educational and social inclusion contexts can grow.

8.7 Evaluation, audience development and new funding models

The challenges around the evaluation of museum-dance collaborative projects, particularly pop-up type events, have already been discussed in some detail in this report and will not be repeated here. This is an area requiring specialist input from experienced evaluators working with relevant teams in museums and dance organisations. Workable tools need to be developed and shared and guidance produced for museums and dance organisations around how to best evaluate different types of project, in terms of process, outcomes and impact.

Understanding how museums and dance organisations can each grow their audiences through cross-fertilisation from one sector's audiences to the other, as well as how collaborative work can grow entirely new audiences for both sectors is crucial. This work might best be carried out in collaboration with specialist organisations like The Audience Agency.

Identifying new funding streams for collaborative activity is crucial. These may be enhanced if organisations take on board some of the innovative areas for exploration outlined in this report. Museums have traditionally been successful in attracting corporate sponsorship and philanthropy, both of which have been challenging for dance organisations to date. By pooling funding expertise and opportunities, both sectors will benefit.

8.8 How work in museums can help dance explore its own history

A theme which came up a number of times in the Symposium, particularly in the group enquiry session around ‘Dance as Object – live curation and curating’, was how can dance better embody and relate its own history. Delegates suggested dance is often seen as ephemeral, ‘in the moment’ and disconnected from what went before and what is to come in the future. If we take the example of contemporary dance, choreographers often seem to go in and out of ‘vogue’, their work and style ‘commodified’ and replicated before being either forgotten or, in a smaller number of cases, preserved ‘untouched’ until it is seen as irrelevant and discarded, only to be revived many years later in painstakingly pieced together recreations of dance works which replicate exactly what went before.

By working in an in-depth way with museums, is it possible for dance to find new ways of embodying, representing and sharing its history? Can we make dance’s past alive and present in the dancing body today? This is a more conceptual area for further exploration than others detailed in this report, but it could result in new ways to interpret, evolve and present historical dance developments and nurture the creation of new artworks which seek to embody the past and the present simultaneously.

What next?

This is an area requiring the specialist expertise of dance history / culture specialists in HEIs and museum interpretation and curation teams who have a particular interest in this field. Ways it could take place include networks, meetings, research and action research projects, including as part of postgraduate dance studies.

8.9 Investigating the boundaries of dance in a museum’s context

What are the limitations around the dance artist’s work in a museum? What is their responsibility to accurately interpret and represent an object and the culture it came from? How much can they re-imagine, dream and create an alternative narrative? What limitations are placed on a dance artist who wishes to explore, for example, a particular museum’s links to Empire and colonialism or a museum’s funding by multi-nationals operating in contexts of human rights or environmental abuses? Museums have social, economic, political and geo-political contexts, what does a dance artist do with these? This is pertinent given the growing focus on issues such as BP’s funding of the Tate galleries group or the campaign to rename Bristol’s Colston Hall arts venue.

What next?

This is an issue which crosses over into other artforms working in museums contexts and could be explored in a cross-artform context by artists, arts organisations and museums via meetings, seminars, publications, on-line discussion and debate.

Symposium Delegate List (A-Z by Organisation)

Akademi, South Asian Dance UK		Alton	Brown	Education & Community Coordinator
Arts Council England		Joe	Bates	Relationship Manager (Touring) Dance
Arts Council England		Joyce	Wilson	London Area Director
Average Height Ladies		Lizzie	Barker	Artist
Bristol Museums, Galleries & Archives		Ruth	Hecht	Senior Public Programme Officer
British Museum		Susan	Raikes	Head of Learning, Volunteers & Audiences
Candoco Dance Company		Rebecca	Dawson	Executive Director
Coventry University		Rosamaria	Kostic Cisneros	Senior Research Assistant
Dance UK		Caroline	Miller	Director
Dancing in Museums project		Katie	Green	Director
Early Dance Circle		Sharon	Butler	Secretary Early Dance Circle
Foundling Museum		Nick	Castell	Head of Front of House
Greenwich Dance		Caron	Loudy	Artistic Programme Manager
Greenwich Dance		Kat	Bridge	Artistic Director
Icon Dance		Martin	Joyce	Artistic Director / Choreographer
London Transport Museum		Lyndsey	McLean	Public Programmes Manager
London Transport Museum		Laura	Hilton	Public Programmes Manager
National Maritime Museum		Sarah	Wood	Exhibition Interpretation Curator
National Maritime Museum		Sonia	Davin-Smith	Events Executive
National Maritime Museum		Ros	Croker	Project Coordinator
Old Royal Naval College		Luminita	Holban	Head of Grants
Old Royal Naval College		Bridget	McKenzie	World Heritage Site Learning Group Coordinator
Protein Dance		Jo	Towler	Executive Director
Random Dance		Jasmine	Wilson	Director of Creative Learning
Rautenstrauch-Joest-Museum, Cologne		Ulrike	Nestler	Curator & Programmer
Roehampton University		Alice	Gilbert	Dance Studies Masters student
Siobhan Davies Dance		Alison	Proctor	Programme & Producing Manager
Siobhan Davies Dance		Kate	Coyne	Programme Director
Southbank Centre		Louisa	Pestell	Participation Producer (Performance)
State of Emergency Productions		Deborah	Badoo	Artistic Director
Tea Dance for Little People		Marit	Vestby	
The Place		Peter	Laycock	Project Officer, Creative Teaching & Learning
The Place		Ellie	Beedham	Producer
Trinity Laban	Dr	Martin	Hargreaves	Programme Leader
Trinity Laban		Mirella	Bartrip	Director
Trinity Laban		Brian	Brady	Head of Theatre Programmes
University of Chichester	Dr	Victoria	Hunter	Senior lecturer, Dance
University of Roehampton		Chris	Jones	Dance Research Facilitator
Wellcome Foundation		Rosie	Stanbury	Events Manager
Weltmuseum, Vienna	Dr	Bettina	Zorn	Curator, East Asia
White Lodge Museum, Royal Ballet School		Anna	Fineman	Assistant Curator
(Freelance)		Clare	Lovett	Independent Dance Adviser
(Freelance)		Gabriella	Daris	Curator of visual cultures, art writer, dancer and choreographer
(Freelance)		Maria	Vlachou	Museologist
(Freelance)		Sara	Wookey	Dancer and Choreographer
(Freelance)		Katy	Noakes	Dance Producer
(Freelance)		Catherine	Hamilton	

(Freelance)		Eva	del Rey	
(Freelance)		Teny	Matian	
(Freelance)		Jo	Rhodes	

Delegates from Trinity Laban Conservatoire of Music & Dance and the Horniman Museum and Gardens

The Horniman		Georgina	Pope	Head of Learning
The Horniman		Julia	Cort	Community Learning Manager
The Horniman		Kate	Oliver	Schools Learning Manager
The Horniman		Anna	Metcalf	Project Development Coordinator
The Horniman		Marie	Klimis	Programme Development Coordinator
The Horniman		Tom	Crowley	Curator (Anthropology)
The Horniman		Beth	Atkinson	Youth Engagement Officer
Trinity Laban		Veronica	Jobbins	Head of Learning and Participation (Dance)
Trinity Laban		Kate	Wakeling	Research Fellow
Trinity Laban		Lizzi	Kew Ross	Choreographer & Dance Teacher
Trinity Laban		Emma	McFarland	Independent Dance Consultant & External Evaluator 'Horniman's Curious Tea Party'
Trinity Laban		Nicolas	Kyprianou	Graduate Intern, Learning and Participation (Dance)
Trinity Laban		Laura	Mercer	Projects Manager, Learning and Participation (Dance)

Symposium: Dance & Museums working together - 27.11.14, Gardens Pavilion

Schedule:

	Session	Contributors & content
10.00	Arrival and coffee	
10.30	Welcome & keynote	Welcome: Georgina Pope, Head of Learning, Horniman Keynote: Joyce Wilson, London Area Director, ACE
11.00	Case studies: three case studies exploring current practice and approaches	Danced Creation - Weltmuseum Vienna <ul style="list-style-type: none"> • Dr Bettina Zorn, Curator East Asia Collection Siobhan Davies Dance <ul style="list-style-type: none"> • Alison Proctor, Programme and Producing Manager & Kate Coyne, Programme Director Horniman's Curious Tea Party: the Horniman & Trinity Laban <ul style="list-style-type: none"> • Georgina Pope, Head of Learning, Horniman • Veronica Jobbins, Head of Learning and Participation (Dance), Trinity Laban
12.00	Comfort break	
12.10	Breakout tables – sharing practice & common questions	With staff facilitators: <i>Why do dance in museums? What is the impact on audiences?</i>
12.50	Share back from facilitators	
13.00	Lunch provided	
14.00	Group enquiry tables - 5 min blasts from specialists on dance-based work with museums, followed by facilitated discussion of related topic. (Delegates join 1 of 4 topics/tables.)	Topic 1: Schools and the Curriculum Blast: Caron Loudy, Artistic Programme Manager, Greenwich Dance with Bridget McKenzie World Heritage Site Learning Group Co-ordinator (National Maritime Museum) Topic 2: Responding creatively to objects Blast: Lizzi Kew Ross, Lecturer & freelance choreographer Trinity Laban & Julia Cort, Community Learning Manager Horniman Topic 3: Audience engagement & response Blast : Susan Raikes, Head of Learning, Volunteers & Audiences, British Museum with Martin Joyce, ICON Dance, & Katie Green, Director <i>Dancing in Museums</i> project Topic 4: Dance as object – live curation & archiving Blast: <i>Yvonne Rainer: Dance Works at Raven Row</i> Dr Martin Hargreaves, Programme Leader Trinity Laban
14.45	Share back – opportunity to share discussion from tables	Plenary: Veronica Jobbins, Head of Learning and Participation (Dance), Trinity Laban
15.00	Comfort break	
15.10	Panel: Audience questions to specialists from dance & museums	Chair: Georgina Pope, Horniman <ul style="list-style-type: none"> - Dr Bettina Zorn, Weltmuseum Vienna - Susan Raikes, British Museum - Lizzi Kew Ross, Trinity Laban - Dr Martin Hargreaves, Trinity Laban - Kat Bridge, Artistic Director, Greenwich Dance
15.45	Close	Closing: Georgina Pope & Veronica Jobbins
16.00	Drinks reception for delegates	Tours of the museum available



Feedback Form

Event: Dance & Museums Working Together Symposium

We would really value your honest feedback about this event to help us when we are planning future events. The information that you provide will be used in a report but you will remain anonymous. Many thanks.

1. Have you worked on a dance and museums project previously? Yes No

2. If yes, what was your role in the project?

- | | | |
|---|--|---|
| <input type="checkbox"/> Artist | <input type="checkbox"/> Director / Lead - dance | <input type="checkbox"/> Researcher |
| <input type="checkbox"/> Curator | <input type="checkbox"/> Director / Lead - museums | <input type="checkbox"/> Evaluator |
| <input type="checkbox"/> Producer / Manager - dance | <input type="checkbox"/> Exhibitions team | <input type="checkbox"/> Teacher |
| <input type="checkbox"/> Producer / Manager - museums | <input type="checkbox"/> Funder | <input type="checkbox"/> Other (detail below) |

Other.....

3. Do you plan to work on a dance and museums collaboration in the next year? Yes No

4. How useful did you find the different parts of the symposium?

(circle number): 1=Not at all 5=Very useful

- | | | | | | |
|--|------------------------------|-----------------------------------|-----------------------------|---|---|
| Case studies | 1 | 2 | 3 | 4 | 5 |
| Morning Breakout Session- sharing practice | 1 | 2 | 3 | 4 | 5 |
| Group enquiry – schools and the curriculum | 1 | 2 | 3 | 4 | 5 |
| Group enquiry – responding creatively to objects | 1 | 2 | 3 | 4 | 5 |
| Group enquiry – audience engagement & response | 1 | 2 | 3 | 4 | 5 |
| Group enquiry – live curation & curating | 1 | 2 | 3 | 4 | 5 |
| Panel Q&A | 1 | 2 | 3 | 4 | 5 |
| 5. How useful did you find the day for networking? | 1 | 2 | 3 | 4 | 5 |
| 6. Did the event meet your expectations? | 1 | 2 | 3 | 4 | 5 |
| 7. Has the symposium given you knowledge and ideas to use in your future work? | 1 | 2 | 3 | 4 | 5 |
| 8. Would you like to attend another event about museums – dance collaboration? | <input type="checkbox"/> Yes | <input type="checkbox"/> Not Sure | <input type="checkbox"/> No | | |

9. If yes, are there any subjects you would like to see included in future events?

10. Do you have any other comments about the event?

11. Are you: Male Female

12. Which of the following age groups do you belong to?

- 16-24 25-34 35-44 45-54 55-64 65+

13. What is the postcode of your organisation (or base if freelance)?

14. What is your ethnic group?

White

- English/Welsh/Scottish/
Northern Irish/British
- Irish
- Gypsy or Irish Traveller
- Other white background *

Asian or Asian British

- Indian
- Pakistani
- Bangladeshi
- Chinese
- Other Asian background *

Mixed/Multiple Ethnic

- White and Black Caribbean
- White and Black African
- White and Asian
- Any other Mixed/multiple
ethnic background *

Black/African/Caribbean

- African
- Caribbean
- Any other Black/African/
Caribbean background *

Other

- Arab
- Any other ethnic group*
- Prefer not to say

* Other

Thank you for completing this feedback form!

Please return it to Horniman or Trinity Laban staff before you leave the seminar.

Dance & Museums Working Together Symposium

Summary of Event Evaluation Feedback

Evaluation forms were circulated to delegates at the Symposium and they were asked to complete them anonymously. 14 completed forms were received on the day by organisers with six later received by email, which is a lower than anticipated response rate, possibly explained by the fact that delegates were asked to complete them at the end of the day and many had to rush for transport, etc.

Experience of Museum-Dance Collaboration

1. Have you worked on a dance and museums project previously?	
Yes	9
No	11
2. If yes, what was your role in the project?	
Artist	5
Curator	2
Producer / Manager – dance	1
Producer / Manager – museums	3
Director / Lead – dance	1
Funder	1
Researcher	2
Evaluator	1
Teacher	2
3. Do you plan to work on a dance and museums collaboration in the next year?	
Yes	15
No	2

Feedback on the Event

4. How useful did you find the different parts of the symposium (note delegates attended only one Group Enquiry session) (average score out of 5, where 1 = not at all useful and 5 = very useful).	
Case studies (responses – 20)	4.3
Morning breakout discussion – sharing practice & common questions (responses – 18)	4.3
Group enquiry – schools and the curriculum (responses – 1)	4.0
Group enquiry – responding creatively to objects (responses – 6)	4.2
Group enquiry – audience engagement & response (responses – 10)	4.5
Group enquiry – dance as object - live curation and curating (responses - 3)	3.3
Panel Q&A (responses – 16)	3.9
5. How useful did you find the day for networking? (responses – 20)	4.2
6. Did the event meet your expectations? (responses – 20)	4.6

7. **Has the symposium given you knowledge and ideas to use in your future work?** (responses – 20) 4.5
8. **Would you like to attend another event about museums – dance collaboration?**
- | | |
|----------|----|
| Yes | 20 |
| Not sure | 0 |
| No | 0 |
9. **If yes, are there any subjects you would like to see included in future events?**
- “All of the discussions today were really interesting so just more of this sharing of practice would be really useful.”
- “More around funding.”
- “More case studies. Speed networking (I'm not very good at networking)”
- “Very well programmed. Great speakers. Perhaps more video/case studies but not essential!”
- “Considerations of the body, how we articulate this type of practice, how we might best serve dance here? What choreographic practices are required here?”
- “Advice on how to connect with museums and curators in the sector. Perhaps compiling a list of curators who have a history of collaborating with dancers / choreographers and their experience of working with artists.”
- “I think that the subjects that were covered were adequate and future events would be useful to share more experiences of museum / dance collaborations and to chart any progress that may have been made informed from this symposium.”
- “Useful tools for working with wary local authorities.”
- “A more in depth discussion around funding of museum-dance projects.”
10. **Do you have any other comments about the event?**
- “Very well organised - was really useful (and unusual!) to have a symposium specifically about programming. Would have preferred to stay in the group enquiry longer rather than have to talk to another group.”
- “Really enjoyed, very informative.”
- “Very useful to her different perspectives from both museum backgrounds and dance backgrounds.”
- “Great to start the discussion. Much more to explore.”
- “I feel inspired to try to develop future projects involving dance and museums / alternative spaces.”
- “Would have liked some additional information about the event beforehand eg the panel and what they do so we could research them.”
- “Would be good to get more curators in the mix.”
- “It was a lovely event! Venue was great!”
- “I thought that it was superbly organised and very informative.”
- “I came away informed and inspired. I found the different case studies and the range of projects and experiences particularly useful.”

“The topics covered and range of attendees made the day overall really interesting. The day, although very well shaped could have benefited from a less result driven series of presentations...(and) more time given to engage in the conversation within our own group could have provided a more in depth discussion about the (blast) topic.”

Demographic Information

11. Are you:	
Male	4
Female	15
12. Which of the following age groups do you belong to:	
16-24	2
25-34	7
35-44	7
45-54	1
55-64	1
65+	1
13. What is the postcode of your organisation / base?	
Of 18 postcodes supplied, the breakdown was as follows:	
London	13
South East	2
South West	2
West Midlands	1
14. What is your ethnic group?	
English / Welsh / Scottish / Northern Irish / British	14
Other White background	3
Gypsy / Irish Traveller	1
Any Other Mixed / Multiple Background	1
Prefer not to say	1

Symposium: Dance & Museums working together - Biographies for presenters & panel



Joyce Wilson

Joyce joined the Arts Council in 2003 as Head of Combined Arts progressing to the role of Director of Combined Arts & Capital in 2010 and then Area Director London in 2013. Prior to this Joyce was Head of Arts Programmes for London Arts. Joyce has extensive experience across the arts and cultural sector, overseeing major organisations including the Royal Opera House and Southbank Centre, along with major events and national Carnival Arts development. In her spare time, Joyce combines membership of the Arts Council choir (Sound Council) with visiting arts and cultural events across London and beyond.



Kate Coyne

Born in London, Kate trained at the Royal Ballet School and London Contemporary Dance School and graduated into London Contemporary Dance Theatre under the directorship of Robert Cohan. Later she joined Rambert Dance Company under the directorship of Christopher Bruce. In her freelance career she worked as a long standing member of Michael Clark Company, with DV8, Mark Baldwin Dance Company, Jeremy James and dancers Martha Clarke, Michael Keegan-Dolan, Arthur Pita and Aletta Collins amongst others. In 2009 she received the Critics Circle Award for Best Female Dancer (Modern) and was a joint winner of an Olivier Award for Outstanding Achievement in Dance. Kate retired from performing in 2012 and took up a post as Producer at the Frieze Foundation. She is currently Programme Director at Siobhan Davies Dance.



Alison Proctor

Alison Proctor is the Programme & Producing Manager at Siobhan Davies Dance, responsible for the studios programme and overseeing the production of company work. Over the past 8 years she has helped develop the growing visual arts programme and the company's evolution into a contemporary investigative arts organisation producing work for galleries and museum spaces. She originally trained in dance and visual art at Roehampton College. After an injury, Alison retrained in lighting design and electrics. Following a bursary from the Arts Council and work with Rambert and Merce Cunningham, she joined the renowned lighting designer David Hersey. Here she worked on theatre, architectural and exhibition lighting designs, from the Royal Ballet and RSC to the Imperial War Museum and the British Pavilion at the World Expo in Seville. Whilst teaching lighting design at RADA she discovered ceramics at an evening class. She completed a ceramics course at The Royal Forest of Dean College, receiving the Michael Casson Award. Alison now splits her time between her ceramics practice and working for Siobhan Davies Dance.



Dr Bettina Zorn

Bettina Zorn studied Sinology, Prehistory, Biology and Ethnology. In 1995 she became curator of the East Asian Collection at the Weltmuseum Vienna (former Museum of Ethnology). Besides curating exhibitions, in recent years she conducted a number of object focused scientific International projects.



Georgina Pope

Georgina has worked and volunteered in museums and galleries for 15 years. Having originally trained in Art History she pursued a further degree and career in museums in the early 2000s and joined the Horniman in 2007 as Community Learning Manager before becoming Head of Learning early in 2013. Prior to this she was Education Manager at Dulwich Picture Gallery. As Head of Learning she oversees the direction of learning and volunteering programmes at the Horniman, contributes to interpretation strategies, leads strategic learning partnerships and the museum's integrated public programming process.

Georgina is co-Chair of Lewisham Education Arts Network, a charity championing arts education in Lewisham to foster high quality creative opportunities for children and young people.



Veronica Jobbins MA FRSA

Veronica Jobbins is Head of Learning and Participation (Dance) at Trinity Laban. She originally trained as a specialist dance teacher and was instrumental in the formation of the National Dance Teachers Association, taking an active interest in promoting and developing dance in schools throughout her career.

She regularly writes for dance and arts journals and presents at conferences in the UK and abroad, serving on a number of dance, arts and education boards, panels and working groups concerned with youth dance, dance in the curriculum and the training of teachers, community workers and dance artists.



Susan Raikes

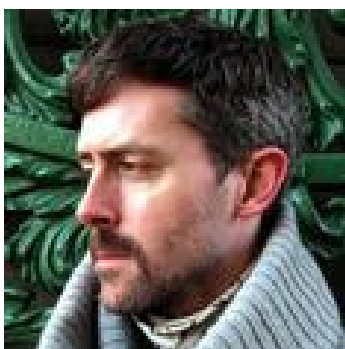
Susan Raikes is Head of Learning, Volunteers and Audiences at the British Museum, with responsibility for interpretation, volunteering, the Museum’s work across the UK and programming for schools, families, young people, community groups and adults. She has previously worked in small independent heritage sites and for local authority museums and is passionate about the unique position of museums and galleries to provide creative learning environments. In 2012 she was awarded a Fellowship as part of the Clore Leadership programme. With another Clore Fellow, Martin Joyce of Icon Dance, she is now beginning to explore the impact of site specific performance on museum visits.



Kat Bridge

Kat is a dance leader who has worked as Manager, Producer, Programmer and Curator across the sector. With experience of teaching, delivering and lecturing in a range of education settings and 15 years producing projects and extraordinary events, Kat is now Artistic Director for Greenwich Dance. Greenwich Dance is an internationally significant centre for dance, known for welcoming artists to explore and create and for producing collaborative community and performance projects.

Having developed the innovative Cabaret event at Greenwich Dance, Kat specialises as a producer in site-sensitive, interactive and participatory performance projects. She works as a curator and collaborator to nurture projects and supports artists to challenge themselves and realise their potential.



Dr Martin Hargreaves

Dr Martin Hargreaves is a writer and dramaturg and his practice investigates the cultural politics of dance as it moves across contexts and spaces. He is the Programme Leader for MA The Body in Performance at Trinity Laban and has recently performed for Tino Sehgal and worked on reconstructions of Yvonne Rainer’s dance works for an exhibition at Raven Row gallery. He is currently co-leading Volumes Project, a collective invited to explore the presentation of dance within the *mirrorcity* exhibition at the Hayward Gallery. He was editor of Dance Theatre Journal for ten years and has published writings on the choreographic potentials of queer bodies and practices.



Lizzi Kew Ross

Lizzi has led dance music events for unusual spaces over the last 6 years, from Earle Brown’s graphic scores for Chelsea Space Gallery and Hayward Gallery, to work underground at the Old Vic Tunnels and creating dynamic conversations between object and moving body at the Royal Observatory. Lizzi works as a freelance choreographer and also teaches choreography at Trinity Laban.

Group Discussions - Summary of Key Points

Grouped below by topic are the main points made in all four of the facilitated morning discussion groups. Some minor grammatical edits have been made where necessary, otherwise individual points are as noted by the nominated note-takers.

Personal Reflections on the Presentations

- There is a difference between thinking of dance in response / in service to an exhibition as opposed to dance 'in its own right' in a museum. Those two approaches feel very different.
- My perception is that museums (as opposed to galleries) tell / develop narratives through objects - how an object's value isn't inherent but is part of a choreographic movement - is about how bodies move between those objects - whereas in a gallery there's perhaps more of an invitation to engage with an object in and of itself.
- I'm interested in the idea of 'what is this object' - there is the object, the missing object (ie what isn't present in an exhibition) and then there's the building... past partnerships and the response have often been more about the space than an object. I find there to be too much hierarchy here - if you tell the choreographer to respond to 'this thing' - have to keep the invitation open - can then learn as an institution.
- I was heartened to hear the transparency with which dance artists talked about the challenges of working with objects and archives - it is often hugely underestimated. In the museum world we know these challenges but it can be a stumbling block in collaboration.
- The dance element was an integral part of the original idea of the exhibition at the Weltmuseum, the concept needed an active part of performance, objects and dance working together in harmony.
- There was a thread that came through for me about 'liveness' and 'immediacy' - but there was perhaps a focus on 'viewing' and 'seeing' rather than 'experiencing in the presentations.
- How museums trace so carefully how people move through museums - and how they look at objects - we are keenly aware of this detail.
- How performance can react to narrative - for instance, a choreographer might take you off to engage with an object in a fictional, playful way - interested by Bettina's presentation which talked about the idea of an invitation to deal with the colonial - there are multiple narratives here - the object can be continuously, performatively reiterated to tell different stories.
- Would a curator have a similar conversation with a visual artist? Perhaps not? Do these conversations even happen?
- I strongly disagree with the idea of professional and amateur as not different.
- I think there's a growing sense that work that is fuelled by participation – that we need to address certain hierarchies here.
- Really valuable to hear transparent accounts of what didn't quite work.
- Idea of dance not just existing with 'events' programmes but more core.

Why could museum – dance collaboration be important to museums?

- A breaking of hierarchies between audiences and exhibitions.
- It challenges ideas about what a museum is.
- New ways of interpreting collections, different connections and different stories
- It is human nature to try and make sense of the world around us. Dance can aid this in museums, helping audiences / visitors to understand the collections.

- A space in the official museum narrative that can be more free and more human. People can join in.
- Brings human interaction into a museum.
- Expectations of museum users have changed, they want more immersive, active elements than before, exhibitions promoting a kinaesthetic learning style as opposed to strictly visual
- It is a way of engaging local young people – helps them realise the museum is for them as well. Not just to tempt them in but to allow them to own the space.
- Dance can bring the objects to life – not just sitting in a case. Offers audiences a way to look at objects in a different way
- Museums are increasingly interested in showing their collections being used, to provide context around inanimate objects: eg for their music collections, the Horniman Museum shows videos and sound recordings of the instruments being played, organises free harpsichord performances in the galleries.
- If curators can take a deep breath, there's lots to gain here - so much dance comes from a subversive instinct - and this subversive view of object, space or historic space - the 'dance object' will be an exciting one.
- There is a real tension when artists interpret work in a very tangential way. It allows visitors to see that it is possible to tell a story about an object.
- Integrating dance into methodologies of museum learning – not necessarily working with dancers, but using movement in all aspects of museum learning.
- Dance in museum creates surprise for audiences, an unexpected element in their visit. Great to see the change of attitude of visitors encountering dance by chance.
- Provides something for repeat audiences
- Demystification of spaces.
- Motivation is often funding-driven: funders tend to support innovative programmes to challenge new audiences, it is a way for museums to secure external funding.

Why might museum – dance collaboration be important to dance organisations?

- Access to collections, new connections and starting conversations.
- Using the collections theme as a source of inspiration, as a starting point for a dance work.
- It's like working with treasure and finding how performance can animate that.
- Layers of stimuli – theme/objects/heritage/site.
- Offers opportunities to explore the living body's response to an artefact.
- It allows dance companies to reach new audiences, people who would not necessarily go to a dance show in a theatre, people who are afraid of the codes of dance performances.
- Opportunities for touring small-scale productions have fallen, dancers are now working more with different art forms, opportunity for emerging artists to get their work seen by a lot of people.
- Offers potential touring opportunities / greater dissemination of art.
- Audiences with a 'dance is not for me' attitude encountering the work by chance because they are visiting the museum and end up staying till the end. We can also look at it in a more cynical way: it helps to boost audience figures.
- Audiences in different spaces behave differently, helps to break the perception of what a performance is supposed to be. This is really difficult though, as people tend to try to recreate the rigid settings of more traditional performances, expect to sit down and watch like in a theatre.

- Opportunity to see their work in different settings, organising less static performances than in a theatre, with audiences getting closer to the performers, moving around to see the work from a different angle.
- Dance artists can use museums to reflect on the history and practice of dance itself.
- Explore this idea of dance as 'ephemeral' - dance is condemned to the moment and this idea can stop [another idea emerging]... that dance can stay in bodies and emerges in bodies across time. Museums can support the idea that dance doesn't just exist in the moment - dance is a sophisticated artform that can deal with a broader history of bodies.
- Opportunity for dance to learn from the ethics around funding models for museums as opposed to dance projects (eg public funding that results in free entry for everyone as opposed to still involving the box office).

What benefits / opportunities does such collaboration present to both museums and dance organisations?

- Growing ambassadors for the future – people engage with art and then act as ambassadors for the community, growing museum and dance audiences.
- Constant development of future audiences – empowerment and access.
- It strengthens an organisation's offer and builds new audiences.
- Letting people engage in something different. People that dance don't necessarily go to museums and people that go to museums don't necessarily dance.
- Public interventions in public spaces – like street theatre. There is 'a surprise component' that can be very rewarding. A celebration that can bring diverse people together.
- Collaborations can force an organisation to change and think about itself and its spaces differently.
- Opportunities to re-create historic dance/music within a museum space – exploring possibilities of being creative and re-creative.
- Explore the different/potentially overlapping roles of dancer artist and curator.

What do we need to consider in such collaborations? What challenges do they present?

- Where it [collaboration] becomes an add-on and not a way to develop process and practice.
- We need to consider the wider implications of working with dancers – which [organisations and spaces] are dance friendly? It is about establishing an equal partnership in the development process.
- Children respond kinaesthetically – imitation and response. We can learn from children. We don't always need to bring in dancers. We need to use dance where it is most appropriate. Dance is most appropriate when it focusses on the kinaesthetic qualities of an object.
- The key difference between commissioning for one-off events or projects and working in partnership - it is about coming to a mutual understanding and compromise which takes time. Practicalities are very important.
- Museums have physically imposing structures, they are not friendly. Dance organisations can be like this too.
- Issues around permissions – what is allowed and who is allowed?
- Experience and quality of practitioners is very important to build trust. Artists need to be allowed to create stories that aren't necessarily factually correct – we need to widen ways of thinking to allow for this. Otherwise, why bring artists in in the first place.
- Our museum would want to include workshops and learning outcomes in any dance partnership.

- Consider planning cycles – dance organisations work to a much shorter planning cycle than museums. This is potentially why dance organisations ‘go in’ through a museum’s education and events programme (who also tend to have shorter planning lead times).
- Sometimes it creates disappointment for audiences - they expect a theatrical type of performance and are surprised to see something less staged, more interactive, aiming to engage the audience more.
- Logistics of working together can be difficult. Curators are nervous of having dance in galleries, afraid of potential damage to the collections, extremely protective of the objects.
- Sometimes museums just want ‘some dance’ to decorate / animate the galleries, without being ready to host a substantial project that can be properly integrated in the galleries, with interactions with the audience.
- Some museums seem to be more open than others in facilitating dance performances. Some do not understand that dancers need rehearsals, while others help arranging rehearsals during daytime on site, or after hours depending the type of work. Some museums allow companies to perform everywhere, others have a very strict idea of where dancers can perform, even if it doesn’t fit with the idea of the performance.
- There are sometimes conflicting priorities between dance organisations and museums eg dancers need a warm space for performances, while heating and the humidity from dancers’ sweat can potentially damage some collections.
- There is a change in expectations in the dance world. Before companies were expecting museums to provide similar conditions to a theatre (e. big heated spaces, sprung floor, dressing rooms with mirrors). Now companies are more flexible, more open to different spaces.
- Lead time is an issue: for some projects [dance companies] would want up to a year to develop a piece [which may not fit with the timeline for a museum event or activity].
- The idea of curators being ‘fearful’ of dance - living breathing bodies among these fragile objects... this risk is exciting though!
- The role of intercultural relativism... idea of drawing connections - if you invite intercultural groups... there are traps and questions here.
- Do the museum people have a responsibility to the [dance] art form? Does the curator come wanting to offer something to the evolution of the form? If dance is important within a particular culture represented in artefacts - how much responsibility does the Curator have [to dance as an artform?]
- Dance is still surprising in these contexts – need strategies for participation, audiences have different expectations.
- Depends on institution – smaller institutions may be more ad hoc – more able to be flexible. From experience, smaller museums may be able to work ‘with you’ rather than you being a smaller factor within [a larger] museum.
- A problem with audiences at museums can be getting people to participate.
- It is important to understand who your audience is... e.g. might be mostly tourists who won’t engage with dance - so as an artist you have to be really aware of this ... it’s crucial not to alienate this ‘tourist’ audience.
- Are audiences told in advance about a dance performance/activity - does this make a difference? Does the audience want to participate? Is there a choice? In museums you are much closer to the dancers and the audience may be afraid to leave. Need to be clear to the audience about the context of performance. Audience benefits from different viewpoints/from staircase/different levels/through glass – audience needs to know it can move around...or leave. Attitudes vary across different cultures to issues like this. As humans we need to know the rules of something and if something unexpected happens, we don’t know how to deal with it. Good to have models that do not rely on audience participation.
- Who is the audience? How does it vary between weekends and weekdays?

- Need to balance professional and participatory work.
- Often in these kinds of projects, dance responds to the collections, rarely the other way around. It would be exciting to see projects where curators / museums respond to dance (eg Rotor Project profiled in the Siobhan Davies presentation)

Why dance specifically (rather than another artform)?

- Dance is embodied learning – bringing art to life.
- Mirroring. Objects are material, there are hidden meanings in their form – so dance is a relevant form of interpretation. It is not literal but it is precise.
- It has been a very different [more positive] experience working with dance organisations rather than other arts organisations in our Museum.
- Dance is ephemeral / impermanent / bodies moving through space – contrasts with essentially static objects.
- ...it can almost be an institutional critique!
- One of many artforms we [museums] can work with – they are on the same spectrum - dance is not different - it's another way of reflecting and responding to the museum.
- This idea of 'living objects' - there's something quite special about how dance can be presented in museum and gallery contexts - dance is unique in this context.
- New WW1 gallery at Imperial War Museum – it's full of objects but it's more like an art installation - it puts you as a viewer actually in the trench connecting you with objects and sound... and that's quite an interesting view.
- Is it not about the [individual] artist? If the artist doesn't come from a place of engagement - wanting to research, to really get in there... [it wouldn't work].

What can encourage partnerships between museums and dance organisations?

- Keep collaboration in mind – how is it useful for both partners?
- Partnerships – creating cultural value in challenging times.
- Wellbeing agenda – good opportunity.
- Help us to build in spaces for flexibility within museums
- Skill-sharing

Questions Posted by Delegates

During the day, delegates were invited to note any questions important to them on Post-It notes which were placed on a wall in the symposium space. These points informed the Panel Q&A questions. The questions posted by delegates are listed below.

Shared Priorities / Process

- What is the difference between dance work in museums and galleries?
- What is the ideal process between dance artist / organisation and the museum?
- Does one 'side' benefit more than the other from these collaborations?
- How can we enhance our understanding of each others' priorities? eg 'bureaucracy' is very essential to keep objects safe.
- How can dance enhance understanding of museum collections? Is it important?
- How did the Trinity Laban and Horniman collaboration start?

Quality / Meaning:

- Should we be talking more about embedding dance into museum interpretation and education, not so much 'high art', choreography and ephemera (sic) performance?
- What conditions are needed for a meaningful performance?
- What does quality look like in this context? (Evaluation)
- How can we evaluate visitors experiences if they engage with the dance performance in a fleeting and temporary way? And come across performance unexpectedly?
- How do we prove to funders there is added value and new learning for visitors?
- With what methods and how effectively can evaluation be representative of large scale events and accidental audiences?

Audience:

- How can we ensure our dance audiences are economically diverse?
- How do audiences behave differently compared to their usual behaviour in a museum? Or dance theatre performance?
- What are the social and emotional outcomes for children learning through dance?
- Museum audiences must in some way be willing to see dance because they are in an artistic atmosphere. This must be different to the ways the general public would react. Any experience of this?