

AR@K23 SYMPOSIUM

arts | research | teaching

- exploring the role of the artist/educator as
artistic researcher



PROGRAM

14 & 15 MARCH | FJERDINGEN
Chr. Krohgs gate 32, Oslo

AR@K23: Teachers as artists, artists as researchers.

Welcome to the fifth artistic research symposium at Kristiania. Welcome to AR@K #5. Happy birthday to us! When we started with the first instalment of AR@K in March 2019, the idea was to present the work of the members of Kristiania's own artistic research group in a humble but inspiring manner. Things delightfully escalated from there. AR@K has developed into an international symposium, showcasing the results - and sometimes the work in progress - of a broad variety of interdisciplinary artistic research endeavours, while simultaneously offering an annual forum to meet and mingle, facilitating dialogue between artists, researchers, teachers and students.

Over the years, we have focused on a variety of different themes: investigating Artistic Climate(s) in 2020, navigating Distorted Identities/New Dilemmas in 2021, and exploring the risks, responses and rewards of Improvisation in 2022. For this year's AR@K, we feel it was time to return to our roots: our roots as teachers and educators, disseminating knowledge on the arts by understanding and creating artistic experiences, and our foundations as researchers of artistic processes, both practice-based and practice-led.

For artistic research is knowledge production. And for new knowledge to be applied it must be turned into embodied knowing. As practitioners, researchers, and educators we ask ourselves daily: how do we teach the arts? As practitioners we draw from our own experiences. We enter a productive exchange with what we perceive as our own short-comings and doubts and we explore creative notions such as uncertainty, improvisation, and collaboration. As researchers we oscillate between artistic and academic ways of contemplating through and with art. We embrace the centrality of practice to artistic research, and we are not afraid of what Henk Borgdorff has called "unfinished thinking" (2012). As educators, however, we face a variety of practical, epistemological, socio-political, ideological, ethical, and institutional challenges. Teaching art requires us to constantly negotiate dichotomies of the general and the specific, addressing art's manifold provocations and contradictions, as well

as maintaining a fruitful dialogue between existing practical and theoretical paradigms.

This is the time to get together and to take stock of who we are. Humbly, but self-confidently, reassessing and reaffirming our roles as educators and mediators of artistic means and processes. And this is why I am delighted and immensely proud of the program we have assembled. For the first time, spanning over two days, filled with presentations, keynotes, performances, workshops and panel talks, AR@K will hopefully engage and inspire, as well as rekindle the desire and necessity to explore and convey what art means and why we value it. Finally, it is my sincere hope that in addition to the many functions of the artist/educator as artistic researcher we are trying to explore this year, we can all agree on the importance of stressing the notions of awareness and empathy as both our and art's ultimate goal.

Kai Hanno Schwind
Symposium curator

The art is part of the artist and the artist is part of the art

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Category: Acting

What, when & where: Participant in the chaired session "Approaches in performative arts" on 14 March 11h15-13h15 in room F101

My project is to build a stronger bridge between artistic research and academic thinking. "Thus, since the seer is caught up in what he sees, it is still himself he sees: there is a fundamental narcissism of all vision" said Merleau-Ponty. The question that arises from this is: How can we reflect on our own art without becoming a complete narcissist? Who are we to think that reflections on our artistic research can add new insight into the field? Reflecting on my own experience as an actor and actor-manager I strive to be conscious of the fact that no cultural standpoint is central – since there is no way I can absent myself from my own culture and background. At the same time, I realize how the performances I make are all about myself and my own values. In this session I will present some of my research on acting and discuss how phenomenology and autoethnography can be fruitful and challenging tools to investigate our own artistic work.

How to communicate choreographically in an audiovisual context

This artistic research project explores the process of communicating three-dimensional choreography in the two-dimensional audiovisual context, with a focus on the interdisciplinary collaboration between the director and the choreographer. Through an examination of method, framing and editing choices the project aims to understand how the integration of the different art forms can enhance the overall artistic impact of the filmed choreography.

How can we teach art better in an interdisciplinary way, with students from different disciplines and diverse backgrounds? The research investigates potential challenges and limitations of working in interdisciplinary settings. In this talk we will discuss the challenges of interdisciplinary collaboration and share possible methods and communication strategies to overcome them.

The making of two original audiovisual dance films, serves as a base for the research findings and insights. The first film with dancer Ida Haugen is already around the world on international dance film festivals and has won several prizes.

Alexander Kayiambakis and Kari Hoaas

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Categories: Dance, Film

What, when & where: Participants in the chaired session "Approaches in performative arts" on 14 March 11h15-13h15 in room F101

Vanskelige valg i en innspillingsprosess

Jeg vil i denne presentasjonen belyse alle de ulike og utfordrende valgene man hele tiden er nødt til å ta i en innspillingsprosess av musikk. Den veien man må gå fra en musikalsk og tekstlig idé til man har funnet frem til en innspilt versjon man er fornøyd med og som «stemmer» i forhold til ønsket resultat, kan være vanskelig. Av og til må man ta noen omveier.

Det er utfordringer våre studenter også vil møte, uansett hvilken kunstretning man beveger seg i. Jeg tror derfor det kan være verdifullt og viktig for studentene å få et bevisst forhold til det å ta valg under hele den kreative prosessen man er i fra starten på et prosjekt til det er ferdigstilt. Noen valg er irreversible og det er viktig å ha et bevisst forhold til det.

Jeg vil ta utgangspunkt i et par av mine egne låter, komponert sammen med gitaristen Eivind Aarset. Over en treårsperiode har jeg vært i tre ulike studio med tre ulike besetninger med de samme låtene. Jeg vil vise hva de ulike valgene vi har gjort gjør med de ulike versjonene, fra komponering av musikk, via øvelser & konserter, og under innspilling i studio.

Ved bruk av musikkseksempler vil jeg belyse hvordan samme materiale kan endre seg selv om tekst og komposisjon er de samme. Det kan, for eksempel, være i forhold til instrumentering, tempo, groove og/eller toneart. Hvor mye har lokalitetene/studioene og hvilke musikere som er med å si for resultatet.

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Fagområde: Musikk

Hva, når & hvor: Deltaker på Kristiania metodetorg 15. mars kl. 15.30-17.30 i rom F101

Amatør og profesjonell – fysisk håndverk i en skapende designprosess

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Fagområder: Håndverk, Visuell kunst

Hva, når & hvor: Deltaker på Kristiania
metodetorg 15. mars kl. 15.30-17.30 i
rom F101

Et samspill mellom rollene som utprøvende praktiker og erfaren formgiver innen visuell kommunikasjon.

I KU-prosjektet «*Takk for alt!*» har jeg undersøkt hvordan fysisk håndverk kan frigjøre potensialer. Jeg erfarte hvordan jeg kan utnytte nye uforutsette muligheter og ideer i en skapende designprosess. I et år har jeg arbeidet med en kondolansebukett med ulike håndverksteknikker i jakten på et visuelt uttrykk om sorg og minner.

Å jobbe med henda uten å måtte kunne så mye teknisk, har gitt et frirom. Det igjen har gjort meg uredd og mindre opptatt av å lage noe som er pent. Aktivitetene i prosessen var styrt av mine ferdigheter innen design og nysgjerrighet for uprøvde teknikker jeg aldri hadde jobbet med før. Samspillet mellom følelsen av å være amatør og profesjonell resulterte i mange tilfeldigheter, ga nye og uventede resultater.

Jeg har benyttet dette KU-prosjektet inn i undervisningen. Formidlet følelsen av mestring og feiling underveis i prosessen.

Mange studenter benytter seg i dag kun av Mac/PC når de utvikler design og visuell kommunikasjon. I denne presentasjonen spør jeg hvordan egne erfaringer og kyndighet med fysisk håndverk kan benyttes som er et didaktisk virkemiddel for å motivere og utfordre studenter til å legge bort Mac'en i deler av designprosessen. Målet er å gi dem estetiske opplevelser, gi rom for eksperimentering og tilrettelegge undervisning der de tar i bruk hele sanseapparatet i læringsarbeidet.

Learning to write from the inside out – case studies

This paper discusses four case studies where film students have used personal life experiences as a primary source for their graduation films.

As a teacher in screenwriting, I have been using one of the main methods in my teaching, the so-called emotional mapping method. In this method, the students observe their own life experiences and important moments and develop a fictional story based on those unique and very personal histories.

In my presentation, I will introduce four starting points and the results when students have used the method as well as how students experienced the process as a learning experience, what the benefits were and also the challenges.

In the end, I will discuss the psychological challenges, how to face them, how you can overcome them and how the method will be developed in the future.

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Categories: Film, Screenwriting

What, when & where: Participant in
the chaired session “Idea and method:
Spurring originality in the classroom” on
15 March 15h30-17h30 in room F311

«Den linja der er vaska ut»: Konvergens mellom låtskriving og produksjon i popmusikk

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Fagområde: Musikk

Hva, når & hvor: Presentasjon 14. mars
kl. 16.45-17.15 i rom F310

I moderne, digital produksjon av popmusikk foregår ofte låtskriving og produksjon mer som parallelle enn som serielle handlinger. I større grad enn hva både opphavsretten og musikkbransjens tradisjonelle organisering og strukturer tilsier, er kreativ utvikling av verk og innspilling en sømløs arbeidsprosess. I dette kapittelet utforskes skillelinja mellom låtskriving og produksjon i innspilt popmusikk. Jeg diskuterer skapende praksiser hvor rollene som produsent, låtskriver og utøver integreres gjennom bruk av ett felles digitalt verktøy. Med grunnlag i intervjuer med sju norske produsenter/låtskrivere, diskuteres både arbeidsmetoder, teknologi, rolleforståelse, verksforståelse og opphavsrettslig praksis. Studien viser hvordan det er en konvergens mellom låtskriving og produksjon, hvordan informantene forholder seg til et etablert begrepsapparat, og hvordan dilemmaene som oppstår blir løst. Dette er en problemstilling med betydelig relevans i musikkbransjen, som utgjør et aspekt ved digitaliseringen som i liten grad er forsket på.

Del av Kulturrådet sitt forskningsprogram Skapende praksiser i musikk, som blir presentert senere i 2023. Målet med programmet er å frembringe praksisnær forskning om hvordan musikk komponeres og skapes.

Phenomenological Inquiry of Movement as a Methodology in Performing Arts Education

In my presentation, I will take the *creative process* in performing arts from the enactive perspective and discuss how we can implement those theories into performing arts training. According to the enactive paradigm, we as *autonomous* agencies do not passively receive the stimulus from our surroundings and turn them into representations in our minds, but we actively generate meaning through our bodily interactions in our environment. Taking sensory-motor system and environment coupling central enactive approach draws attention to meaning (it may manifest as feeling, impression, image etc.) that occurred here and now. This results in three major points related to creative practices: Taking *movement* as a constituent of making meaning process, working on *experience* as a creative source and treating the *body* holistically from the first person's perspective as the *soma*. So, in my presentation, I will highlight self-reflective movement training as one of the main principles rather than a technic in performing arts education. I will discuss the primacy of phenomenological reflection into movement (like in the somatic-based movement training) in developing awareness of interaction among *intention*, *function* and *expression* to become a researcher of our own creative processes.

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Category: Performing arts

What, when & where: Presentation on 15
March 11h15-11h45 in room F308

Magnify The Sound: From artistic research to new artistic expression

Carl Haakon Waadeland, Johan-Magnus Elvemo, Thomas Henriksen and Trond Engum

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Category: Music

What, when & where: Live performance
and presentation on 14 March 17h30-
18h15 in room F101

The ensemble Magnify The Sound consists of Trond Engum, guitar and electronics, Carl Haakon Waadeland, drums and percussion, audio engineer Thomas Henriksen and visual artist Johan-Magnus Elvemo. We have investigated artistic possibilities through the construction of a new collective instrument, within a context of improvised, live-processed electroacoustic music. All of us have for several years been employed at NTNU, and our artistic research has in intimate ways been intertwined with our teaching and the communication with our students. The students have been invited into our research, and they have experienced many of the same challenges as we have. Not the least, there is a feeling of a phenomenological transformation in our roles as musicians, from individual instrumentality to shared instrumentality. This has an important impact on the ways of playing together and how we listen to our common musical interaction. – Magnify The Sound has made several international performances, most of which integrate music with live-processed video.

At AR@K23 we will present an audio-visual live performance followed by an outline and discussion of our practice-led method of gradually developing a new artistic expression based on our teaching experience and artistic research.

Experimental Screenwriting: How we can teach screenwriting students to be wild, and why we should

Modern screenwriting handbooks by self-styled gurus have been broadly criticized within the academy for restricting and revoking screenwriting practice, both noticing and concretizing a delimiting doxa, and in doing so presiding over a profound conventionalisation of film product at the script level. What has perhaps received less attention is the hostility towards unconventionality and experimentation within these texts. McKee, Field, Vogler and Yorke alike delegitimize unconventional practice in the screenplay, either framing it as inferior or ignoring it altogether. The influence of these texts both within screen industries and higher education has been enormous, certainly informing the way nascent screenwriters learn their craft as well as how they are coerced to practice once they enter industry.

Joshua Oppenheimer (2014) has called upon pedagogues to make it very clear when they are teaching conformism, and 'not disguise it as art or creativity', and argued for instructors to create 'a space, a preserve, a sanctuary, where students are encouraged to translate their dreams, their nightmares, their most passionate explorations into works for the screen.' This video essay will explore how screenwriting teachers can develop such a space, and why we should.

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Categories: Film, Screenwriting

What, when & where: Participant in the
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practice" on 14 March 11h15-13h15 in
room F311

Death and Munch's lessons for medical students

Christiaan Rhodius and Dr. Gustav Jørgen Pedersen

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Categories: Health sciences, Visual arts

What, when & where: Presentation on
15 March 14h30-15h15 in room F101

Death and dying are universal topics that receive little attention in medical training. This leaves future doctors ill prepared for delivering care in the last phase of life. In order to fill this gap, 'Explore life and death with Munch' was developed. This program uses the work of Munch to enhance communicational skills.

The program was initiated by Christiaan Rhodius, medical doctor specialized in palliative medicine, and is a collaboration between the University of Oslo and MUNCH.

Dr. Gustav Jørgen Pedersen (MUNCH) holds a PhD on Edvard Munch and the topic of death.

Rhodius and Pedersen will reflect on their first run of the program. Together with the audience they will seek future directions on how art may play a role in medical education.

The Experimental Tradition Across Cultural Contexts: A Case Study

According to De Assis and D'Errico, artistic research's 'most powerful force lies...in the indeterminate zone of productive tension' that lies between the 'common sense' of traditional disciplines (2019). Taking this idea of the 'in-between' as a starting point, I arranged for members of the New York University Abu Dhabi vocal ensemble, to participate in three performances of John Cage's *Radio Music* (1956) as part of a wider artistic research project exploring the interface between radio and deconstructive philosophical thought in experimental music performance and reception. *Radio Music* sits within a group of works where, in effect, Cage uses radio as 'just' another instrument. However, under the surface lies a much more complex interlinking net of concepts relating to indeterminacy, politics, access, participation and acts of radical decentering.

NYUAD's student body is culturally and linguistically very diverse, and the ensemble draws members from all subjects and years of the undergraduate cohort. This paper will outline the research processes and teaching strategies involved, showing how the students responded to questions of agency and authorship, centre and periphery, collaboration and access, during the preparation and performance of *Radio Music*, and how this process developed their understanding of artistic research in music and other fields.

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What, when & where: Participant in the chaired session "Creating knowledge through practice" on 14 March 15h15-17h15 in room F308

Live music performance

Daniel Herskedal
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Category: Music

What, when & where: Live music performance during the symposium's opening on 14 March 09h30-10h00 on the mezzanine floor

Daniel Herskedal is a renowned composer and jazz tuba player, winner of Best Original Score and Music Supervision (Ambies 2022) and winner of the Spellemann prize in composition (2021). He has been nominated for this year's Spellemann in the categories "alternative pop/rock" and "international success".

The cinematic scope of his music is obvious in the way he conjures landscapes in his compositions (as is evident in his elemental series of albums *Slow Eastbound Train*, *The Roc*, *Voyage*, *Call for Winter* and *Harbour*) and has led to his work on soundtracks, alongside his latest album 'Out of the Fog' featuring singer and songwriter Emilie Nicolas.

In 2019, Herskedal debuted as a film music composer with music for 'The Last Black Man In San Francisco', produced by Brad Pitt. In 2020, he composed music for Coca Cola's worldwide commercial (Open Like Never Before featuring George the Poet). In 2021, he received the Spellemann prize in the composer class for the solo album 'Call For Winter', and is currently involved with music for Pineapple Street Studios and Amazon Music's 20-year commemoration of September 11 in the podcast series '9/12'. In 2021, Herskedal had works commissioned for Trondheim-, Stavanger- and Moldejazz with Emilie Nicolas, Eivind Aarset and Helge Norbakken. In addition, he released the album 'Harbour' with his regular ensemble with Eyolf Dale and Helge Norbakken. 'Harbour' was named world jazz album of the year by British Presto Music.

Research-based teaching in Moving Image Moving Earth (MIME)

This talk and screening are in relation to the new interdisciplinary artistic research project Moving Image Moving Earth (MIME), developed in collaboration with the Department of Geosciences at the University of Oslo and the Westerdals Department of Film and Media at Kristiania University College, Oslo.

MIME investigates new ways in which the moving image can think geological scales of time in our contemporary, transdisciplinary, screen-based world. It focuses on complexity of time literacy and how such literacies are shaped, i.e., how they are embodied, mediated, connected to cultural symbols, technology, and geological processes. MIME will put a major emphasis on research-based teaching and student engagement in its cross-disciplinary knowledge strategies. Students will in the research process be included in the shaping of the project and the ongoing research will be integrated in the students' learning processes. The project will aim at being innovative and in the forefront in this matter. How can we go about? What could be the challenges, and opportunities?

The talk and screening will sketch some of the project's initial ideas about its pedagogies in relation to recent research on practice-based teaching and artistic strategies of knowledge.

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Category: Film

What, when & where: Participant in the chaired session "Cultural, political and social impact" on 15 March 11h15-13h15 in room F101

Teaching Film Across Different Cultural Contexts

Fady Atallah and Thomas Brennan

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Category: Film

What, when & where: Participants in the chaired session "Cultural, political and social impact" on 15 March 11h15-13h15 in room F101

This research aims to study the influence of cultural contexts on the process of teaching film, with an emphasis on the differences between Western and Eastern cultural and socioeconomic frameworks. The engagement of film with culture has been a matter of interest since the early birth of cinema, where questions like how far culture affects film, and in reverse how film reflects culture, are at the center of attention. This interrelation becomes even more prominent when it interferes with teaching film, especially when it raises questions about how students perceive different film elements like the significance of colours, the meaning of different framings and camera angles, etc, and how this differs from east to west, by presenting Egypt as the Eastern model, and Sweden as the Western model.

This study hence seeks to analyze the differences associated with cultural contexts, and how they do affect the way students engage with film in the classroom, with an attempt to answer questions like:

1. What are the components of culture linked to teaching and learning?
2. How do these components differ with regard to east and west?
3. In what ways can culture affect our perception of films?
4. How can the film teacher cope with these differences?
5. Is teaching film in this context regarded as subjective or objective?

Tilbakemelding og respons, hvordan engasjere alle i store klasser

Tilbakemelding i prosjektarbeid utgjør en stor og viktig del av læringen for studenter innen film- og mediefagene og krever betydelig med tid og ressurser. Når studentene har nedlagt et omfattende arbeid i en filmproduksjon, bør tilbakemeldingene være gjennomtenkte og konstruktive, men i virkeligheten kan de fremstå som tilfeldige og lite metodiske. Hensikten med tilbakemeldingene er å vurdere og evaluere det kunstneriske verket, og kunne utvikle det eksisterende eller sitt neste prosjekt, og, ikke minst, lære de faglige begrepene. Via slike utvekslinger vil studentene settes i stand til å snakke om og tolke verk på en god og konstruktiv måte. Mitt syn er at vi mangler gode verktøy for dette. Resultatet blir at det er opp til hver enkelt underviser/fagansvarlig hvordan tilbakemeldingsprosesser gjennomføres, og at det kan oppstå store og uheldige forskjeller i praksis innenfor fagstab.

For studentene er det andre utfordringer. De som snakker eller deltar i diskusjonene er stort sett de samme og utgjør et fåtall. Det er vanskelig å engasjere hele klassen, som i vår 1. klasse består av opptil 70 studenter. Mange er passive, og begrepsapparatet synes begrenset. Hvordan kan vi som underviser i filmfagene forbedre og utvikle vår praksis og gjøre tilbakemeldingene mer konstruktive?

Hvordan kan vi engasjere og få alle studentene i klassen til å delta i utvekslingen?

I mai 2022 fikk jeg anledning til å delta på en workshop i Finland, Kunstforsk, i samarbeid med HDK Vaaland, Universitet i Göteborg og Filmutdanningen ved Arcada, Helsinki. Her fikk undervisere og studenter fra tre nordiske institusjoner forsket på og testet nye metoder for undervisning, og i det å tolke og respondere på et verk. Vi ble her introdusert for en tilbakemeldingsmetode som er utviklet og anvendes ved det kunstneriske doktorgradstudiet ved Universitetet i Göteborg. Kunne denne metoden, i en tilpasset form, anvendes i vår 1. klasse Bachelor i film og TV, bestående av 70 studenter, ved Westerdals institutt for film og medier?

I denne presentasjonen beskriver jeg selve metoden, samt hvordan jeg tilpasset, utviklet og testet den i ulike former i undervisning og evaluering på 1. klasse Film og TV høsten 2022. Videre beskrives hvordan metoden ble implementert, samt data der jeg sammenligner tall og tilbakemeldinger fra tidligere år. Funnene som ble gjort må kunne kalles oppsiktsvekkende.

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Fagområde: Film

Hva, når & hvor: Deltaker på Kristiania metodetorg 15. mars kl. 15.30-17.30 i rom F101

Screenwriting Sound: Using Artistic Research to Innovate in the Screenplay

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Categories: Film, Screenwriting

What, when & where: Participant in the chaired session “The core of storytelling” on 15 March 11h15-13h15 in room F311

Work on the film soundtrack is conventionally relegated to post-production due to the limited vocabulary for writing sound in the contemporary Hollywood screenplay. Young filmmakers neglect the soundtrack because they lack the expressive tools to write sound into their scripts. However, the three facets of artistic research offer ways to write the soundtrack into the screenplay. As educators, researchers, and practitioners, we can expand the creative vocabulary of the soundtrack in screenwriting.

This presentation draws on all three facets of artistic research to show how screenwriters can incorporate sound into their screenplays. As educators, we can use extant scripts to extend existing paradigms, showing young filmmakers how writing sound is both creatively viable and commercially desirable. As researchers, we can re-purpose past formats from when writing sound was a commercial attraction in film industries, to rejuvenate modern narratives. And as practitioners, we can innovate writing sound in features such as the scene headings and descriptions of the Hollywood master scene format. Through artistic research, we can explore and expand the possibilities of the contemporary screenplay for audio-visual storytelling—making screenwriters new creative collaborators in sound.

“I Find it Exciting to Play Wise”: Exploratory Practice, an Empowering Enabler of Collaborative Arts-Based Research?

wise

adjective

having or showing experience, knowledge, and good judgment

This presentation reports on a four-week research-integrated study course created to examine present-day aspects and trends within the art form of musical theatre, aiming to enable the participating students to see themselves as active participants in the profession’s current and future development. Ten second-year students from Bachelor in Musical Theatre at Kristiania University College, a pianist, and a voice teacher took part in the course – the latter in multiple roles as a teacher, (artist) and a Ph.D. research fellow. The pluralities and wide variety of vocal aesthetics prevalent in contemporary musical theatre were chosen as course subject for exploration, and methodological principles from Exploratory Practice were implemented. Thereby, the course focused on understanding more than problem-solving and involved the students as practitioners in their own right, within their everyday artistic activities. In this presentation, data from the student’s reflection notes are presented, with an eye toward how this way of collaborative student/teacher arts-based research may contribute not only to *quality of output* but to *quality of life* for the participants involved.

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Category: Music

What, when & where: Presentation on 14 March 16h00-16h30 in room F310

Breaking the mould – how do we teach the next generation of game designers to create meaningful games?

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Category: Game design

What, when & where: Participant in the chaired session "Methodologies in context" on 15 March 15h30-17h30 in room F308

Let's face it, games are everywhere. In fact, if you have a smart phone in your pocket right now, you're carrying with you a gaming console ten times more powerful than the original Nintendo! The gaming industry has grown massively, currently rivalling the movie industry, and our students' ambitions are to one day be a part of it.

The problem? Even after all these years, video games still suffer from an unfortunate reputation. While they are universally recognized as a medium capable of artistic expression, it is still a widely held belief that video games in general is a form of mindless and often violent pastime, usually aimed at a younger audience.

As game designers we need to ask ourselves how we can change this perception, and as teachers it should be our goal to guide the students towards a deeper understanding of what games can be, and that "fun" isn't the only emotional reaction we should strive towards invoking in our players.

In this presentation I will lay out my methodology for how I teach my students to create what we call deep games. Deep games are games that explore complex abstract concepts and aim to create gameplay experiences that tackle a broader range of the human condition through the specific means of the medium.

I will go over the development process from the pre-production phase to the finished product, and explain how I have tailored this particular project differently from a more standard game design project in order to facilitate the students' own artistic expression and curiosity to shine through. My presentation will feature several examples of student work from this project.

Å gå over grensen

I 2020 vant en av våre studentdokumentarer Student-Oscar for beste utenlandske dokumentar. Samme året ble filmen shortlistet til Student-BAFTA og vant flere priser her hjemme. Filmen har av etiske og juridiske årsaker begrensede visningsmuligheter i Norge.

Hvordan kan vi gi studenter trening i å jobbe med etiske problemstillinger, og hvilke utfordringer kan det gi oss som pedagoger?

I emnet Dokumentar ved Bachelor i film og TV, jobber studentene med å utvikle dokumentarfilmer. De formidler historiene til virkelige mennesker med reelle utfordringer. Emnet skal være bevisstgjørende i forhold til hvordan våre egne holdninger påvirker filmene vi lager, og etiske diskusjoner står sentralt.

Hva gjør man som veileder når temaene studentene velger ligger i en etisk og lovmessig gråsoner? I bachelorproduksjonen, «Kjære far...» forteller Beate sin historie om å ta tilbake kontrollen over eget liv etter en barndom preget av vold og overgrep. Hennes historie belyser posttraumatisk vekst og resiliens i praksis, men filmen ligger i et utfordrende etisk grenseland. Gjennom arbeidet med studentene på denne produksjonen har jeg som pedagog og forsker sett på dilemmaet som oppstår mellom lovgivning og etikk på den ene siden og viktigheten av å formidle historier av samfunnsmessig betydning på den andre.

Vi må noen ganger gå over grenser for å vite hvor de er.

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Fagområde: Film

Hva, når & hvor: Presentasjon og filmvisning 14. mars kl. 14.15-15.00 i rom F101

Combining cutting edge digital tools and formative assessment

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Categories: Film, Visual effects

What, when & where: Participant in the chaired session "New visual media – innovating the pedagogics" on 14 March 11h15-13h15 in room F308

The Visual Effects (VFX) students at Westerdals Department of Film and Media are training, to a large extent, for a creative, fast paced career in which their work will be reviewed and critiqued daily by supervisors, directors and producers. While in college VFX students learn cutting edge software and tools required to create imagery of worlds that do not exist. Often working under tight deadlines, getting feedback, and addressing it for the following day, is part of the daily routine for a VFX artist. How do I prepare the students for a career where daily reviews and feedback is part of the landscape? How can students be trained in both receiving and giving feedback?

«Dailies» is a working methodology VFX students are being exposed to during their bachelor program. This industry methodology, adapted from early days of filmmaking, creates a framework for assessing student work regularly. The intent is to train the student's ability to receive, but also give feedback while allowing the student to develop her artistic vision. The backbone for this methodology is a digital production tool, called Shotgrid, used globally in the VFX-industry for films like "Avatar", "Batman", "Planet of the Apes" and "Dune". As an experienced VFX artist I've worked with these tools and methods. I was determined to integrate them into the study program when it was developed. Since the launch of the VFX Bachelor in fall 2016, Shotgrid, has played an important role in training the next generation of visual effects artists. This presentation will focus on Shotgrid's features, usage of formative assessment in the classroom and show visual examples of student work. We will look at how this tool combines iteratively work with structured, documented communication and feedback.

Teaching Computer Graphics: A Structured Learning-by-doing Approach

How should we teach a visual art form that is also highly technical? Computer graphics require advanced digital tools with multifaceted applications. For the newcomer student, these tools could be alienating and even overwhelming as patchworks of menus, icons and buttons. How can the teacher inspire the student to start creating computer graphics within an empty digital space?

As lecturers and computer artists with industry experience, we have explored and developed our own pedagogy for more than a decade. In this paper we present our methodology and visual examples from our upcoming book on 3D graphics to be published in 2023. The book will likely be a part of the recommended curriculum within courses on 3D graphics. Finding a balance between a masterapprentice approach and learning-by-doing is essential. A technical and theoretical foundation is necessary, yet the student needs to practice the methods through artistic and engaging challenges. We also see it as important to structure the topics and challenges carefully according to the student's development.

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Categories: 3D graphics, Visual arts

What, when & where: Participants in the chaired session "New visual media – innovating the pedagogics" on 14 March 11h15-13h15 in room F308

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Hva, når & hvor: Presentasjon 14. mars
kl. 15.15-15.45 i rom F310

Praksisbaserte forummodeller for refleksjon og kontekst rundt egen musikkskapning og utøving.

Undervisningsmodellene og gruppemodellene i høyere musikkutdanning har hovedsakelig basert seg på instrumentbasert utvikling, musikalske valg og tradisjonsbasert fortolkning og innstudering i et mesterlæringsformat. I moderne musikkutdanning er det potensial og behov for å styrke studentenes kunstneriske refleksjon og utvikling og løfte studentens perspektiv til å forstå egen rolle i ens mangfoldig global kunstverden. Dette vil styrke studentenes evner til å lytte og reflektere inn i det å lage eller utøve musikk.

Ved Norges musikkhøgskole har Ingfrid Breie Nyhus og Morten Qvenild utviklet og testet ut metoder for refleksjon og kontekstualisering hos musikkstudenter. Utgangspunktet for undervisningen har vært Ingfrid og Mortens egen praksis som kunstnere og forskere innen KU.

Disse metodene er rigget for undervisning og læring i større grupper, og sikter mot følgende læringsmål:

- Gjøre musikkstudentene i stand til å reflektere over egen kunstnerisk praksis og kunstneriske valg
- Gjøre det mulig for musikkstudentene å identifisere kunstneriske problemstillinger og kontekstualisere sin egen praksis
- Gjøre musikkstudentene i stand til å reflektere over og diskutere kunstneriske ideer, spørsmål og prosesser sammen med andre utøvere i feltet.

Morten Qvenild har formet noen retningslinjer for forumundervisning i større grupper, hvor målet er et samspill mellom elevenes praksis, gruppenes refleksjoner og lærerens innspill til situasjonen. Det er en hårfin balanse, og lærerens tankesett er avgjørende. Et av målene med å lage slike retningslinjer har vært å utvide studentenes kontekstuelle grunnlag for sine prosjekter, og lage en felles større referansebase blant studentene. En bonus med denne metoden er at lærerens egen erfaringsbase og refleksjoner kommer raskt i spill, men i en egalitær form opp mot studentene.

Ingfrid Breie Nyhus har utviklet en modell der studenter på tvers av sjangere diskuterer større temaer knyttet til kunst,

musikk, tradisjon, estetikk, fortolkning og utøving samtidig som de knytter disse temaene til deres personlige praksis her og nå. En viktig essens i denne metoden er vekslingen mellom fugleperspektivet og forstørrelsesglasset, samt gruppedynamikken og grupperefleksjonen som kommer frem fra de ulike sjangerbakgrunnene.

Nyhus og Qvenild introduserer nå et nytt valgfag for bachelorstudenter, hvor disse modellene samles. Kurset inviterer også inn andre lærere og forskere til å lage en rekke av refleksjonsverksteder og oppgaver basert på KU. I alle disse modellene er studentene den viktigste drivkraften i en kunstnerisk forskningsbasert undervisning og læring, som tar sikte på å sette studentene i stand til å utvikle sin egen stemme.

Awareness and Affordances - Microphones, Sound and Performativity

This paper sets out to investigate how performative affordances of the relationship between the embodied voice and technology inform how the voice is experienced, expressed, and negotiated in live and studio contexts. Furthermore, we will explore how various production environments on campus can inform decisions in vocal performance, song making and production in popular music. By setting up mic-labs we will investigate how participants experience situations where they in pre-set environments have instant access to multiple choices of microphones representing different well-known brands and sound-ideals. Alongside these sessions, participants will fill in a questionnaire and provide individual reflections. Our aim is to develop permanent work-labs and contribute to an interdisciplinary vocabulary that can expand the dialogue between singers, musicians, technicians, song makers and producers.

This study is the first case study of a qualitative, practice-based research project that aims to investigate specialized facilities as an important factor for stimulating and facilitating musical creativity, production, learning, and performance.

At AR@K23, we will present preliminary findings from this study in an interactive presentation where conference participants are given the opportunity to explore campus facilities set up for this study.

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Categories: Music, Sound studies

What, when & where: Participants in the chaired session "Methodologies in context" on 15 March 15h30-17h30 in room F308

Thinking About Place Through Art Practice

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Categories: Screenwriting, Visual arts

What, when & where: Participant in the chaired session "Cultural, political and social impact" on 15 March 11h15-13h15 in room F101

With a group of Japanese non-art majors, I recently began an experimental class to explore neglected spaces on campus through art. Simultaneously I was pursuing a research project in a remote Japanese fishing village to explore the space, history and ecology of the village through filmmaking and think about how this might contribute to revitalization or re-imagination of rural areas. I will talk about my discoveries in the classroom and connect these to the ongoing project in the village, where from 2023 artists, poets and filmmakers, as well as students will make art, and grapple with the environmental, social and political questions facing Japanese society. Reconnection with physical place, material culture and the natural world are central to the project of rewilding the perspectives of the students through the embodied and non-intentional discoveries of art making. The village has more to teach us about ways of being and making than we can ever hope to learn in a classroom and this marginal place could actually be central to new forms of understanding and social relations.

F*CK CR*FT – Approaching originality

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What, when & where: Participant in the chaired session "Idea and method: Spurring originality in the classroom" on 15 March 15h30-17h30 in room F311

In this lecture, I talk about my methods for drawing near originality through two types of creative process, which I use in my teaching:

1. *Impromptu pioneering:* How to approach originality and artistic self through improvising tactilely and creating something that there exists no defined artisanal rules for how to do – for which there are no DIY videos online that may help you out. The method involves understanding structures of how ideas are composed, and how to deviate from these structures within one's own creativity and avoiding familiar tracks.

2. *Utopian engineering:* How to visualize ideas with craft outside one's field of expertise - beyond one's existing skills - and thus learn various techniques to solve one's task. This method involves preparing strong, structured ideas in advance, which are carried out within a craft field that one does not master. Originality is approached through the particular nerve that occurs in the encounter between 'competent idea' and 'artisanal uncertainty'.

When science meets the dance floor: External attentional focus applied to motor learning and performance aspects in vocational dance training

This presentation looks at robust findings in the field of motor learning and performance, namely the phenomenon of external focus of attention and its effects on learning and performing movement. But are these scientific findings relevant in educational dance class settings? And if so, in what ways?

This talk presents ways of investigating evidence based scientific knowledge and its possible application to dance teaching practice in art education.

The multifaceted interventions of the project involve both dance educators and students side by side in the task of exploring possible effects that focus of attention may have on aspects of teaching, learning, and performing movement. Students and teachers take on the role of participants as well as research colleagues, in the process of investigating theory on the dance floor.

Dance artists and educators Camilla Spidsøe, Annette Brandanger, and Karl Erik Nedregaard will contribute with regard to aspects of their participation in the research project.

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What, when & where: Participant in the chaired session "Bridging theory and practice" on 14 March 11h15-13h15 in room F311

How to Do Things with Sounding Knowledge. Or: Crowdsourcing an Original Contribution to Sonic Pedagogy.

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Category: Sound studies

What, when & where: Participant in the chaired session "Creating knowledge through practice" on 14 March 15h15-17h15 in room F308

My contribution to AR@K23 is motivated by my current involvement in the Sounding Knowledge Network project (S_K_N), which in turn is informed by my ongoing research into Sound Arts and pedagogic performativity.

S_K_N is a AHRC (UK) funded research network that responds to the visuo-centrism of conventional educational methods. Working transnationally, between the UK and Germany, S_K_N develops the relationship between education and sonic practice, using the latter's relational and embodied sensibility to review and re-practice trends in critical and experimental teaching theory across national boundaries. The S_K_N project is led by Prof. Salomé Voegelín (PI) and Dr. Werner Friedrichs (CoI), with researcher Dr. Kerstin Meißner, and myself Dr Kevin Logan.

S_K_N brings together a multidisciplinary group of specialists from Sound Art and Sound Studies, Education Studies, Pedagogy and Civic Education, as well as students and teachers, to conceptualise, test and develop sounding and listening as radical and inclusive, sensory and participatory strategies for education.

My performance-presentation will introduce the aims and objectives of S_K_N, and more generally the agency of practice-led *sonic thinking*. In bypassing the usual lecture format this provocation will explore collective and speculative knowledge sharing, with attendees being encouraged to participate using both spoken and non-verbal forms of articulation.

Coaching for the future: Common denominators for modern methodology within performing arts and sports

Young people are growing up in a technological reality that is increasingly visual. Large parts of their free time are occupied with activities based on smartphones and tablets. As teachers we have to deal with this reality. We are convinced that educational methods will have greater impact if, for example, audio-visibility is integrated in a good way in the teaching process. By connecting modern tools in an open, individual-based methodology, we believe that there are great opportunities for further development, for instance in sports, music, theatre and dance. We are working to describe the status of the aforementioned areas based on accumulated experience over many years. It is relevant to examine in more detail how learning in performing arts and sports can be made more efficient. Are there common denominators from recent research in the field of method that can be of mutual benefit?

For instance:

- Audiovisual tools
- Common denominators within practice methodology in skills training
- Psychological prerequisites for learning
- Mental training/motivation

This session will be based on mini-lectures based on experience as well as a conversation in the panel and questions and answers.

Knut Værnes and Øivind Sørvald

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Categories: Performing arts, Sports sciences

What, when & where: Presentation on 14 March 14h15-15h00 in room F311

Der elefanter underviser og bare sitatene er sanne

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Fagområde: Skrivekunst

Hva, når & hvor: Deltaker på Kristiania
metodetorg 15. mars kl. 15.30-17.30 i
rom F101

Når studenter ved studieprogrammet Bachelor i tekst og skribent som har vært fordypet i et kreativt praktisk prosjekt, får i oppgave å skrive den teoretisk refleksive delen av sitt bachelorprosjekt, finner de det ofte vanskelig å bytte til en mer akademisk form for skriving. Derfor oppfordrer vi mange av våre studenter til å behandle også denne delen av sitt bachelorprosjekt som en kreativ tekst, under forutsetningen av at de må involvere relevant kunnskapsproduksjon innen deres felt og de må vise til kilder. Som lærere og skribenter, er vi i en posisjon hvor vi både kan lære bort og modellere hvordan skriving kan ha akademiske og kreative funksjoner samtidig. I denne presentasjonen vil jeg se nærmere på fordelene og ulempene med en slik tilnærming. Diskusjonen vil støtte seg på eksisterende forskning knyttet til det som på engelsk kalles «creative critical writing» i tillegg til å vise til eksempler fra studentoppgaver, slik som '1 et slott hvor bare sitatene er sanne' av Nina Lillebo fra 2017.

**Liv Anna Hagen, Johanne Karen Hagen
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Fagområder: Musikk, Scenekunst

Hva, når & hvor: Presentasjon 15. mars
kl. 12.00-12.30 i rom F308

Artografen i ensemblet: En utforsking av begrepet artograf i relasjon til musikk og scenekunstheltet

I presentasjonen utforskes begrepet *artography*, en praktisk tilnærming til forskning der forskeren har en trippelidentitet som utøver, forsker og pedagog. A-en står for artist, R-en står for researcher, T-en står for teacher = «A/r/tography». En artograf defineres som en som tar i bruk sin brede kompetanse som kunstner, forsker og pedagog. I handling og forståelse erkjenner artografen at de ulike identitetene virker sammen og påvirker hverandre. Slik vi ser det er begrepet artograf lite brukt innenfor musikk- og scenekunstheltet, begrepet knyttes ofte opp mot andre kunstformer. Vi ser at ved å ta i bruk artograf-identiteten bidrar det til å bryte ned kunstige skiller mellom de forskjellige rollene vi har i vårt virke. Liv Anna Hagen, Anne Cecilie Røsjø Kvammen og Johanne Karen Hagen har i flere år samarbeidet kunstnerisk, pedagogisk og i ulike forskningsprosjekter. I framlegget viser de på ulike måter hvordan artograf-begrepet kan utvikles slik at artograf-identiteten kan bli relevant for flere innen musikk- og scenekunstheltet.

Game-installations, a participatory artistic medium

Games in contemporary art are an emerging medium. A game is somewhere in-between its rules and its players. Many times the rules are set and the players build the game world by using these rules. But what if rules weren't already decided when you start a game? What if players create the rules based on their own experiences?

Games are open to participation but also require the artist to become an artist-pedagogue, to consider their work from a common learning point of view.

This research is based on my artistic practice which takes games as a medium that emphasises the collective creation of meaning. By presenting examples of interactive large-scale game installations and their process, I wish to analyse games not as finished works but as possibilities for dialogue through play. The examples discussed let players propose, invent or bend the rules of the game. Taking on subjects that are otherwise hard to discuss, like private property or controversial urban decisions, play can provide a non-threatening environment to negotiate and create a context for both conflict and collaboration.

The poetic and the political become part of the artistic and interpretation process, with multimodal possibilities.

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Category: Game design

What, when & where: Participant in the
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practice" on 14 March 11h15-13h15 in
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What's in it for me? Gehör/Hørelære - relevans for studentenes praksis

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Fagområde: Musikk

Hva, når & hvor: Deltaker på Kristiania
metodetorg 15. mars kl. 15.30-17.30 i
rom F101

Etter 20 års erfaring som pedagog innenfor hørelære/gehør-undervisning leter jeg stadig etter nye innfallsvinkler og metoder i min pedagogiske praksis. Den siste tiden har jeg utforsket mulige måter å koble emnet tettere opp mot låtskriving og låtskrivingsteknikker.

I mange år har flere utdanningsinstitusjoner i Skandinavia praktisert en nær sammenheng mellom Gehør/Hørelære og Samspill-emner. Siden låtskriving (ved siden av samspill) er en inspirerende praksis hos våre populærmusikk-studenter, har jeg sett på mulige måter å gjøre teoretiske elementer mer relevant for studentene ved å linke til deres allerede pågående låtskrivingspraksis.

Jeg jobber ut ifra et kunstnerisk utforskende ståsted, med oppgaver til studenter som har rammer/dogmer innenfor låtskriving. Studentene blir på denne måten utforskende i sitt kunstnerskap og i sin rolle som låtskriver. Ved å skape en visningsarena for studentene i klasserommet, får vi interessante diskusjoner rundt musikkteori, lytting, analyse og rammevilkår for kreative prosesser. Jeg loggfører viktige elementer, funn og refleksjoner som dukker opp i prosessen. Jeg opplever denne praksisbaserte undervisningen som et godt supplement til den mer tradisjonelle undervisningen.

On performing Michael Pisaro-Liu's bass concerto *Caminante* and exploring the role of the artist/educator as artistic researcher

What challenges are we faced with between composer and performer during the process of developing, interpreting and performing new music?

This is one of the questions I have found particularly interesting when looking at my own process(es) when working with composers, and especially when commissioning new pieces. In this presentation I will unfold, discuss and explain how this process relates to my own artistic research in experimental music, using a newly written bass concerto composed by Michael Pisaro-Liu, as my main case study.

Another important factor is how this relates to my teaching. *Caminante* will be performed twice this spring with student ensembles. I believe that involving students in such a process where they are being given the opportunity to both meet and work with the composer is a fruitful and unique way of both teaching learning. The same can be said of playing in a mixed ensemble of students and professionals.

I have worked together with Michael Pisaro-Liu on various projects and performances for roughly a decade. We started working together on the bass concerto *Caminante* during the same period with several meetings and workshops in Trondheim, Norway and in Valencia, California. The first performances are planned to take place at CalArts in California and in Trondheim in spring 2023.

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Category: Music

What, when & where: Presentation on
14 March 16h45-17h15 in room F311

From imitation to creation

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Category: Music

What, when & where: Participant in the chaired session “Approaches in performative arts” on 14 March 11h15-13h15 in room F101

Questions: How does a personal expression emerge from a process initiated by transcription and imitation? How can the knowledge I have gained from examining the question above be implemented in higher music education (HME)?

Method: I have transcribed 13 albums by the iconic country harmonica player Charlie McCoy. Based on these transcriptions, I have analyzed McCoy’s playing style, notably charting his musical idiolect.

With McCoy’s licks as a point of departure, I have created my own variations of these. This journey, from analysis to creation, is the focus of my ongoing PhD project in Musical Performance. This method of deliberately transforming my voice is my way of finding out who I am, and who I want to be, as an artist. The next phase of my PhD project has been to implement the knowledge I gained through artistic research, on my instrumental teaching in HME. In order to respond to the second research question, I have initiated similar processes of formation of voice in my students, studying my interaction with each student in the teaching situation. In my presentation I will provide examples from my own artistic process and observations from a pilot study of individual teaching.

Pre-Words Storytelling

It is a truism that cinema consists of images. But can images also play a role in the development of screen stories, not as storyboard tools, but as a shortcut to and trigger for the screenwriter’s narrative imagination? This presentation is an early report from a screenwriting process that was initiated by an exploration of my material through the production of drawings.

“To draw is to see” is a well-known credo for artists. At the outset of the writing of my psychological thriller “Josefine has gone missing” an image came to my mind: A search party on a big open field – someone was missing. This image sat with me for a while, then I began to draw.

The method I employed was intuitive and improvisational. As I produced the images, I did not know what I was going to draw – rather, I made myself follow the line, the hand, the body. What appeared on the page was often something that was charged by emotion and driven by intuition. Even a failed scribble could set in motion a thought, a feeling, or a new layer to the story. As I was doing this, I was seeing the story before telling or writing it. This practice is related to what Welby Ings described in as *gestational drawings*: “Gestational drawing begins with the faintest of impressions; a potential moment in the story or a thought about how something might feel.” The pen on the paper and the trust in my intuition were the main tools of the initial screenwriting process.

This presentation presents this method’s first step – finding the narrative through drawing, and I will also show and tell the story that was produced from this method.

As a screenwriter and a teacher of screenwriting I am interested in developing new methods for my colleagues and students to discover their stories. Create tools for broadening artistic perspectives, finding their personal voices and unleashing their potentials. Instead of letting my students try to wring out a synopsis, my endeavor is to let them engage in the playful activity of drawing, that might allow them to see their stories before they know what they are.

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Categories: Screenwriting, Storytelling

What, when & where: Participant in the chaired session “Idea and method: Spurring originality in the classroom” on 15 March 15h30-17h30 in room F311

I can do that! Embodying contemporary dance history in 60 seconds dance films

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Category: Dance

What, when & where: Participant in the chaired session "Methodologies in context" on 15 March 15h30-17h30 in room F308

In search of an easier, more embodied and student active way of teaching contemporary dance history to musical theatre students the project started developing in 2018. In BA in musical theatre the students have three demanding subjects that they need to master during the course of three years. We experience challenges with making room for everything we want the students to learn. The project "Dance history and choreography" is an introduction to several themes through student active teaching methods and artistic research; history, choreography, composition, dramaturgy a.o.

Through the students' research on contemporary dance history they are guided in the development of their own artistic answer and reflection to the choreographers that they research. The project has two outcomes; an artistic presentation and an interactive lecture that the students present for each other.

The project started with creation of a physical choreography. During the pandemic we changed the criteria to making a 60 second dance film (inspired by <https://60sec.org/>). This worked so well that we continue to develop this as part of the task and the teaching method as it gives the students experience with thinking time, space and composition within a different medium than they are used to.

The empathy elixir – a teacher's research journey

Educators in art schools are now required to carry out artistic research, offer research-based education, innovate, collaborate internationally, share new knowledge, and take part in public discourse. To top it off, recent mantras have been "proximity to the field" and "labor market relevance."

How to build a new screenwriting program from scratch in this hot epicenter of demands? Is "a research-based approach" even possible in an artistic field that is also an industry? The task of developing a BA in Screenwriting at Westerdals Department of Film and Media called for a full rethink of the genre, my most comprehensive artistic research project so far.

In this presentation, I will trace the trajectory of that breakneck journey. The tangible result is a well-functioning BA-program. But unexpected outcomes came in the form of new discoveries, such as the central role of empathy in the art and craft of screenwriting. Ultimately, on an epistemological level, the journey's final step, its "return with the elixir," has been my own, deeper understanding of the complex art of imagining for the screen.

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Categories: Film, Screenwriting

What, when & where: Participant in the chaired session "The core of storytelling" on 15 March 11h15-13h15 in room F311

KEYNOTE: Folk Song Lab - from artistic research to practice and back again. A loop within higher music education.

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Category: Music

What, when & where: Keynote talk on 14 March 10h15-11h00 in room F101

How can artistic research inspire development in higher music education, and how can the practice within higher music education loop back into further artistic research? Can a continuous interchange between artistic research and higher music education provide vitality to artistic research and higher music education?

This Keynote highlights these questions through the example of the project Folk Song Lab.

The Folk Song Lab project aims to develop and explore new models for collective improvisation in traditional folk singing. The aim is to find new models to revitalize and renew today's folk singing within higher music education and beyond.

Teaching storytelling to business students: Concentrating on the craft

Creative competences are valuable also outside the creative industries, so there is a demand for learning such competences among professionals with little artistic experience and insight. For instance, a growing realization of the impact of storytelling in business has resulted in a demand for learning storytelling competences among business students and practitioners. To meet such demands, we must answer the salient question of how to teach creative competences outside the arts.

The power of storytelling stems from its appeal to our narrative mode of thought, and it affects and persuades us on an emotional level. Business students, however, are almost exclusively trained in a propositional mode of thought, which appeals to logic and analytical persuasion. So how do we, with limited resources (e.g., within one course), effectively teach them storytelling skills? This paper presents a highly structured arts-based method concentrating on the universal nature of storytelling. It facilitates the transfer of skills as students learn storytelling principles as applied by filmmakers, thereby adapting storytelling meta-capabilities, and it employs movies to illustrate the essence of story and storytelling.

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Category: Business management, Storytelling

What, when & where: Participant in the chaired session "The core of storytelling" on 15 March 11h15-13h15 in room F311

KEYNOTE: Tool Time

There is this proverb, which I want to say was written by Martin Heidegger, but whose origins appear disputed. The saying goes something like this: If you've got a hammer, the whole world looks like a nail. In this talk I want to think through this idea – and some of Heidegger's stuff on hammers – with respect to what and how we teach our students – mine, who are predominantly interested in theory, and those at Kristiania and the academies, which have a more practical bent. The saying is a warning: your perspective limits what you can see. But I want to treat it here also as an invitation: to consider each new perspective as offering alternative views of our world – and ways to act in/with it.

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Categories:
Art theory, Philosophy

What, when & where: Keynote talk on 15 March 10h15-11h00 in room F101

Shared Reading as aesthetic and social practice

Thor Magnus Tangerås and Kjell Ivar Skjerdingsstad

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Category: Creative writing

What, when & where: Participants in the chaired session “Creating knowledge through practice” on 14 March 15h15-17h15 in room F308

In this session we will present and discuss Scandinavian research on Shared Reading, a method that is used in both educational and health contexts.

Shared Reading is a way of reading literary texts in groups, where literature is experienced and shared in the here and now. It is a way of co-creating understanding that combines the performative and the social aspects of reading. In previous research the emphasis has been on demonstrating the beneficial effects of the method, showing that it can alleviate loneliness, strengthen self-esteem, improve cognition, stimulate psychological growth and contribute towards empowerment and community-building.

In our new anthology *Shared Reading i Skandinavia* (Dec. 2022), we present other research methodologies that explore the method phenomenologically, hermeneutically and qualitatively.

In this session we will present the plurality of perspectives in this research, and discuss critical questions related to the method and its theoretical foundation in order to throw light on practice-based research that is relevant for creative disciplines and for learning communities and students’ mental health.

“How our students become Norway’s second biggest game company for 5 weeks”

How can a live studio simulation process allow an educator to better teach game studio flow and responsibilities while also being used to inform the students’ practice during a live development cycle?

By focusing on the artist and project roles and responsibilities, the talk will describe how a “live studio simulation” process can be an effective tool for the educator to gain insight into the students’ creative and critical processes and use this information to inform their teaching and practice beyond the learning outcomes of the module.

The simulation is comprised of students in a real-life study case to create a collaborative game project from various disciplines from the BA Game Design and 3D Graphics second-year courses at Kristiania University College. Through two versions of the same project scope, the talk will share findings on how the various roles and skillsets under the “live studio simulation” and how it allowed the students to better understand the creative and critical processes, responsibilities, and the importance of internal communication. To create not one, but two strong projects that had never been done on such a scale before.

Trygve Bjellvåg and Olivier Chateau

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Category: Game design

What, when & where: Participants in the chaired session “New visual media – innovating the pedagogics” on 14 March 11h15-13h15 in room F308

Educational Sound Studies: Scales and Modes, Neoliberalism as Eugenics, and Critical Possibilities for the Sonic

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Category: Sound studies

What, when & where: Presentation on
14 March 16h00-16h30 in room F311

This paper makes the case that there is a field called Educational Sound Studies. Comprised of three central pivots, this paper first documents that there is indeed an Educational Sound Studies with an accompanying reflexive discussion about questions of ethics in sonic scholarship and potential concerns in utilizing sound metaphors in an overly literal fashion. Then, utilizing sonic constructions of scales and modes, this paper addresses how the intersection of trans/inter/disciplinary fields of critical studies of education and sound studies can function as critical tools for conceptualizing how we be, know, and do. Working from an understanding that sounds are neither apolitical nor inherently oriented towards justice, "this articulation of sound possibilities performatively enunciates how the last century of schooling *looks* like neoliberalism but *sounds* like eugenics if we might only pause to listen."

Such possibilities are significant for questions about how the Arts are taught and conceptualized. As Ted T. Aoki (1991) and others have made clear (e.g., Gershon, 2011, 2017, 2022), both education and the Arts tend to be understood through an ocular lens and metaphors. Attention to the sonic therefore provides opportunities for conceptualizing both what arts education is and how it might function in practice.

Practical information

Presentations will be in English or Norwegian (the title indicates the spoken language) with a duration of 30 minutes in total (including Q&A).

Most presentations, except for the keynotes, are organized as parallel sessions, located in different rooms at the Fjerdingen building. This year, a variety of presentations are thematically organised as chaired sessions. These sessions consist of three presentations each, led by a chair/moderator. You can put together your own program for the day.

Room locations

Ground floor	F101 (auditorium), Skjenkestua Studentbar
First floor	Mezzanine floor
Second floor	F308, F310, F311

PROGRAM SCHEDULE



PROGRAM SCHEDULE

14 MARCH

Time	PROGRAM SCHEDULE - MEZZANINE FLOOR AND SURROUNDING AREAS (ground floor and first floor)
09.00-09.30	Registration
09:30-10:00	Welcome and symposium opening by Trine Johansen Meza (Rector, Kristiania), Jørn Mortensen (Dean, School of Arts, Design, and Media) and Kai Hanno Schwind (Curator and Project manager AR@K23) Live music performance by Daniel Herskedal

Time	Room F101	Room F308	Time	Room F310	Room F311
10:15-11:00	Keynote Susanne Rosenberg 6				
11:15-13:15	CHAired SESSION: Approaches in performative arts. CHAIR: Jørn Mortensen Agnete G. Haaland 10 Alexander Kayiambakis, Kari Hoas 2, 3 Mikael Bäckman 6	CHAired SESSION: New visual media - innovating the pedagogics. CHAIR: Synne Skjulstad Hans Gunnar Brekke 3, 8 Henning Birkeland, Sigbjørn Galåen, Ivar Kjellmo 19, 1 Trygve Bjellvåg, Olivier Chateau 5			CHAired SESSION: Bridging theory and practice. CHAIR: Anne Regine Klovholt Chris Neilan 3, 4 Katja Bjørneboe 2 Maria Manda 5
13:15-14:00	LUNCH BREAK				
14:15-15:00	Hanne Westgård * 3				Knut Værnes, Øivind Sørvald 7, 16
15:15-17:15		CHAired SESSION: Creating knowledge through practice. CHAIR: Linn Skoglund Clare Lesser 6 Kevin Logan 12 Thor Magnus Tangerås, Kjell Ivar Skjerdingsstad 9	15:15-15:45	Ingfrid Breie Nyhus, Morten Qvenild* 6	
			16:00-16:30	Guro von Germeten 6	Walter S. Gershon 12
			16:45-17:15	Audun Molde* 6	Michael Francis Duch 6
17:30-18:15	Carl Haakon Waadeland, Johan-Magnus Elvemo, Thomas Henriksen, Trond Engum 6				

*In Norwegian

PROGRAM SCHEDULE 15 MARCH

Time	PROGRAM SCHEDULE - MEZZANINE FLOOR AND SURROUNDING AREAS (ground floor and first floor)
09:30-10:00	Registration
13:15-14:15	Lunch is served Dance performances (self-choreographed solos) by 3rd year students BA in Dance with pedagogics: Rebekka Flaarønning, Silje Nåtedal, Liv Rørmark, Apolonia Knach, Ragnhild Kolstad
From 18:15	Mingling, drinks and impro stage at Skjenkestua Studentbar

CATEGORIES

- 1 Visual arts
- 2 Dance
- 3 Film
- 4 Screenwriting
- 5 Game design
- 6 Music
- 7 Performing arts
- 9 Creative writing
- 11 Business management
- 12 Sound studies
- 18 Health sciences
- 20 Crafts
- 21 Storytelling
- 22 Art theory

Time	Room F101	Time	Room F308	Room F311
10:15-11:00	Keynote Timotheus Vermeulen 22			
11:15-13:15	CHAIRED SESSION: Chaired session: Cultural, political and social impact. CHAIR: Kai Hanno Schwind Elisabeth Brun 3 Fady Atallah, Thomas Brennan 3 John Williams 4, 1	11:15-11:45	Bilge Serdar 7	CHAIRED SESSION: The core of storytelling. CHAIR: Claus Sohn Andersen Gabriel M. Paletz 3, 4 Siri Senje 3, 4 Terje Gaustad 11, 21
		12:00-12:30	Liv Anna Hagen, Johanne Karen Hagen, Anne Ceclie Røsjø Kvammen * 6, 7	
13:15-14:15	LUNCH BREAK & DANCE PERFORMANCES			
14:30-15:15	Christiaan Rhodius, Gustav Jørgen Pedersen 18, 1			
15:30-17:30	Kristiania metodetorg. CHAIR: Jørn Mortensen Anne-Marie Giørtz * 6 Annette Kriszat * 1, 20 Frode Søbstad * 3 Linn Skoglund * 9 Mari Skogly * 6	15:30-17:30	CHAIRED SESSION: Chaired session: Methodologies in context. CHAIR: Jørgen Langdalen Hanne Lien 5 Jan-Tore Diesen, Pål Erik Jensen, Kari Laura Iveland 6, 12 Signe Alexandra Domogalla 2	CHAIRED SESSION: Idea and method: Spurring originality in the classroom. CHAIR: Siri Senje Arto Koskinen 3, 4 Jon A. Håtun 1 Ole Christian Solbakken 4, 21
17:45-18:15	CLOSING CHAIR PANEL Present perspectives: How will artistic research feed education from here? Claus Sohn Andersen, Jørn Mortensen, Kai Hanno Schwind, Siri Senje, Synne Skjulstad			

*In Norwegian



Curator and Project manager AR@K23

Kai Hanno Schwind

Production coordinator

Leen Echelpoels

AR@K23 Committee

Claus Sohn Andersen, Jørn Mortensen, Kai Hanno Schwind, Siri Senje

Chairs

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Marketing and communication

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Volunteers from the first year BA in Project Management for art and creative industries
Bjørn Anders Halvorsen

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