UTFORSK 2021 - Annual report 2023

Start
The contract for projects funded by the UTFORSK programme requires that Institution in Norway (Applicant institution) shall provide HK-dir with annual progress reports during the project period.

The full annual report must be submitted electronically no later than **1 March 2024.**

The annual report for 2023 should cover the progress of planned project activities, results achieved so far, expenditures in the period from 1.11.2022-31.12.2023, and an updated work plan and budget for the remaining project period. The Institution in Norway must, to the extent necessary, consult all involved partners in order to prepare complete reports.

For your reference, the report form copies some of the information you have provided in the project document. Detailed guidelines regarding the requirements of the reporting are provided in the individual sections of this report form.

If you have any questions, please contact HK-dir at utforsk@hkdir.no.

1. Project info

Project number	UTF-2021/10134
Project title	SEA MATTERS: A Performance Research Pedagogy Laboratory

Main partner institution in Norway
Østfold University College (NO)
Campus:
Campus Fredrikstad/Kråkerøy (NO)

Project coordinator in Norway

Name:	Ely, Karmenlara
Gender:	Female
Position:	Artistic Director Acting/Performance
Email:	karmenlara@me.com
Phone number:	40552318

Main partner institution outside Norway
Federal University of Rio de Janeiro (BR-UFRJ)

Name:	Fabião, Eleonora
Gender:	Female
E-mail:	ef383@nyu.edu
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Phone number:	9179157373
Name:	Canellis, Sage
Gender:	Female
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Phone number:	96851750
Name:	falmark, madeleine
Gender:	Female
E-mail:	madeleine.l.falmark@hiof.no
Address:	
Phone number:	69608120

Other partners

Institution:	NO-Østfold International Teater (NO-ØIT)
:	
Unit:	James Moore
Contact person:	Moore, James
Position:	Curator Producer
Email:	james@oit.no

Institution:	BR-Casa de Candomblé Ylê Asè Egi Omim (BR)
:	
Unit:	Casa de Candomblé Ylê Asè Egi Omim
Contact person:	Araújo da Silva (Yá Wanda de Omolú), Wanda Cristina
Position:	Director
Email:	egiomim@gmail.com

Institution:	BR-Muda Other Economies (BR-MUDA)
:	
Unit:	Muda Other Economies
Contact person:	Berton, Flavia
Position:	Artist/Researcher
Email:	flaberton@gmail.com

Have there been any changes that are relevant to the project at the partner institutions during the past year?
No

Key information

Non-academic partners involved in the project
Yes

Fields of education and training

1: Drama studies (113)
2: Other humanities (114)

Project period 01/2023 - 12/2026

2. Annual report

2.1 Project summary and results

Project summary and results

Project summary (from the project document)
What can acts of listening and co-creating unfold about artistic relations across and with the sea?

SEA MATTERS is a performance research pedagogy laboratory based on shared transatlantic storytelling, artistic actions and listening practices between Østold University College and Federal University of Rio de Janeiro. Aims include fostering student-led research on artistic and pedagogical proposals across borders where ecology, social justice and performance are connected. Topics are informed by these two nations deeply impacted by complex transatlantic histories. Fredrikstad and Rio de Janeiro as sites, raise questions about settler presence on indigenous lands, the slave trade that marks the Atlantic shorelines and its current ecological crises. From 2023 to 2026, the project includes: dialogue, art projects, sharings, arstistic actions, workshops, speculative new curriculum design, residencies and an online archive of works, all sharing the topics of “sea matters”.

Through these practices, students will share and propose new critical learning methods to be handed to the next generations through online archives and radical bibliographies. The collaborative creation of a digital archive, where the pedagogical and artistic actions will be available for the partner institutions and the public in general, is a key element of SEA MATTERS. The project is also focused in rooting the research locally. Each institution will be working closely with local communities: in Rio, we will be joined by MUDA and Casa de Candomblé Ylê Asè Egi Omim and in Fredrikstad, by the Østfold International Theatre. Artists, researchers and citizens outside the immediate frame of the project will be part of the dialogue at various phases. SEA MATTERS shares stories of human and other-than-human co-habitation and develops archives which include local voices' feedback to our programs.

Project summary and results

In 2023, we questioned institutions. In order for the collaborative project, Sea Matters to initiate in an art school with a diverse group of practitioners, we needed to locate ourselves as a collective in this work. We are a group with complex backgrounds, practices and relations to matters of sea with our own geopolitical perspectives. There are already many oceans and borders to navigate in our group, and we began this humble work through the speculative practice of re-imagining institutions. Our dialogical work embodied critiques of what values an art institution proposes to be vs. what it might be, not through universals but specific perspectives and wishes, complaints and questions.

We reimagined, struggled, played. This took the form of a material workshop where collective creative acts of sketching and performing situations took place. We had help from several guest artists who work with radical organizational structures and collaborative creative processes. The aim was not to produce finished works, but to open a space of mutual questioning and reimagining what an art institution might be, that extended beyond thinking and into materials, space, and body. We started with the notion of institution as shelter, refuge, which may not be brick and mortar, but practices, values and collective needs or desires. Two groups formed, one creating a "Queer Salon" with space for rest and affirmations, and the other a "floating institution manifesto" for creative exchange in the form a shifting radical social contract, where language acts as matter for exchange and transformation. Both sought forms of democratic, critical belonging, aimed at fostering broad artistic identities and mutual tenderness and acceptance. Both experiments tested vulnerable spaces of unfinished being and the power of language.

In May, we entered the matters of the sea, as it meets our shores here in Fredrikstad. We met in rituals of protest, reflection, poetry, listening and conflict resolution while offering to the sea. We met our differences, our resilience, with grief, humor and longing in a brief but important encounter that morning in a greenhouse at a farm by the sea, where we also carried red clover seeds across the landscape and shared stories. We were invited to celebrate the divinity of Yemanja through the making of a boat through forest artifacts we collected on our nature walk, where we offered fruits and flowers with song and prayer.

In June & July, our colleagues in Rio began their unique work on Sea Matters with a group of 19 practitioners. This work was combined with a complex bureaucratic dance of red tape between our very differently organized institutions, as the border politics of cross-institutional financing began its unique dialogue. Sea Matters is not only about artistic acts but also, how to carefully bend, wait, play and adapt while asserting critical modes of change and resistance.

2.2 Project implementation

Project implementation

Milestones

Activity	Start year	Start month	End year	End month	Status
Online discussions/meetings/planning/ preparations	2023	Jan	2023	Dec	Started
Archive	2023	Jan	2026	Dec	Started
General Administration of the project	2023	Jan	2026	Dec	Started
Methodology for sharing materials between Institutions	2023	Mar	2023	Jun	Started
Local in person workshop in Brazil (only Brazilian students)	2023	Apr	2023	Apr	Completed
Local in person workshop in Norway (only Norwegian students)	2023	Apr	2023	Apr	Completed
Development of proposals and reflections on possible workshop structure, method and frames	2023	Apr	2024	Apr	Completed
Establishment of the online platform	2023	Apr	2024	Apr	Started
Workshops	2023	Apr	2025	May	Started
Digital Workshop	2023	Oct	2023	Oct	Completed
Workhop organised in Brazil (Norwegians traveling)	2024	Mar	2024	Mar	Not started
Collaborative creation of the archive	2024	Mar	2025	May	Started
Sharing and discussions	2024	Mar	2026	Dec	Started
Evaluation of content. Evaluation of the teaching methods.	2024	Sep	2026	Dec	Not started
Residency of the PhD student from Brazil	2025	Jan	2025	Jan	Not started
Artistic Residencies (PhD)	2025	Jan	2026	Jan	Not started
Workshop organised in Norway (Brazilians traveling)	2025	May	2025	May	Not started
Mid - Evaluation of content. Evaluation of the teaching methods.	2025	Sep	2025	Sep	Not started
Residency for the PhD student from Norway	2026	Jan	2026	Jan	Not started
Reflections as practice	2026	Jan	2026	Dec	Not started

Work plan and timeline for the project (from the project document)

Work Plan:

2 preparatory local workshops – one in each institution with the local students – entitled “Re-imagining the Atlantic”

1 digital workshop for the whole group

1 workshop in Rio de Janeiro

1 seminar opened to the city

1 workshop in Fredrikstad

1 seminar at NTA opened to the city

1 Collaborative creation of an online archive

2 residencies for PhD candidates

Timeline:

2023 January-June

Administration work, planning - Establishment of contracts, presentation for colleagues
- Methodology for sharing materials between institutions. (Both institutions are responsible) Online discussions/meetings/planning/preparations for the travels

2023 Spring

2 preparatory local workshops entitled “Re-imagining the Atlantic” (One in each institution with the local students).

Community involvement locally

Tasks include development of proposals and reflections on possible workshop structures, methods and frames

2023 Autumn

Digital workshop for the whole group – Sharing - Online archive sharing lectures, discussions, artistic actions and stories in Rio and Norway

2024 March

workshop in Rio de Janeiro + seminar - Sharing and discussion

2024 Fall

Mid-evaluation of content & teaching methods

2025 January

PhD Artistic Residency in Rio

May 2025

workshop in Fredrikstad & seminar opened to the city

Working with the project archive as a resource, creating several happenings locally

January 2026

PhD artistic residency in Fredrikstad

From June to December 2026

(NTA/HIOF + UFRJ staff responsible for)

Evaluation of content and teaching methods. Assessment of the overall achievements.

Archival work editing the series of events in the online platform - collection of stories, proposals, workshops, manifestos and statements for curriculum changes in the institutions.

Proposal and reflection on possible future workshop structures, methods and frames

Community sharing of project outcomes, proposals for curriculum changes, workshop formats are presented for debate locally in Fredrikstad (Hosted by HiOF and ØIT)

Parallel sharing and reflection event with similar aims held locally in Rio

Project leaders implement changes into curriculum after shared debate and reflection in these local sites.

Documentation and reflection

Project progress and deviations
All project activities have been implemented as planned. Several IN-PERSON and online activites/workshops and meetings were organised. In order to make it easier to read in this report, we are separating the activities organised by NEP and by NTA.

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At NEP, here is a summary of what has been done (as you can read in the attached report as well - with photos)

IN-PERSON WKSP #1

Dates: 22 June, 29 June, 6 July, and 13 July 2023

Four theoretical-practical face-to-face meetings were held to discuss readings and share memories and stories in order to develop our collaborative research by approaching concepts, practices and artistic works that deal with the Atlantic Ocean (directly or indirectly). The base study materials were texts, films, and songs produced by artists and thinkers dealing with Afro-Brazilian ancestry, studies of race, class and gender, religiosity, and oceanic culture, among others. As a result of this workshop, students created videos of a maximum of 5 minutes each that were sent to the NTA group. All videos were subtitled in English.

Youtube link: https://youtu.be/CWgsYeQVvW8?si=vmhD5MlLrQL8rNov (note: this link is and should remain restricted, as copyright issues have not yet been discussed)

IN-PERSON WKSP #2

Dates: 7 and 8/11

Just as we sent a video of about 1:10 subtitled in English to our interlocutors at NTA, we received a video from them subtitled in Portuguese. In this second in-person WKSP, we dedicated ourselves to reviewing the material we sent, watching the material sent by them, and debating another theme of the project: “imagining institutions.” The meetings took place at ECO UFRJ (room 104 and internal courtyard) and all began with body practices.

NEP+NTA ONLINE MEETING #1

Date: 4th september 2023

Our objective at this meeting was to present the project as a whole to the groups of both institutions and to introduce ourselves personally through our research to each other.

NEP+NTA ONLINE MEETING #2

Date: 11 october 2023

Our goal in this second online group meeting was to dialogue about the materials sent (videos and boxes). To this end, we subdivided the collective into four subgroups. When we met again, it was up to representatives from each group to share what was discussed.

On this occasion, we also talked about the schedule of our meetings in Rio de Janeiro (April 2024) listening to suggestions and requests, as well as presenting our proposals.

IN-PERSON NEP MEETING at Ilê Axé Egi Omim

Date: 14 december 2023

In this meeting held at the Ilê Axé Egi Omim Candomblé House, we had the opportunity to get to know the space and its traditions, listen to a beautiful lecture by Yá Wanda d'Omolu on the notion of Ori, the religion, their Candomblé House, diasporic ancestry, and the relationship with the sea.

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At NTA, this is what has been organised and reported back.

Sea Matters workshops and laboratories

January 2023

The reimagining institutions workshop with guest artists including opening discussions about the ethics of the project and principles of collaboration, collective work and performativity in re-imagining student lead research

May 2023

Sea Matters theory and practice with guest artists/ opening ritual film created and shared with UFRJ

More specifically, NTA students have gathered at Talberg farm, Skjeberg in order to create a Performance/ Ritual Dramaturgy. The workshop was organised in 3 movements :

1) Construction of a boat with material collected from the earth 2) procession/walking to the sea 3) offerings to the Sea. The workshop was led by Ayesha Jordan/Luanda Carneiro Jacoel and Waldane Walker (who is our assistant researcher in the project - He is one of MA students). There were also readings and songs, and sharings based on the book of Christina Sharpe's "In the Wake: On Blackness and Being". Participants have also been encouraged to write collectively. Meditating on global effects of Transatlantic Slave Trade, its repercussions, and "western world's" benefits. Seed-planting ritual.

Fall 2023

August /September 2023

MA students and guest artists workshops on developing individual research for Sea Matters digital exchange + independent study on the assignment , + online encounter/workshop with UFRJ

Exchange of “boxes” of haptic materials long distance shipping UFRJ-NTA

October/November 2023

Screening UFRJ digital research at NTA, sharing digital research with UFRJ online to be screened in Rio. Online encounters and discussions of material

Exchange of “boxes” of haptic materials long distance shipping NTA-UFRJ

Week 39 Unit: Composition : Materiality led by Prof. Karmenlara Ely with special guest artists Ayesha Jordan and Luanda Carneiro Jacoel (who are following the overall project)

Guest artists Ayesha and Luanda have facilitated actions and reflections emerging from their unique research practices preparing for individual 5 minute actions developed before and during week 39 that were shared digitally with Brazil before week 43 in a collective file. This workshop week has been a collage of activities lead by our guest artists that provoke and entangle the group further into the themes of the research project with performance research as the primary methodology. Beyond that encounters, group performance tasks, discussions, and independent work has required individual time spent outside class. This was a really intensive period.

The students were asked to produce a 5 minute performance action (your own Sea Matter) which has sent in the digital "box” of matters to bel shared. We invited everyone to think of their own Sea Matter as a kind of sharing of “stories”, in whatever practices the student emerge from. This meant both a personal statement or gesture, yet grounded in a relation to the sea that can be made present/visible. This has been an artistic seed that has been brought into the work with the artists/guests of the project.

Meetings online

ENCOUNTER#1 - Sept 4th @ 5pm (Norwegian time) Meet each other and do brief introductions

Encounter #2 – 10 November (Friday) – 3 hours – Process our Matters Together - Digesting and discussing our shared Sea Matters. Continuation of our research. Testing how translation happens between the groups, dramaturgically.

Encounter #3 #4 - (Online and in Person) NTA internal meeting and preparation before Rio trip - Answering questions, preparing for the experience, sharing concerns and wishes - Airing feelings about traveling.

Digital and haptic material from Brazil has been distributed and digested -independently and together - already early in the semester - starting the dialogue with colleagues before the travel to Brazil in March April 2024.

Revised work plan and timeline

The overall activities and work plan is not changed. All activities will be carried out. We have already done the 2024 March-April workshop in Rio de Janeiro + Seminar - sharing and discussion (this is not reported here). But there has been some adaptations and changes

of dates inside of the programme so it can be carried out properly and with most efficiency possible. Also we are adapting to the calendars of teaching in the 2 institutions.

2024 Fall : Mid-evaluation of content & teaching methods (NO CHANGE)

January - February 2025 : NEP workshop (Brazilian group to travel to Fredrikstad) + Seminar opened to the city + Working with the project archive as a resource, creating several happenings locally

This was scheduled to happen in May but because of the vacations calendar in Rio, we need to organise this activity earlier in the year.

Autum 2025 : PhD Artistic Residency in Rio. This was scheduled earlier in the year but needs to happen in the autumn. But we are not sure of the exact dates right now.

January 2026 : PhD artistic residency in Fredrikstad

From June to December 2026

Evaluation of content and teaching methods. Assessment of the overall achievements.

Archival work editing the series of events in the online platform - collection of stories, proposals, workshops, manifestos and statements for curriculum changes in the institutions.

Proposal and reflection on possible future workshop structures, methods and frames

Community sharing of project outcomes, proposals for curriculum changes, workshop formats are presented for debate locally in Fredrikstad (Hosted by HiOF and ØIT)

Parallel sharing and reflection event with similar aims held locally in Rio

Project leaders implement changes into curriculum after shared debate and reflection in these local sites.

Documentation and reflection

NOTE (See also risk assessment) As the leader of the project was on sick leave for a period in 2023 (and 2024), some activites will be pushed back and forth in time - but we cannot yet say exactly when right now. Everything will be done to follow the plan and the priorities for our 2025 should reflect maintenance of a healthy collaboration, predictability and quality between institutions taking the different calendars and bureaucratic needs into account. All plans should have the maximum “do no harm” alternatives considered with everyone’s workload.

Risk assessment
1) SICKNESS : Karmenlara Ely who is leading the project has been in sick leave for some days/ weeks in 2023 (and also in 2024) but we immediately took the following measures: Saul Garcia Lopez who is responsible for the MA in performance has replaced Karmenlara for the immediate tasks when that was necessary - and we have also hired an assistant student researcher who has helped with some of the tasks (small production tasks). in 2024, Saul was the one to travel to Rio in Karmenlara´s place - to keep the continuity and to ensure that the project ´s quality and requirements are observed and respected.

2) BUREAUCRACY and PROCEDURES The Partnership Agreement signing process was very long (longer than expected) due to the need to analyze all procedures and documents by UFRJ,

FUJB (Fundação José Bonifácio, UFRJ support foundation), and NTA. In addition our partners in Brazil needed all the contracts and papers to be translated into Portuguese so it took long. But all went smooth, despite the back and forth and length of the procedure.

3) LANGUAGE

As we had foreseen the english language we commonly use in Norway is not used in Brazil. But we have managed to overcome this difficulty in a very soft and flexible way. One of our MA student was fluent in Portuguese (alejandro) this had helped us quite a lot. Also one of the invited artists (LUANDA) is brazilian. Also the team in RIo (Eleonora and Adriana) have also helped and facilitated the discussions - this has helped the process and made the project work very smoothly! As said before the contracts have also been translated into both languages (EN + POR) and most of the documentation has subtitles.

4) COVID

Also important to mention that it is particularly meaningful to be developing this project in the post-pandemic period. The collective illness caused by the COVID-19 virus, the social distancing and its sequelae is combated through a markedly collective project, based on listening pedagogy, ecopolitical awareness (attention to interpersonal and interspecific relationships), and actions aimed at individual and collective health. As proposed in the project, we experienced throughout the year pedagogical and artistic actions that affirm life in a countercolonial way and reimagine possibilities for the academic institution today. And, remarkably, we are collectively learning about the crucial meaning of the SEA in this movement – the concrete and symbolic importance of the oceans, the SEA as a unique referent for the opening of artistic and political imagination, the SEA as a source of historical, ecological and social knowledge.

2.3 Mobility, courses, and dissemination

2.3.1 Mobility

Student mobility

Planned student mobility (from project document)

Type	From	To	Number of students	Duration	Level
Summer school, intensive course, field course, research school	Brazil (BR)	Norway (NO)	1	0m, 0w, 32d	PhD
Residency 1					
Summer school, intensive course, field course, research school	Norway (NO)	Brazil (BR)	1	0m, 0w, 32d	PhD
Residency 2					
Workshop/ seminar/ conference	Brazil (BR)	Norway (NO)	8	0m, 0w, 14d	Master
Workshop Encounter 1					
Workshop/ seminar/ conference	Norway (NO)	Brazil (BR)	6	0m, 0w, 14d	Master
Workshop encounter 2					
Total			**16**	**0m, 0w, 260d**	

Travel summary

	BR	NO
Summer school, intensive course, field course, research school		
Brazil (BR)		1
Norway (NO)	1	
Workshop/seminar/conference		
Brazil (BR)		8
Norway (NO)	6	

Staff mobility

Virtual exchange

Virtual student exchange

Type	From	To	Male	Female	Days	Level	Year
Synchronous online learning	Brazil (BR)	Norway (NO)	13	17	1	Master	2023
Synchronous online learning	Norway (NO)	Brazil (BR)	13	17	1	Master	2023
Joint student assignments	Norway (NO)	Brazil (BR)	13	17	1	Master	2023
Joint student assignments	Brazil (BR)	Norway (NO)	13	17	1	Master	2023
Total			**52**	**68**	**120**		

Virtual staff exchange

The digital exchange aspect of the project so far involved not only several zoom workshops but asynchronous digital task sharing as collective archives were explored. I.e we exchanged the NTA Sea Matters opening ritual video + Rio opening ritual workshop photographs; then more to the point: the task. Students made complex individual performance action films that were researched, composed, edited and shared across the schools. This was exchanged with a task of finding and compiling haptic archives: materials in boxes shipped long distance between schools with archival materials, texts, objects, references and artifacts/artworks. This material was opened and experienced, and films screened by each program to be discussed together. The digital and mailed tasks are like emissaries sent across schools.

In all, over 120 minutes of original digital artistic material (sound and visual performance) was created and exchanged in 2023 - in connection with local workshops developed for this exact digital exchange. This media exchange and asynchronous digital workshop encounter was key to the development of the online project ethos and the project total perspective : as the assignments filled by both programs (NTA and UFRJ) manifested rich student lead research and performance based ethical questioning in our shared Sea Matters.

The zoom digital encounters were inclusive of reflections on the film actions and their shared experiences, as well as mini presentations on students research areas and discussion groups. They also posed challenges for translation and better preparation for the in person workshop study trip.

Note that the workshops we each had locally in our schools in the fall 2023 were central part of the digital learning program as it was baked in to the synchronous and asynchronous tasks we created together.

So both UFRJ and NTA had full weeks of hybrid learning!

The students and teaching staff involved in the exchange online from NTA were:

1. Prof Karmenlara Ely - Artistic Director for Performance Dept at NTA

2. Sage Canellis - Artistic Research Coordinator

3. Alejandro Dario Pizarro Chellet - Master in Performance

4. Karoline Amalie Severinsen - Master in Performance

5. Melody Marie Cutsinger - Master in Performance

6. Mohammed Ellyas Lehry - Master in Performance

7. Waldane Anthony Walker - Master in Performance

8. Thomas Isak Michael Prestø - PhD candidate

Exchange students:

8. Anaïs-Manon Mazic - Master in Performance

9. Seohee Kim - Master in Performance

10. Iuri Salustiano Trojaborg - PhD candidate at Malmö Theatre Academy; Agenda 2030 Graduate School at Lund University

Invited Artists / guests (staff)

11. Luanda Carneiro Jacoel -Artist

12. Ayesha Jordan - Artist

At NEP, the Pedagogical, administrative and financial Coordination was :

1- Prof. Eleonora Batista Fabião – General Coordination

2- Prof. Adriana Schneider Alcure – Co-coordination

3 - Lerrânia Lima – Executive Production

Students of the Núcleo Experimental de Performance of the Postgraduate Program in Performing Arts (NEP PPGAC ECO UFRJ):

1. Bruno Alexandre Teixeira Alarcon - Master

2. Cátia Cilene Maria da Costa - Master

3. Charles Philippe Jacquard - Doctorate

4. Dieymes Pechincha Nascimento - Doctorate

5. Dyonne Chagas Boy - Doctorate

6. Francisco Inácio da Silva Mallmann - Doctorate

7. Jaqueline Souza de Andrade - Master

8. Marcos Vinícius Marinho Silva da Costa - Master

9. Mariah Valeiras Aguiar Miguel - Doctorate

10. Nadiana Assis de Carvalho - Doctorate

11. Natasha Souza Corbelino - Master

12. Nelson Bruno Delfino da Conceição - Doctorate

13. Nilen Lizeth Vergara Cohen - Master

14. Ricardo Alvarenga Ribeiro - Doctorate

15. Ricardo Cabral Pereira - Doctorate

2.3.2 Courses

Joint development of modules/courses/programmes

Course name:	Performativity 1: Context
Course code/ID:	AMP41118
Description:	The students will understand what is meant by the term artistic research, its according debates, and the importance of articulating methodology in a cross disciplinary environment. They will have acquired access to the 20th century history and theory of performativity and performance within the context of their own research and can research further independently in order to apply it to their own writing and artistic process. will be able to analyze and understand how artistic research reflects its given conditions, and how performative practices can create impact in a specific context. will know basic principles for content, structure and formulation of text that describes and contextualizes their own practice and artistic research within the art field, to be received and understood by specialized collaborators across disciplines and also to general public. Content Independent work, tutor lead teaching, tutored written assignments, together with lecture /discussion. This course will also include viewing and discussion of live performances, theater works, installations and other relevant events. Forms of teaching and learning Performativity 1: Context consists of 1) A course with lectures, reading, short writing assignments, and critical group discussions in relevant theory and history 2) Analysis and discussion of individual syllabus. Performativity 1: Context consists primarily of starting the process of articulating methodology,

	acquiring skills of analysis and reflection on relevant sources of textual and visual material, and increasing writing skills. This will give the student an opportunity to approach the assignment of writing a critical text in the second semester. Performativity 1: Context aims to develop the student's ability to perceive contemporary performative practices and their contexts by studying theories of performativity, debates within performative practices and according artistic movements in the 20th century as a way of placing their own work within the history of an international field. Students will explore and analyze various concepts relevant to performative practices within the artistic research paradigm such as embodiment, liveness, and relational aesthetics. There is an emphasis on giving time to processing and reflecting deeper on questions of methodology, in an attempt to bridge theory and practice and to foster healthy cross-disciplinary collaborations.
Level:	Master
Fields of education and training - ISCED F2013:	Drama studies
New or revised course/programme:	Revised course
Language of teaching:	English
ECTS Credits:	10,00
Start:	January 2023
Virtual educational experience:	Yes
Study abroad:	No
Institution(s) offering the degree:	NO-Østfold University College
Status:	Started
Comments:	This course will be further developed/revised in its methodologies, references and learning structures through the collaboration with UFRJ under the UTFORSK program.

Course name:	Performativity 2: Audience
Course code/ID:	AMP41418
Description:	The student: will gain expanded critical and theoretical awareness of known perception modes and conventions of performative spaces such as proscenium stage, black box, white cube, museum, lecture space etc., including the role of public space in art processes. will gain expanded critical and theoretical awareness of how terms like audience, public, and perception are defined in different discourses and can apply that awareness to their own artistic process. will have competence in analyzing and engaging with discourses on how performative practices create, intervene in and rely on their audiences and contexts. will have knowledge in critically reflecting and evaluating their own artistic work within different contexts, set their own methods for projects in relation to concepts of space and audience. Performativity 2: Audience includes 1) A course with lectures, reading and critical group discussions on theory and history. 2) collective work with internal seminar on topic of Audiences. In Performativity 2: Audience students will be confronted with a range of critiques and practices from the contemporary arts field, which define audience, perception, public and private space from various perspectives. These topics will be processed by the students both in lecture-based discussions as well as independent research. They will have lectures by visiting scholars and artists introducing theory that questions the relationship between art and the quotidian such as traditions of socially engaged art, participatory art, site specific and public art, street art, and festival traditions. The group collaborates in this semester on an independently organized internal seminar on Audience that they curate and host under the advice of a tutor. The aim of the seminar is to practice connecting the topic to their own research through different literary and artistic perspectives from the field.
Level:	Master

Fields of education and training - ISCED F2013:	Drama studies
New or revised course/programme:	Revised course
Language of teaching:	English
ECTS Credits:	10,00
Start:	January 2023
Virtual educational experience:	Yes
Study abroad:	No
Institution(s) offering the degree:	BR-Federal University of Rio de Janeiro NO-Østfold University College
Status:	Started
Comments:	This course will be reconsidered in its description and understanding of content and intent - in addition to its teaching methods, references and general integration into the 1st year of the MA program in Performance. It might also result in study plan revisions, as a result of the outcomes of collaboration with UFRJ

Course name:	Performativity 3. Ethics
Course code/ID:	AMP42218
Description:	The student's learning outcomes after completing the course have competence in reflecting on ethical questions and situations emerging from collaborative processes and audience encounters, and how this affects their aesthetic choices, artistic and documentation methods. have the consciousness to consider and question their use of resources and the impact of their work within their methods and artistic practices. gain awareness and competence in basic theories, discourses and debates related to performance and ethical relations in contemporary issues: i.e. embodiment, power and identity, diaspora, cultural context and queer/post-colonial theory. gain competence in describing the values and ethics of their practice, both in terms of collaborative creation processes and audience relations. gain competence in developing their own leadership skills through discussion and debate about methods, and reflect on modes of project development and the impact of project planning on their work and working environment Content Performativity 3: Ethics will engage the students in relevant contemporary ethical philosophies and debates in the arts: around e.g. relation, use, participation, and presence. The aim is to question and challenge each student's artistic practice from the perspective of slippery issues such as identity, sovereignty, spatial relations, power, language and embodiment. Inside this process, modes of documentation and editing of one's work will be explored and discussed. In Performativity 3, the practice of critical reflection will be continually tutored and developed through a public seminar in collaboration, whenever possible, with a partner institution, (i.e. Black Box Teater, Oslo) involving peers and other experts from the field, organized in collaboration between the student group and their advisors, where students process their ongoing Master project research through public dialogue and presentations, critically shaping their reflection through discussion. Their perspectives will be challenged in this seminar through a series of lectures and conversations with staff and specialists in the professional field of from various disciplines and practices both within and outside the arts. The content is aimed at raising questions within the student group about their art practice and its reliance on human and material relations: where individual assumptions, values and practices of power have critical impact across cultural and aesthetic borders, and how their choice of documentation of live works communicate their ideas.
Level:	Master
Fields of education and training - ISCED F2013:	Drama studies
New or revised course/programme:	Revised course

Language of teaching:	English
ECTS Credits:	10,00
Start:	2024
Virtual educational experience:	Yes
Study abroad:	No
Institution(s) offering the degree:	
	BR-Federal University of Rio de Janeiro
	NO-Østfold University College
Status:	Not started
Comments:	This course will be revised in its methods, discourses, teaching approach and integration into the MA projects through the collaboration with UFRJ

2.3.3 Dissemination

Title:	instagram feed SEA MATTERS
Author(s):	Waldane Walker
Location:	Norway - instagram
Link to online version of dissemination:	instagram.com/projectseamatters
Date (dd.mm.yyyy):	07/2023
Joint dissemination:	Yes
Audience/ Recipent(s):	General public
Type of dissemination:	Other
Comments:	

Title:	Publishing the project onto our website at HIØ
Author(s):	Sage Canelis and team
Location:	Norway
Link to online version of dissemination:	https://www.hiof.no/nta/english/research/projects/sea-matters/index.html
Date (dd.mm.yyyy):	01/2023
Joint dissemination:	No
Audience/ Recipent(s):	General public
Type of dissemination:	Website
Comments:	We have generated a lot of material and experience from the project in a collective process so far but we cannot qualify it as an open sharing/dissemination yet. It is clear that now our next step is disseminating in various formats. We intentionally waited until these activities were completed before launching new websites in public or other channels because of the complexity of the ethics and collective responsibility. Our next phase is to evaluate formats. However, social media has been important for visibility of the recent activities and students experience: I.e Waldane's Instagram. The seminar in Rio was public and was a very important start to dissemination and visibility for our project investigation and results. (2024) It was never our intent to publish in 2023 after understanding the richness of the practice and collaboration, and what it already required of internal dissemination within the project community itself.

3. Financial report

3.1 Expenditures

3.1 Expenditures 2023

NOK - Norwegian kroner	Budget 2022	Budget 2023	Expenditure 2022	Expenditure 2023
Scholarships				
Students from Norway	0	0	0	0
Students to Norway	0	0	0	0
SUM - Scholarships	**0**	**0**	**0**	**0**
Travel and accomodation costs				
Students	0	0	0	41 881
Staff	0	0	0	75 959
SUM - Travel and accomodation costs	**0**	**0**	**0**	**117 840**
Project costs				
Direct and indirect costs	0	265 224	0	384 063
Procurement of services	0	60 000	0	80 801
Equipment	0	50 000	0	0
Other operating costs	0	60 000	0	110 000
SUM - Project costs	**0**	**435 224**	**0**	**574 864**
SUM - Total	**0**	**435 224**	**0**	**692 704**

Comments to the expenditures
There is more spending on the budget both for students and for staff. This is because the flights that we have done in 2024 were bought in 2023 already to try to get best prices. So this will impact the 2024 report as well since we will report less expenses into travel.

Direct and indirect costs are including the percentage of salaries for Karmenlara Ely and Sage Canellis. Into procurement of services we have the guests artists teachers Ayesha Jordan and Luanda Carneiro Juel. (Kjøp av eksterne tjenester). We also have hired a research Assistant (Waldane Walker).

Other operating cost : we have sent the first payment of 110.000 NOK to Brazil. We have in attachment put all the necessary explanatory note for the expenses which have occured and how the money was used.

Anti corruption measures
After analysis by UFRJ's Administration Dean's Office, the process was sent to UFRJ's Attorney's Office (sector responsible for legal analysis).

It is important to highlight that all the procedures are following the laws in force in Brazil: according to the Partnership Agreement signed with UFRJ, the financial resource in

question is a public resource. For this reason, for greater transparency in the execution of the project, the laws of the Brazilian Federal Government were followed.

There has been a thorough analysis of the documents and contracts, both from UFRJ's Attorney's Office and legal department here at HIØ, about procedures and how the financial resources would be used. We have installed a routine and divided the tasks accordingly, paying directly here most of the expenses. But some of them are to be directly paid by UFJR so we have sent them as you see here above the sum of 110.000 Kr. (attachment)

3.2 Budget

3.2 Budget

NOK - Norwegian kroner	Expenditure 2022	Expenditure 2023	Budget 2024	Budget 2025	Budget 2026	Sum	Own contribution
Scholarships							
Students from Norway	0	0	0	40 000	0	**40 000**	0
Students to Norway	0	0	0	0	48 000	**48 000**	0
SUM - Scholarships	**0**	**0**	**0**	**40 000**	**48 000**	**88 000**	**0**
Travel and accomodation costs							
Students	0	41 881	181 200	241 600	0	**464 681**	0
Staff	0	75 959	80 000	80 000	0	**235 959**	0
SUM - Travel and accomodation costs	**0**	**117 840**	**261 200**	**321 600**	**0**	**700 640**	**0**
Project costs							
Direct and indirect costs	0	384 063	321 035	327 003	283 132	**1 315 233**	600 000
Procurement of services	0	80 801	110 000	100 000	100 000	**390 801**	0
Equipment	0	0	30 000	30 000	22 520	**82 520**	0
Other operating costs	0	110 000	40 000	20 000	20 000	**190 000**	0
SUM - Project costs	**0**	**574 864**	**501 035**	**477 003**	**425 652**	**1 978 554**	**600 000**
Sub-total	**0**	**692 704**	**762 235**	**838 603**	**473 652**	**2 767 194**	**600 000**
SUM - Total	**0**	**692 704**	**762 235**	**838 603**	**473 652**	**2 767 194**	**600 000**

Total allocation	2767194
Remaining funds	0

Comments to the budget

Since we have reported more expenses than expected in 2023 (as explained before), this had repercussions into the overall total. As we are not sure yet about how much traveling there will be into the next years (specially with the prices going up) we decided to reduce of the expenses that we foresee as being less in the future - specially with what concerns equipment and other operating costs.

3.3 Balance Balance

3.3 Balance

	Amount
Disbursement from HK-dir 2023	553 439
Available amount	553 439
Expenditures	692 704
Balance	-139 265