

Museene danser

A new democratic method of co-production of dance dissemination in
museums

Social dance in museums?

- Which type of dances do I mean?
- How can a change of focus towards the aesthetics and social aspects of traditional dance add positive changes to dance dissemination in museums today? Natural aspects, including learning, participation and improvisation should be a part of it
- How can new methods of museum curation, help transmit and promote the participatory aspects of social dances?
- Through participation and involvement by local dance groups in transmission of the embodied knowledge, and contribution from audience, Museene dancer explores new methods for dissemination of the socialization factor in dance as intangible cultural heritage in museums.

ICH –Intangible cultural heritage

- Dance as heritage
- Dance as social practice
- Transmission based on the heirs of the practice
- Which conditions are best for traditional dance at the museum arena?
- Which institutional context is directional and should we try to break it?
- The embodied transmission, how do we do that inside the museum wall?

One project- 3 museum, 3 interactive exhibitons with meeting places for dancing

- Ringve Music Museum – Exhibition "Dances in Norway" Spring 2016
- Sverresborg Trøndelag Folk Museum – Exhibition "The life of dancing- the role of dance in everyday life" January 2017
- Rockheim- The national museum for popular music – Exhibition "Dance with me- an exhibition about dance hits and Trondheim as a dance city" September 2017

Transmission of traditional dancing i Norway

- Norwegian centre for traditional music and dance
- Traditional dance as a form of socialization
- The ideal process of learning to dance in the informal way is explained as a long, non-reflective and intuitive learning by copying a large number of dance masters



Equal curating process – a new door into the museum

- Museum director Nina Simon calls for museums that are used for social bridging in order to build stronger communities
- UNESCO Convention of ICH (2003) works as a potential recommendation to increase democratic processes in participation methods in museum

«Occupation of duration» Ines Moreno 2014

- connection between a dance institution's structural lines and codes, the logic of an exhibition and how this makes up a whole new contemporary curatorial activity.
- “the idea of an “occupation of duration” as a process will augment the traditional way an exhibition is made part of the museum spatial frame appears as a recurrent motif in many artistic and curatorial approaches” .
- The exhibition becomes a potential space for social exchange

Events of practice (Bakka and Erlien, 2017)

- The performance usually splits the people present in performers and audience, and the usual aim is that performers are to entertain the audience. The core model of traditional social dance does not include a performer – audience split. There may be onlookers, but dancing does not happen for them to see, the dancers dance for their own pleasure.
- The idea is that intangible cultural heritage could be represented inside the museum walls not only through exhibitions and performances but also as events of practice, in this case dance parties

Skogheim – community house from 1934

- archive films, sound recordings of dance stories
- old photos of dance in community houses.
- A brochure shape of a magazine presented information about dance traditions, dance parties and dance in everyday life in Trøndelag region.,
- Furniture, a typical backstage and musical instruments from the 50s and 60s
- In the main dancehall one installation projected dancers in real size on three walls with speakers in each corner

The concept of occupying a community house

Invitation to book the «invited space» (Frazer) for free and with only one requirement

What happened?

Did it work?

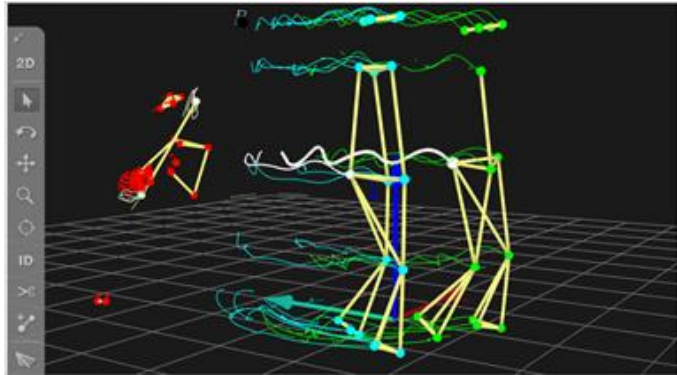
What was it? Co- curating? Co- production?

A dance exhibition event - a concept in process









From the museum's perspective

- In no control
- Facilitators of exposure of local communities' expertise of embodied cultural knowledge
- Demands an open will and trust to let visitors in without the usual institutional contract between the museum and the visitors
- Could this be a method for the museum to open up their walls to dissemination of ICH based on the heirs of a traditional practice?

Why ??

The paradigm of safeguarding is dealing with Intangible Cultural Heritage, a term coined by the 2003 UNESCO Convention. The idea here is to support people who have a practice they value in continuing this practice. In this way, the main task is taken out of the hands of the experts in museums and left in the hands of the boat builders, the craftsmen, the singers and the dancers.

- *Are museums equipped and prepared for safeguarding*
The safeguarding paradigm in principle places the right of control to the practitioners. They should decide if and how they want to safeguard their practice, and they should be the ones safeguarding it. According to 2003 UNESCO Convention on safeguarding, museums should not appropriate practices, but support the practitioners. Are museums ready for this?
- *Can exhibitions be exchanged with events of practice?*
The museums have used exhibitions as a main tool for presenting the objects and knowledge that they have preserved. The safeguarding paradigm is about continuing practice, so can ordinary, maybe voluntary dancers and musicians or artisans connect the events they make for continuing their practice to the museums and then partly replace or contribute to the exhibitions?
- *How can practitioners and museum staff negotiate representations of the past*
A museum staff has documented and studied the life of the past, and has presented this life in a research based and authoritative form. The practitioners realize practices that have a past, but that are adapted to the present. How can the realization of present “non-authorized” practices be harmonized with the carefully researched representations of exhibitions?
- Erlien, Tone og Bakka, Egil. (2018) “Museums, dance and safeguarding of practice” in *Intangible Cultural Heritage – Successes, Problems and Challenges 10 Years After the Entry into Force of the UNESCO 2003 Convention*. Santander Art & Culture Law Review

MØTE

Tenkj å møte eit menneske utan at ord er viktig,
koma nær og halde rundt nokon du aldri har sett før no.
Kjenne lukta av håret på eit framandt hovud
Duve saman i ei felles rytme ei stund tida står still.
Nyte musikk og merke korleis to smeltar saman til eitt.
Kjenne attrå som søte ilingar,
og tenkje ulovlege tankar som aldri skal seiast.
Tenkj at ein slik stad finst.
Der to framande kan vera saman.
Tett tett saman.
Utan at ord blir sagt

av Martin Myhr

S I NORGE



