



NORWEGIAN MINISTRY OF CULTURE

Strategy

Dance in Norway

Status, challenges and strategies for the development of professional dance in Norway



Front page photo

"Ii dan dieđe mas dat boahča"

Photo: Elle Sofe Henriksen / Johtti kompani



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Foreword

It is said that dance is the poetry of the feet. In such case, Norway is in an excellent lyrical state. Even though the history of professional dance is relatively short in Norway and there are few institutions in the field, the art form is characterised by impressive diversity and high quality, and it has won great recognition both here in Norway and abroad. We have many professional companies and many venues that show dance of high quality to a broad audience.

Through targeted efforts aimed at strengthening the arts, culture and voluntary activities in Norway, the Government is implementing the ambitious Cultural Initiative. The goal is that one per cent of the national budget shall be allocated to cultural purposes by 2014. Allocations for cultural purposes have already doubled since 2005. Dance is a particular focus area in the Cultural Initiative.

The work on a strategy for professional dance in Norway has had a threefold objective:

- To summarise the results achieved so far in the field of dance as a result of the Cultural Initiative
- To identify challenges
- To lay the foundations for the development of professional dance in Norway

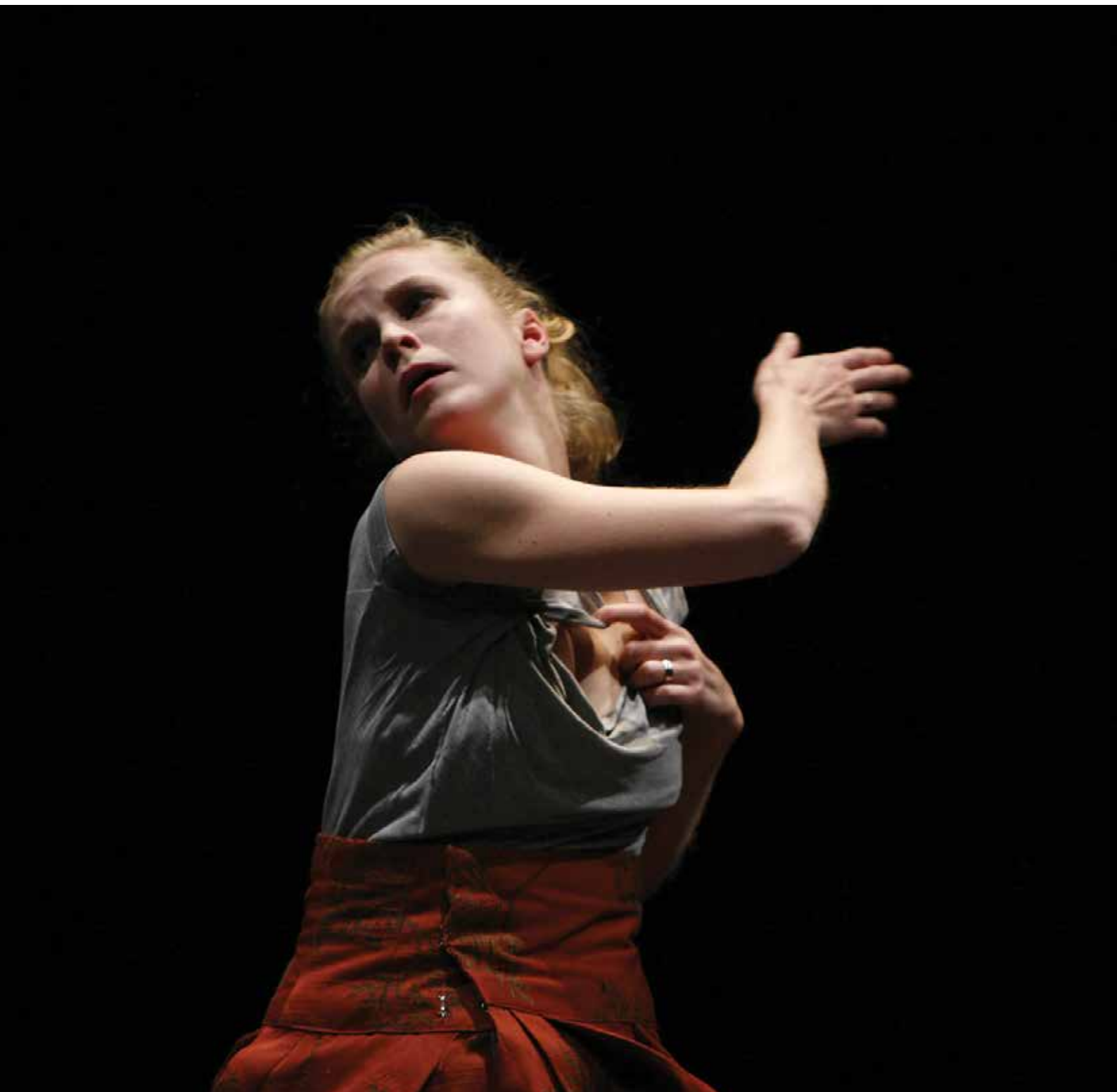


Photo: Ilja C. Hendel

The strategy has been developed in cooperation with key players in the dance sector in Norway, and it is also based on experience from other countries. Those involved in the dance field have shown great interest in the work on the strategy. I would like to thank everyone for the many good suggestions we have received.

A handwritten signature in black ink, appearing to read 'Hadia Tajik', with a long horizontal flourish extending to the right.

Hadia Tajik
Minister of Culture



'Sing me, for your life, in a Portuguese Folia, the reason for your happiness'
Choreographer and dancer: *Anne-Linn Akselsen* Photo: Pawel Wyszomirski/Human Works

1 Objective

The Government's goals for the performing arts were set out in Report No. 32 to the Storting (2007–2008) *Bak kulissene (Behind the Scenes)*. It was considered by the Storting in Recommendation No. 157 (2008–2009):

1. Nationwide provision of professional theatre, opera and dance productions and other performing arts
2. High quality through development and renewal
3. Reaching the whole population
4. Greater diversity
5. Efficient resource utilisation.

Dance is dealt with thoroughly in Report No. 32 to the Storting on the performing arts. The Report calls for a strong focus on dance and a number of concrete measures that will be implemented to achieve the goals. Most of the measures are budget-related and they have already been followed up by the Ministry.

The schemes managed by Norsk kulturråd (Arts Council Norway) are important policy instruments for the development of dance in Norway. According to the strategy plan for 2011–2014, Arts Council's main focus areas for the performing arts are as follows:

- to facilitate experimentation, exploration and reinterpretation, and cooperation across forms of expression and genres
- to stimulate the recruitment of performers and others from ethnic minority groups and give priority to good performing arts projects that reflect and address our multicultural society
- to increase exchanges within the performing arts, both in Norway and internationally, as a means of ensuring that performing arts of a high standard are available to as many people as possible
- to stimulate greater knowledge about cooperation between performing arts institutions and independent groups
- to strengthen and develop professional dance milieus all over Norway
- to stimulate good performing arts productions for young people.

2 Development and status

Government funding for dance has increased considerably under the Cultural Initiative. In addition to the fixed items allocated to dance in the national budget, Norsk kulturfond (the Norwegian Cultural Fund) is the biggest source of funding for professional dance in Norway.

The table below shows the development of government grants allocated via the Ministry of Culture's budget for dance measures and schemes during the period 2006 to 2013:

All amounts in NOK thousands

Measures	2006	2007	2008	2009	2010	2011	2012	2013	Increase
Permanent measures/institutions:									
Carte Blanche	15 350	16 733	17 753	19 253	20 030	20 951	21 600	23 000	7 650
Dansearena Nord							500	517	517
Danseinformasjonen	2 650	2 751	2 869	3 369	3 669	3 783	3 900	4 029	1 379
Dansens Hus	11 500	18 937	28 151	30 151	31 116	32 580	33 589	36 096	24 596
PRODA Profesjonell dansetrening	1 220	1 366	1 425	1 925	1 987	2 049	2 113	2 183	963
Rom for dans	0	0	0	1 500	1 548	1 596	1 645	1 699	1 699
Skuespiller- og danseralliansen							1 500	2 750	2 750
Measures/institutions that receive multi-year grants under the Norwegian Cultural Fund:									
Bårdar Dansteater	306	318	332	347	358	369	380	380	74
CODA Oslo Int. Dance Festival	205	213	222	1 000	1 500	1 547	1 795	1 995	1 790
Damini House of Culture	205	213	222	232	239	246	253	253	48
DanseFestival Barents							512	697	697
Oslo Danse Ensemble	1 115	1 157	1 207	1 260	1 560	1 608	1 658	1 658	543
Stellaris Dansteater	1 550	1 859	2 939	3 939	4 065	4 191	3 908	3 908	2 358
Schemes under the Norwegian Cultural Fund*:									
Organiser support, dance							2 000	3 000	3 000
Basic funding	0	3 000	3 129	9 000	12 000	12 000	15 572	18 572	18 572
Dissemination/guest performances	936	1 224	1 083	2 829	1 711	2 952	3 453	3 453	2 517
Independent performing arts – dance	18 964	20 770	19 616	13 130	22 701	24 313	21 942	21 942	2 978
Choreography development	924	1 095	1 397	1 525	1 675	1 700	1 700	1 700	776
Pilot projects, dance milieus	0	0	0	0	1 200	2 100	3 100	4 100	4 100
Script development	0	145	50	205	200	50	0	0	0
Provision for other performing arts measures – grants for dance*	300	330	1 740	1 595	675	589	724	724	424
Grants for dance from other provisions*	1 906	2 525	1 791	1 805	2 006	1 468	3 576	3 576	1 670
Fond for lyd og bilde*	1 408	1 760	1 199	2 268	1 765	2 558	3 127	3 127	1 719
Total	58 539	74 396	85 125	95 333	110 005	116 650	128 547	139 359	80 820
Nasjonalballetten**	104 583	118 558	138 455	154 547	176 169	195 430	203 583	222 983	118 400
Total	163 122	192 954	223 580	249 880	286 174	312 080	332 130	362 342	199 220

* Grants/provisions for 2013 are allocated during the course of the year. The amount for 2012 is carried over for 2013, except for the schemes for which the increase is known. In addition, CODA, Damini and Dansefestival Barents receive grants from other schemes and provisions under the fund.

** Roughly 40 per cent of the allocation for Den Norske Opera & Ballett (the Norwegian National Opera & Ballet) goes to Nasjonalballetten (the Norwegian National Ballet).

The increases in allocations for dance can be summed up as follows:

- Government grants for dance excl. the Norwegian National Ballet have increased by almost NOK 81 million since 2006, or 138 per cent.
- Of this amount, grants for dance from various schemes and allocations from the Norwegian Cultural Fund have increased from NOK 23 million in 2006 to roughly NOK 57 million in 2013, i.e. an increase of around NOK 34 million, or 148 per cent.
- Since 2006, total government funding for dance has increased by more than NOK 199 million, or 122 per cent.

Grants are also paid to other institutions etc. that show professional dance performances in addition to those shown in the table. Among other things, several of the institutional theatres stage dance performances at their theatres. The presenting theatres are also important arenas for the dissemination of dance. Regional projects such as RAS/Sandnes kulturhus (Sandnes Culture Centre), Bærum Kulturhus (Bærum Culture Centre), Dansearena Nord and DanseFestival Barents come in addition.

Riksteatret (the National Touring Theatre) also shows dance productions at established venues all over Norway every year. Norsk scenekunstbruk (the Norwegian Touring Network for Performing Arts) plays a key role in disseminating dance productions to children through Den Kulturelle skolesekken (the Cultural Rucksack programme).

Work on folk dance is carried out both within and outside the institutions. Voluntary organisations are very important as regards both preserving and developing Norwegian folk dance. Grants have been awarded to Rådet for folkemusikk og folkedans (the Norwegian Folk Music and Folk Dance Council) for the training project Bygda

dansar (rural Norway dances). Riksscenen (the Norwegian Hub for Traditional Music and Dance) is an important arena for folk dance. Grants are also awarded to Ole Bull Akademiet (the Ole Bull Academy), which, among other things, offers programmes in folk dance for students at university college and university level.

Starting from a relatively modest initial level, considerable resources have been invested in dance since 2006. A survey of the results achieved in the period 2006 to 2010 shows that just about everything that is quantifiable in the field of professional dance has increased during the period.¹ Targeted efforts have resulted in a substantial increase in funding for dance and for activity in the field. The number of active dancers and professional dance groups has increased. More dance performances are staged and bigger audiences now enjoy professional dance. Norwegian dance is international in its orientation and more Norwegian dance productions are now shown abroad.

As a result of more funding for production, more funding is also necessary to stage performances. The number of performances per production shows a falling tendency, however.

A key goal of Norway's culture policy is to make arts of high quality accessible to the whole population. It is therefore important to find out whether the increase in the production and dissemination of dance has led to more people experiencing dance. In connection with the survey of the results achieved, documentation of audience figures was submitted for the years 2006 to 2010. The main tendency is that audience attendance at dance performances has increased during the period. The development of audience figures is described in more detail in the report.

¹ Røyseng, Sigrid (2011): Profesjonell dansekunst i Norge. En statusrapport. (Professional dance in Norway. A status report.)

3 Focus areas

Through this strategy, the Ministry of Culture wishes to highlight dance as an art form and to describe challenges and focus areas in the development of professional dance in Norway.

The main goal is to ensure that more dance productions can be presented to a broad and diverse audience, and that more places and audience groups in Norway can have access to professional dance productions.

Another goal is to ensure that productions can be staged more times, and that larger audience groups all over the country have access to contemporary theatrical dance performances.

Better framework conditions for artistic development and professionalism are necessary in order to boost the production of dance.

In order to contribute to the production and staging of dance performances of high artistic quality throughout the country, steps must be taken to facilitate the development of regional dance milieus for the production and presentation of dance.

Dissemination networks for dance must be established in order to bring dance to more people. This must be done in cooperation between performing arts institutions, culture centres, festivals and other organisers and venues for dance. The regional dance milieus will be part of such networks.

Diversity of expression must be encouraged. Having several strong regional milieus for the production, development and dissemination of dance is important in relation to recruitment to and the diversity of Norwegian dance, and it will help to boost dance as a form of artistic expression in Norway. Steps will also be taken to strengthen knowledge, expertise and interest in producing dance for young audiences.

Steps must be taken to increase international cooperation and exchanges in the field of dance.

Further work on dance will be addressed in the annual budget propositions.

4 Delimitations

This strategy addresses the professional dance field in Norway, understood as comprising professional arts institutions that receive public support and project-based artistic activities outside these institutions.

Many of the issues that have been raised during work on the strategy concern the performing arts as a whole and are not just relevant to dance. Several have also pointed out that it is difficult to draw a clear dividing line between dance and other performing arts.

Separate provision was made for dance under the Norwegian Culture Fund in 2006 and a separate professional committee was appointed. The new organisational model at the Norwegian National Opera & Ballet, which puts opera and ballet on an equal footing, also reflects an upgrading and recognition of dance as an independent art form. Viewing the needs of dance in the context of the performing arts as a whole must not be an obstacle to further development, however.

Even though the strategy deals with professional dance, it is important to recognise the importance of the voluntary sector to the growth and development of dance. Good quality and diversity can form the basis for recruiting new audience groups and dancers by increasing familiarity with and interest in dance.

The dynamic between the voluntary sector and the professional dance field can challenge established truths about what is meant by professional and amateur. Not all professional dancers have a formal higher education. Some manage to reach a high level in other ways. At the same time, however, it is not the case that all professional dancers are engaged in artistic activity. The dividing lines between professional and amateur, professional dance and other professional activity in the field of dance are often unclear.



'Reindans – Boazodánsa' (Reindeer dance) by Simone Grøtte Pedersen and Johanne Eltoft Photo: Marius Fiskum

5 Production of dance

5.1 Status

Professional dance productions in Norway are produced and presented by a large number of ensembles and groups, as well as some institutions. There are many independent groups engaged in the art of dance, and their number is increasing. Most dancers and choreographers work on a project basis and receive grants from the Norwegian Culture Fund. The bulk of dance productions in Norway are therefore project-based.

The Norwegian National Ballet is Norway's principal classical ballet company, and its repertoire also includes contemporary dance. Carte Blanche has developed into an important contemporary dance company that regularly presents new dance productions by Norwegian and international choreographers. The establishment of Dansens Hus (House of Dance) has been an important development in the dance field in recent years. Dansens Hus aims to showcase the best of Norwegian and international dance, and it moved into premises specially adapted for dance in 2008. Riksteatret stages dance productions that are often either produced in collaboration with independent artists or are independent groups' productions.

Strengthening the schemes administered by the Norwegian Culture Fund has had a central place in improving framework conditions for dance. One-year or multi-year grants are awarded to projects by the Fund. In order to ensure continuity and more long-term support for established independent companies, the scheme for basic funding for independent performing arts groups was established in 2007.

Basic funding for independent performing arts groups and an increase in multi-year grants mean that more groups now enjoy greater stability and predictability. This forms the basis for artistic development and the professionalisation of such groups. The number of groups rooted in dance as a form of artistic expression that received grants via the basic funding scheme increased from one of two groups in 2007 to five of eight in 2012.

The basic funding scheme was evaluated by Telemarkforskning (the Telemark Research Institute) in 2010 on assignment for Arts Council Norway. Its report *Frihet og forutsigbarhet – En evaluering av basisfinansieringsordningen for fri scenekunst* (Freedom and predictability - An evaluation of the basic funding scheme for the independent performing arts) concludes that the scheme is a success. It has met a long-standing need, has been consistently well-received and has had a positive effect on working conditions for established performing arts groups.

The scheme for choreography under the Norwegian Culture Fund is a pre-project scheme. Its purpose is to stimulate the development of new choreography and provide opportunities for exploring concepts and ideas for new performing arts productions.

The project-based performing arts also include artistic productions for a young audience. Kunstløftet is a project aimed at enhancing the arts for children and young people. By supporting a variety of projects, the aim of this initiative is to acknowledge the arts as of equal or even more relevance and importance to the lives of young people as to adults. One of the main focus areas of Rom for Dans (Room for Dance) in Oslo is to facilitate professional artistic practice by and for children and young people.

5.2 Challenges

The project-based dance sector is dominated by freelance work, many different, short-term engagements and low income. Some dancers nonetheless have a long-term perspective on the further development of their artistic careers through the realisation of projects. Many of them also succeed in making an artistic name for themselves both in Norway and abroad. Project-funded artistic activity in the field of dance is to a great extent dependent on grants from the Norwegian Culture Fund, particularly through the grant scheme for independent performing arts – dance, and the basic funding scheme for independent performing arts groups.

Both the grant scheme for independent performing arts groups and the basic funding scheme are under strong pressure from a field that is constantly developing. There are several challenges: the relationship between recruitment and artistic continuity when allocating grants, internationalisation, ensuring artistic and cultural diversity, professionalising the producer role, increasing the number of performances per production and ensuring a bigger and broader audience for independent dance groups.

It has been a key goal of the basic funding scheme to ensure greater financial predictability, and thereby ensure continued artistic activity and give the groups a longer planning time frame. It is clear, however, that the scheme can be improved. The biggest challenge is the gap between the funds that are available and the number of applicants.

Strengthening the basic funding scheme will reduce the pressure on the project support scheme and it could help to increase the funds available for other, less established groups in the independent performing arts. The scheme for basic funding of independent performing arts groups, the schemes for the independent performing arts and the dissemination scheme must be seen together. If more groups receive basic funding grants, this will reduce the pressure on other schemes aimed specifically at production and dissemination/guest performances. The basic funding scheme is a joint scheme for the whole performing arts field, and the allocation of grants is based on an artistic and quality-based assessment of the applicants' artistic level and development.

In contemporary performing arts, however, it is not always easy to draw a clear distinction between dance and other forms of artistic expression. It should therefore be considered whether it is still desirable to earmark funds for dance within the general funding schemes for the performing arts. Existing grant schemes must be designed so that they can pick up on new needs and initiatives and address changes in the sector's needs.

Applications received by Arts Council Norway for grants for scripts and choreography show that funding is needed for pre-projects before work starts on a production. The different approaches and forms of expression in the performing arts mean that the pre-project funding schemes for choreography and scripts are often seen as being limited. Performing artists who have worked in the theatre apply for funding for choreography development. Conversely, choreographers



'Sort genanse' (Black shyness)
Choreographer/dancer: *Kristin Ryg Helgebostad*
Photo: Simen Dieserud Thornquist

apply for funds for the development of theatrical scripts. Many performing artists wish to carry out pre-projects of an interdisciplinary nature. Such applications fall outside the remit of the current schemes.

Professional traditional dance is limited in Norway at present, but it is developing. The number of performances has increased in recent years. Report No. 21 to the Storting (2007 – 2008) *Samspill – Et løft for rytmisk musikk (Cooperation – a boost for rhythmic music)* points to the close connection between folk music and folk dance, and it proposes that new genre-transcending

schemes in the rhythmic field must also be open to folk dance. It should be considered whether this activity can be further developed and strengthened within the existing schemes.

The Norwegian National Ballet is largely alone in bringing classical ballet to the Norwegian public. However, its repertoire is wide-ranging and it also includes contemporary dance. The company had 57 dancers in 2012. It has gradually developed and has achieved a high international standard. Its size places certain limits on its activity and repertoire, however. It is important that Nasjonalballetten can maintain its activity level and further develop its artistic quality.

5.3 Follow-up

The arts are in a state of constant change. The Ministry is concerned, therefore, with what opportunities Arts Council Norway has to take new initiatives and to give priority to good projects that would otherwise be excluded. The Arts Council must be able to exercise judgement when allocating funds within its overall budget for the performing arts and in allocating funds between schemes.

Arts Council Norway has a particular responsibility for ensuring that the support schemes are in step with the needs of the sector. The schemes will therefore be evaluated once they have been in effect for a time.

The professional committees must be broadly composed and represent different views on the arts.

It is desirable to ensure greater stability and predictability for more dance groups, either through basic funding of independent performing arts groups or other forms of multi-year support.

The scheme for basic funding of independent performing arts groups will continue as a scheme targeting the whole field of the performing arts. Increased basic funding will strengthen the opportunities for production and the possibility of staging more performances and guest performances. A coherent overall focus on basic funding, the grant scheme for the independent

performing arts – theatre, the grant scheme for independent performing arts – dance, and the dissemination scheme, will benefit dance as an art form. The basic support for dance ensembles will be increased in the budget for 2013.

It is desirable to boost the development of new choreography and provide opportunities to work on choreographic ideas in a broader range of pre-projects and artistic collaborations. A joint, wide-ranging and more flexible pre-project scheme that includes the development of choreography and scripts as well as other types of concepts and pre-projects could contribute to increasing recruitment to the performing arts, underpin production applications and improve the projects' artistic quality.

The Ministry will ask Arts Council Norway and other relevant agencies to consider measures that ensure that applications from professional folk dancers in the fields of music and dance can be assessed on a discretionary basis.

It has been necessary to recruit new dancers in order to strengthen the Norwegian National Ballet. Funds have been allocated in the period 2012 to 2013 to enable the ballet to recruit five new dancers.

6 Dissemination and audience development



'For what it's worth' (a jumble-sale impro)

Concept: *Hege Pålstrup*


Dancer: *Liv Hanne Haugen*

Photo: *Ingun A. Mæhlum*

6.1 Status

The biggest dance institutions in Norway are the Norwegian National Opera & Ballet, Dansens Hus and Carte Blanche. In addition to the above, the presenting theatres, other theatrical venues and culture centres are the most important performance arenas for dance.

BIT Teatergarasjen has staged dance productions for many years, among other things at the Oktoberdans festival. Black Box Teater and Teaterhuset Avant Garden also present dance performances. Norwegian folk dance has found an arena at the Riksscenen venue in Oslo, which also shows traditional dance from other cultures. RAS/Sandnes kulturhus and Bærum Kulturhus have a particular focus on dance. The individual dance companies and artistic enterprises also work on presenting their productions within the bounds of the financial resources at their disposal. At Rom for Dans in Oslo, children and young people are an important target group for the production and dissemination of dance



performances as well as educational activities. Norsk scenekunstbruk plays a key role in organising dance performances for children and young people. Riksteatret also puts on dance performances throughout Norway.

Dance festivals and other music and performing arts festivals are important arenas for showing dance. In addition to the Oktoberdans festival in Bergen, the CODA Oslo International Dance Festival, DanseFestival Barents in Hammerfest and the Multiplié dance festival in Trondheim are the most important dance festivals.

The presentation of dance has been strengthened through increased funding for dance festivals. A support scheme for organisers of dance events was established in 2012, and NOK 2 million was allocated to the scheme. An additional NOK 1 million was allocated to the scheme in 2013. Its objective is to provide programming funds for organisers who present professional dance of a high artistic standard. The support scheme is intended to stimulate the presentation of national and international dance and promote innovative dissemination methods, and to contribute to the development of event organisers of high artistic quality. The target group for the support scheme for dance event organisers consists of arenas such as festivals, culture centres and regional arenas that organise public shows and performances based on dance.

Several of the institutions that tour nationwide already cooperate with local organisers to recruit and develop an audience for dance. Agreements on long-term cooperation in which organisers commit themselves to providing information and marketing form a good basis both for developing organiser competence and for increasing public interest in dance.

Several of those involved in the dance field also collaborate on staging dance performances. Carte Blanche has signed a memorandum of understanding with two venues outside Oslo and it wants to enter into agreements with more venues. Bærum Kulturhus has taken the initiative to establish a touring network whereby international ensembles can visit other culture centres in Norway with good facilities for dance, after holding the Norwegian première of their production in Bærum. Through cooperation with organisers and Dansens Hus, Riksteatret is working to recruit and develop a dance audience.

The Norwegian National Ballet practises a touring model whereby all relevant tour locations are visited at least once in the course of a four to five year period. Through Septemberdans, the Norwegian National Ballet tours with innovative productions, which it combines with outreach activities such as classes, lectures and workshops.

Grants for guest performances and festivals contribute to increasing the range of dance events offered in the regions. The scheme for bringing the performing arts to the public, which is managed by Arts Council Norway, awards grants for individual guest performances and tours. The objective of the grant scheme is to bring Norwegian performing arts to a wider audience both in Norway and abroad. The scheme is also intended to ensure that important international productions are shown in Norway. A further NOK 1 million was allocated to the scheme in 2012 on the condition that the additional funds would go to dance projects.



*Tabanka African & Caribbean Peoples
Dance Ensemble*

Photo: Thomas Talawa Prestø


6.2 Challenges

Through further developing dance the aim is to increase the audience for dance, to present more dance performances across the country and to develop closer cooperation between relevant parties in the field of dance.

Increasing funding for productions will also increase the need for funding for the presentation of productions nationally and internationally. Many of the dance performances that are produced could have been shown more times. The number of performances per production has fallen in recent years. One of our goals is to help to ensure that performances produced outside the institutions can be made available to a broad and diverse audience, and that more

places and audience groups in Norway are given an opportunity to experience the performing arts. Greater efforts should therefore be made to ensure that dance productions can be shown as guest performances and through tours.

Closer cooperation is needed between organisers and venues that show dance performances in Norway. Dissemination networks for dance can be established through collaboration between performing arts institutions, culture centres, presenting venues and festivals, as well as institutions such as Norsk scenekunstbruk and Riksteatret. The regional dance milieus are also a natural part of such networks.



The Norwegian National Opera & Ballet has a particular responsibility for nationwide ballet and opera activities. The operating grant for the Norwegian National Opera & Ballet was increased considerably when it moved into the new opera house, also for its artistic activities. This increase in funding must benefit the country as a whole. New digital recording and screening formats enable wider distribution of performances by the Norwegian National Opera & Ballet. However, digital distribution is only a supplement to the nationwide activity and cannot replace touring activity or experiencing art as it is created.

In recent years, Carte Blanche has toured large parts of Norway and attracted big audiences. As the only contemporary dance company that receives government and regional funding, Carte Blanche is responsible for developing and presenting contemporary dance and for creating interest in dance as an art form in Norway.

A systematic approach to dissemination is important in order to increase interest and build a stable audience. It is important that the institutions adopt strategies for audience development with a view to generating interest in and knowledge about dance among a broader audience group. Cooperation between several institutions can be useful. The objective is to increase local competence and training in dissemination, thereby making it easier for local organisers to engage in the audience development. Dance performances are expensive for culture centres to stage, and the income generated by bigger audiences can be crucial.

It is a goal to reach sections of the public who rarely attend cultural events. There is a big need for more knowledge about dance. Continuity in the availability of dance performances is therefore an important precondition for developing an audience for dance. Improving competence among local organisers through cooperation on marketing and audience development is necessary in order to build a dance audience. This should be an important task for organisers in dissemination networks.

Good venues that are also open to non-established dancers and that provide new artistic opportunities can be new ways of recruiting audiences.

It is important that institutions, organisers and other dance arenas offer events that appeal to a young audience. As part of audience development, emphasis should continue to be placed on productions and performances for children and young people.

The events offered by the independent performing arts groups through the Cultural Rucksack are very important in terms of ensuring that all children and young people have an opportunity to experience the performing arts. It is positive for the pupils to be able to experience the arts where they are produced, in professional surroundings. In relation to developing a lifelong interest in the performing arts in general, and dance in particular, it is also positive that children become familiar with such institutions at an early age.

6.3 Follow-up

It is still desirable to strengthen the dissemination of dance performances in and outside the institutions, through project-based work and independent dance groups. The Ministry wishes to facilitate more performances of the productions that are produced.

In order to bring dance to a wider public, the Ministry wishes to see the establishment of dissemination networks. The development and establishment of dissemination networks will help to raise competence among culture centres and other local organisers, which is important if dance productions are to be staged outside the biggest towns and cities. It will also help to improve the quality, volume and artistic breadth of the programming of dance. It was a condition for the establishment of Dansens Hus that it would contribute actively to strengthening the development of dance throughout Norway, through a broad collaboration with different performing arts milieus. Dansens Hus is expected to help to spread dance performances through various networks based on artistic collaboration, and to be a driving force for such collaboration. In cooperation with national and regional organisations, Dansens Hus will study the best means of organising and coordinating such networks.

At the same time, it is desirable to increase the financial freedom of action of established organisers and festivals to enable them to participate in various collaborative networks. The support scheme for organisers of dance events, which is run by Arts Council Norway, should therefore also be strengthened. It is also desirable to strengthen dance's place in presenting theatres.

The Ministry strongly emphasises that the Norwegian National Opera & Ballet should reach the whole country by touring, by using new technology and through the various collaborative networks that have been established.

The Ministry recognises a need to strengthen Carte Blanche's touring activity.

Norsk scenekunstbruk's provision of dance performances through the Cultural Rucksack is an important way of reaching children and young people. It is desirable to give priority to strengthening Norsk scenekunstbruk's provision of performances for children and young people.

By way of follow-up of Report No. 10 to the Storting (2011–2012) *Kultur, inkludering og deltakelse (Culture, inclusion and participation)* Norsk Publikumsutvikling (Norwegian Audience Development) has been awarded NOK 0.5 million for a trial audience development project in selected institutions, in collaboration with Arts Council Norway and Norsk teater- og orkesterforening (the Association of Norwegian Theatres and Orchestras). A further NOK 2 million was allocated for school visits to selected institutions. The scheme is being carried out in collaboration with the Association of Norwegian Theatres and Orchestras and Arts Council Norway, and it can also cover dance.

7 Regional development



'I wish her well' Panta Rei Danseteater
Dancers: Kari Skotnes Vikjord, Silje Bævre Lian,
Julie Drønen Ekornes and Henriette Hamli
Choreography: Anne Holck Ekenes og Pia Holden
Photo: Thomas A. Strømsnes / Agendum AS

7.1 Status

There are strong, local dance milieus in all parts of the country.

A separate pilot project for professional dance groups was established in 2010. The funding allocated to various regional measures and enterprises has resulted in a strengthening of many dance milieus around Norway.

In the period 2010–2012, funding has been awarded to RAS – Regional arena for samtidsdans/ Sandnes kulturhus, Nordnorsk landsdelsscene for dans/Dansearena Nord, DansiT – Dansekunst in Trondheim, Dans i Nord-Trøndelag, Springer Kulturstudio/Grenland Dansekompani, Bærum Kulturhus/Regionalt kompetansesenter for dans and Scenerommet in Buskerud. The funds are intended cover expenses in connection with network-building and competence raising, as well as expenses relating to premises and arenas, producer and consultancy assistance etc. Regional co-financing corresponding to 40 per cent of the total public funding is a requirement.

Some of the input received in connection with the Ministry's strategy work emphasises that government support for regional pilot projects has been crucial to the positive development of local dance milieus. The artists now have access to production assistance locally, in addition to rehearsal premises and possibilities for residencies throughout Norway.

PRODA Profesjonell dansetrening (PRODA Professional Dance Training) plays an important role in relation to regional infrastructure in the dance field. PRODA tries to make it possible for dancers to settle and work all over Norway. PRODA provides opportunities for organised, free daily practice and for professional development in Oslo, Bergen, Stavanger, Trondheim, Nord-Trøndelag and Northern Norway. PRODA offers a wide range of training, courses and professional networks that contributes to the quality, development and renewal of the art of dance throughout Norway. This applies to both professional dance performances and educational dance activities aimed at children and young people.

7.2 Challenges


Developments in the independent performing arts in Norway show that there is increasing stability and continuity in terms of group organisation and productions. The high artistic level has led to greater demand and opportunities to stage productions, including abroad. This also means that it is necessary to professionalise administrative functions and strengthen the infrastructure in the field throughout the country.

It is necessary to facilitate better infrastructure for dance in order to give bigger audience groups across Norway access to contemporary dance performances.

It is important that the regional dance milieus are inclusive in their attitude to different forms of expression and that they are proactive in their efforts to reach to new audience groups. Further development efforts must be adapted to the needs of the individual regions. This can include cooperating with local branches of PRODA, performance arenas and others that, together, can contribute to the production and presentation of dance productions of high artistic quality.

There are few premises where freelance artists can work. There is a shortage of suitable production premises for choreographers and dance groups that want to develop new productions. Dance artists need good premises where they can engage in artistic development work and renew the art form, and where they can create the productions that will be presented to audiences.

Good opportunities to rehearse are a precondition if freelancers are to maintain and develop their competence. Regular practice is essential and a precondition for dancers being able to maintain their artistic skills. This contributes to increasing the quality of productions, performances and dance-related educational activities. Cooperation between regional players is also a regional and local responsibility.



Better production conditions are needed for dance, as well as competence transfer, the sharing of resources, and facilitation of professionalisation and an artistic fellowship. Producer services and the role of the producer in artistic undertakings have been priority areas for Arts Council Norway for several years. This has contributed to significant development and awareness raising in this area. Strengthening producers' competence can help to free up resources for artists, who will thereby be in a better position to concentrate on their artistic work.

7.3 Follow-up

It is important to continue to follow up the intentions of the pilot project scheme and the new support scheme for organisers of dance events. The continuation of these schemes must be seen in context.

The Ministry will take steps to strengthen regional dance milieus throughout Norway and the public funding scheme will be made permanent. The pilot project scheme is currently under evaluation. The Ministry will consider further funding of the regional dance milieus once the evaluation has been completed. Regional co-financing corresponding to 40 per cent of the total public funding will remain a precondition.

It is also necessary to strengthen the producer function in connection with the production and dissemination of dance performances. The development of regional dance milieus will help to strengthen the producer function by developing such producer competence.

The Ministry wishes to take steps to ensure that more dancers have better opportunities to work in the field of dance. There is a great need for production premises in Oslo. The Ministry will work with the City of Oslo to procure suitable production premises for dance in Oslo in 2013.

When new regional cultural venues are established, the need for premises for the production and staging of dance performances should be taken into account.

8 Dance – a multi-faceted field



'8' by Frikar


Choreographer: *Hallgrim Hansegård*

Photo: Knut Bry

8.1 Status

Work on diversity in the performing arts is about making targeted efforts to bring the performing arts to new groups, and about developing a diversity of expression that is seen as relevant by an increasingly diverse audience. Cooperation is a key factor in the efforts to promote cultural diversity – both in artistic work and in audience work.

An inclusive cultural sector is a sector in which everyone has an equal opportunity to participate and to develop their creative resources, irrespective of factors such as socio-economic, cultural or religious background or functional ability. The Ministry assumes that the institutions will develop work procedures that ensure that inclusion and diversity are taken into consideration in all their ordinary activities.



The art of dance encompasses a broad range of genres and forms of expression. Classical ballet and contemporary dance are the forms of expression most often associated with professional dance in Norway. However, there are also theatrical dance forms that are based on other dance traditions, not least various folk dance traditions and urban dance styles, such as hip hop and street dance. Deciding what understanding of the art of dance should form the basis for our culture policy in the years ahead is therefore an important issue.

There has been strong development in independent dance in recent years. This has contributed to a greater diversity of dance forms than previously. This diversity is reflected in two different developments, towards interdisciplinary cooperation and forms of expression, on the one hand, and towards greater depth and specialisation in specific dance forms, on the other. While theatrical forms of expression in parts of the performing arts have become more physical and movement-oriented, some groups and artists in the dance field have introduced textual and linguistic methods. This challenges our understanding of established forms of expression in the performing arts.

Folk dance has recently enjoyed increasing attention as a resource in the development of theatrical productions. There is a growing tendency for independent groups to base their theatrical performances on folk traditions, both Norwegian folk dance and Sami cultural traditions. Riksscenen is an important arena for folk dance. In 2011, extra funding of NOK 0.4 million was allocated to Riksscenen's work on spreading traditional and innovative folk dance. Rådet for folkemusikk og folkedans was awarded NOK 0.5 million in 2012 to promote greater cultural diversity in the field of dance.

8.2 Challenges

Steps will be taken to promote diversity of forms of expression in the dance field. Having several strong regional milieus for the production, development and dissemination of dance performances is important to recruitment to and the diversity of Norwegian dance, and it will help to boost dance as a form of artistic expression in Norway.

Dance based on the principles and use of materials in traditional folk dance is becoming established as a professional field in Norway. Many of the folk dance traditions around the world share some fundamental, common characteristics. A diverse Norwegian dance culture must encompass different forms of dance that are rooted in different traditions and cultures and that encourage the exchange of artistic impulses.

It is important to continue to build on Riksscenen's role as a meeting place for different groups across cultures and generations, and it is necessary to further strengthen the efforts to disseminate traditional and innovative folk dance.

Rådet for folkemusikk og folkedans should also include dance from other cultures in its activities. In cooperation with the Council, the Ministry of Culture will consider measures to stimulate these efforts.

8.3 Follow-up

One of the goals of Arts Council Norway is to stimulate the development of new artistic forms of expression. It is therefore an important task for Arts Council Norway to identify projects deserving of support that fall outside existing schemes and thereby ensure breadth and diversity. One important priority is to contribute to the development of arenas for cultural minorities in urban communities and to recruit young people from minority backgrounds to the arts and culture, cf. Report No. 10 to the Storting (2011–2012) *Culture, inclusion and participation*.

It is desirable to further strengthen Riksscenen's contribution to spreading traditional and innovative folk dance.

The funding allocated to Rådet for folkemusikk og folkedans to promote greater cultural diversity in dance will continue in 2013.

9 International exchanges



Akram Khan Company
Photo: Laurent Ziegler

9.1 Status

Dance is an international field, and the artists involved have long had an international perspective. Dance and other physical performing arts have a greater potential for international co-production and dissemination than performing arts that are text or language-based.

International tours by Norwegian companies and the presentation of international productions in Norway are an important part of the dance scene, both for dancers and audiences. Working internationally enriches the art form. It provides access to a wider audience and is also an indicator of quality.

Carte Blanche has an extensive international touring schedule, and the company's goal is to be a leading, high-profile dance company on the international dance scene. More and more independent dance companies co-produce productions with international companies and endeavour to present their productions through various international networks.

In the independent performing arts, the support schemes for production and dissemination form the basis for artistic development and activity, both nationally and internationally. The basic funding enables the recipients to plan for the long term and to work on an international strategy. This is crucial in relation to increasing these groups' participation in international arenas. The groups that are funded via the scheme act as door-openers for other performing arts groups in Norway.

Special funding for the presentation of Norwegian performing arts abroad is primarily allocated from the Ministry of Foreign Affairs' budget as travel grants and grants for cultural exchanges with countries in the south. The travel grant scheme is administered by Danse- og teatersentrum (the Performing Arts Hub Norway).

Dancers and dance groups in Northern Norway regularly cooperate with colleagues in Russia and the Nordic countries. Cross-border cultural cooperation in the Barents region is an important part of the government's High North Strategy. Among other things, it includes three-year cooperation programmes with Russia. Dance is one of the focus areas for the programme period 2013–2015.

9.2 Challenges

It is an objective to be able to present the best of Norway's performing arts both in Norway and internationally. The objective of the grant scheme for the dissemination of performing arts/guest performances is to spread the Norwegian performing arts to a wider audience, both in Norway and abroad. The scheme is also intended to encourage the presentation of important international productions in Norway. Both Norwegian organisers of guest performances at culture centres, performing arts arenas and festivals in Norway and Norwegian groups/production units that are invited to present their productions in or outside Norway can apply.

The high wage and price level in Norway limits the opportunities to bring international guest performances to Norway and to send Norwegian companies and ensembles on tour abroad. Tours are rarely fully-financed.

There are many different platforms for international cooperation and initiatives in which Norwegian performing arts are presented. It

is important to facilitate and encourage more international cooperation and exchanges in the field of dance. It is necessary to coordinate the different schemes and strengthen the presentation of Norwegian performing arts abroad, cf. Report No. 32 to the Storting (2007–2008) *Behind the scenes*.

ICE HOT Nordic Dance Platform is a biennial that has been developed to market and present Nordic contemporary dance to a professional audience consisting of international buyers and artistic directors, as well as local audiences. ICE HOT will be held in Oslo in 2014. The development of a Nordic network and holding of ICE HOT in Oslo in 2014 is a demanding collaborative project that will involve coordinating several theatrical venues in Oslo.

Several of the regional dance milieus are engaged internationally through collaborative projects in connection with guest performances and residencies. Strengthening the regional dance milieus will therefore also mean strengthening international activity.

9.3 Follow-up

There is a need to strengthen both the presentation of Norwegian dance outside Norway and international guest performances in Norway.

It is desirable to increase Carte Blanche's international touring activity

It is also desirable to promote participation in relevant international platforms to increase international cooperation and exchanges in the field of dance.

It is desirable to support the implementation of ICE HOT 2014 in Oslo.

The Ministry will consider how these international efforts can best be pursued.

10 Recruitment and talent development



Kingwings vs Nasjonalballetten

Dancer: *Yolanda Correa*

Photo: Erik Berg, the Norwegian National Opera & Ballet 2012

10.1 Status

Professional dancers are mainly educated at university and university college level, or at vocational college level. Courses are also offered at upper secondary schools, folk high schools, culture schools and, not least, at private institutions, such as dance institutes. These courses are important to recruitment to higher education institutions. Many dancers are also educated abroad. Education in the arts is

international, which means that many people decide to take their education abroad, while many people from abroad are educated at Norwegian institutions. The different educational options are described in Report No. 32 to the Storting (2007–2008) *Behind the scenes*.

The culture schools' focus on talent development in dance is positive. Bergen culture school, for example, offers courses in dance aimed at both broad and more elite groups. At Oslo music and culture school, dance courses are the area that has seen the biggest increase in

recent years. Tromsø culture school focuses on teaching dance at a high level in order to train young dancers and enable them go on to attend university colleges that teach dance.

In cooperation with the Norwegian National Opera & Ballet, the City of Oslo offers a course in classical ballet that gives young talents an opportunity to reach the top international level. The courses offered at Ruseløkka school are adapted to suit talented classical ballet dancers from all over Norway. They start in grade 8. This has given talented teenagers of lower secondary school age who have already reached a relatively high level an educational option that is competitive in the international context.

Rådet for folkemusikk og folkedans run a project entitled 'Bygda dansar' (rural Norway dances), which is funded by the Ministry of Culture. Over a period of three years, a group of young people are taught local traditional dancing. One of the goals of the project is to find talented dancers who can become professional freelance folk dancers. 'Bygda dansar' is now a permanent project that is run in parallel in three counties.

Grants for the culture schools' development activities are allocated from the Ministry of Education and Research's budget. Since 2010, the Cultural Initiative II has allocated NOK 40 million a year to development projects relating to the culture schools' activities.


Grants for cultural activities relating to voluntary involvement and participation in children and youth organisations are allocated from the budget of the Ministry of Children, Equality and Social Inclusion.

10.2 Challenges

Issues relating to education and recruitment are closely linked to our policy for artists as they will primarily affect dancers as a vocational group.

Report No. 23 to the Storting (2011–2012) *Visuell kunst (Visual art)* lists a number of challenges and problems relating to the scheme whereby grants are awarded based on completion of an education in the arts, and it has been decided to revise the scheme as a result. The Ministry has now replaced the current scheme with an application-based scheme for newly qualified artists. The grant funds are reserved for candidates pursuing an artistic career after completing their education. This will make the grant scheme more targeted. Unlike the former scheme, the new scheme will also be open to artists educated abroad. The new grant is therefore better adapted to a new reality in which young artists are internationally-minded and are happy to study and work abroad.

The establishment of the new actors and dancers alliance could ensure a number of freelance dancers and actors employment, income and social rights during periods when they are not employed by ordinary employers or clients. Employment by the alliance will also ensure that they can continuously develop their competence through relevant courses, master classes and workshops. This will enable dancers to focus more on their vocation as dancers and on their further artistic development, also during periods where they are without work. The alliance also aims to ensure that dancers can work outside Oslo and thereby contribute to strengthening dance milieus throughout Norway.



Recruiting, developing and investing in young talents is crucial to the development of Norwegian dance. In the field of dance, it is important that children and young people with the necessary talent are followed up at an early age.

Some of the input received by the Ministry in connection with its work on the strategy points out that the options available to talented ballet dancers outside Oslo need to be improved. More planned regional talent development is needed, where talents, together with their instructors, receive adequate and extensive follow-up from a young age, for example through courses and other gatherings.

Pupils should not be dependent on their own financial resources to develop their talent as dancers. In the long term, providing organised opportunities for development will increase the recruitment of talented dancers to relevant study programmes, to the Norwegian National Ballet and similar companies abroad.

Cooperation is required between different bodies and involved parties to ensure that the educational opportunities for dancers are such that Norwegian dancers can compete with dancers educated abroad. Opportunities for talent development in the regions should also be strengthened.

Carte Blanche is an attractive workplace for Norwegian and international dancers. The level of talent at auditions is getting higher and higher, and it is increasingly difficult to be taken on permanently or on a short-term basis. The result is that very few newly-qualified dancers have a chance of being taken on in a permanent position with the company. A trainee scheme will give newly-qualified dancers an opportunity to gain work experience after completing their education, which is essential in order to be taken on by more established companies.

10.3 Follow-up

The grant scheme based on completed education in the arts is now being changed to an application-based scheme, which means that the grant funds are reserved for candidates pursuing an artistic career after completing their education.

The Ministry will look more closely at the options for strengthening the development of young talent.

Carte Blanche has had a trial trainee scheme in the company. If the scheme is to function satisfactorily, a permanent trainee scheme should be established at Carte Blanche for two trainees.

11 Framework conditions for dancers



'Baller' (Balls)

Dancer: *Chenno Tim*


Choreography: *Odd Johan Fritzøe*

Photo: Christian Elgvin

11.1 Status

The report *Kunstnerundersøkelsen* (Survey of artists) by Telemark Research Institute shows that there is strong growth in the number of artists. The survey shows that very many of them find it difficult to make a living as an artist, and that the trend in the employment market is that fewer and fewer permanent (and temporary) positions are available for artists.

Dancers and actors are particularly vulnerable groups as regards working conditions and opportunities to make a living. Norske Dansekunstnere, the union for dancers, choreographers and dance teachers has around 870 members, the majority of whom are freelancers. These vocational groups are characterised by low income and many different forms of employment, often short term. The uncertain life of a freelancer leads to dependence on public unemployment benefit and other support schemes that are poorly suited to these vocational groups and their employment conditions.



Through various support schemes, the state is an important client and source of financial support for many dancers and choreographers. But the State will always be just one of many. Some artists therefore also have to rely on other sources of income, cf. Report No. 47 to the Storting (1996–1997) *Kunstnarane (Artists)*, which states that:

‘It will never be the case that the State’s investment in the field will entail automatic economic growth in step with the increase in the number of artists. No other professions have such guarantees either.’

11.2 Challenges

Because of the employment market’s need to employ people in temporary jobs, a system is required that looks after the financial, professional and working environment-related needs of temporary employees between periods of employment.

Sweden has good experience of establishing alliances in which freelancers are guaranteed income and earn welfare entitlements when they are not working. TeaterAlliansen (the Theatre Alliance) was launched as a trial project in 1999, and it became permanent in 2001. Dansalliansen (the Dance Alliance) has subsequently been established for dancers and MusikAlliansen (the Music Alliance) for musicians. In the Swedish performing arts, the establishment of TeaterAlliansen has resulted in a more professional employment market, fewer social inequalities in relation to other occupational groups, more effective agency services for actors and dancers and to a good range of competence-raising measures.

On the basis of the experience from Sweden, the Ministry of Culture has decided to establish a Norwegian actors and dancers alliance as a trial project. The alliance will mean that a number of highly-qualified freelance actors and dancers are assured an income and welfare rights, and they will also have opportunities to maintain and develop their competence in between jobs.

11.3 Follow-up

A joint actors and dancers alliance was established in 2012, with full-year effect from 2013. The alliance is a trial project that will run over three years. The experience from the trial project will form the basis for considering whether to establish and expand an actors and dancers alliance in Norway on a permanent basis.

12 Documentation, knowledge and criticism



'Her shadow is named Susan'
Choreography: *Therese Markhus*
Dancers: *Kristianne Mo and Therese Markhus*
Photo: Frederic Boudin

12.1 Status

The history of independent dance art has been little documented. Danseinformasjonen (Dance Information Norway) has received project funding from Arts Council Norway to document the history of dance in Norway. Through Dance

Information Norway's history project, a great deal of documentation has been collected for the years 1945 to 1995 about the history of dance in Norway outside the institutions.

The Performing Arts Hub Norway has received a grant from Norsk kulturråd in connection with its web portal, Sceneweb. Sceneweb is a documentation, information and database

project that aims to document and present Norwegian performing arts both past and present, and thereby increase knowledge about the performing arts in Norway.

In cooperation with Performing Arts Hub Norway, Norsk scenekunstbruk and Arts Council Norway, the Association of Norwegian Theatres and Orchestras has developed new procedures for reporting results for the entire state-funded performing arts field. The activities of the institutions and activities under the auspices of the Cultural Rucksack have been reported since 2011, while the results of the grants awarded by the Arts Council will be reported from 2012.

Criticism is an important element in public discourse about the quality of different artistic and cultural forms of expression. Arts criticism plays an important role in relation to the profile of the arts and serves as an important link between the arts and the public. In recent years, dance has not been a prioritised area in terms of media coverage and dance criticism is not very developed in Norway. In 2012, three work grants were awarded to critics and film critics. None of them went to a dance critic.

Scenekunst.no is a news website edited in accordance with the Rights and Duties of the Editor declaration, a joint document agreed upon by the Association of Norwegian Editors and the Norwegian Media Business Association. Today, the website is run by several parties, including the dancers union, Norske Dansekunstnere. One of its objectives is to provide a platform for criticism and for professional milieus that otherwise receive little attention in the Norwegian media.

12.2 Challenges

Ensuring that we have the best possible information about dance in Norway and abroad is an important job. If we are to increase knowledge

about dance and the performing arts as a whole, it is as important to document the history of the arts and production history as it is to simply report statistics and collect and present data about productions, performances and audience figures.

More cooperation is required between the different players that operate databases documenting and collecting information about the performing arts.

Continuous discourse about the arts is important. Critics help to bring the discussion of artistic level and quality into the public domain, and they are important sparring partners for creative and performing artists. According to Kritikerlaget (the Critics Association), there are currently six active dance critics in Norway. They submit an average of three to four reviews a month, including reviews of other art forms. The conditions for raising the profile of dance and its place in public debate need to be strengthened. One possible way of achieving this could be to establish public platforms for professional criticism and discussion. Introducing a new grant scheme for critics could also contribute to increasing the scope of dance criticism and media coverage of dance.

12.3 Follow-up

Steps should be taken to make the material and documentation that has been collected about the history of dance available for knowledge production and dissemination purposes. The Ministry will enter into dialogue with relevant parties, Arts Council Norway and Nasjonalbiblioteket (the National Library of Norway) on how archive and documentation work can best be organised in the performing arts field.

The Ministry will consider how to strengthen the conditions for raising the profile of dance as an art form and its place in the public discourse.

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