



THE
NORWEGIAN
FILM SCHOOL



CEFIMA

Centre for Excellence in Film and Interactive Media Arts

Annual Report
2017



HØGSKOLEN
i INNLANDET

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Abstract

On January 4th, 2018, the Norwegian Film Schools Centre for Excellence in Film and Interactive Media Arts — CEFIMA — was formally launched by the Rector of Inland Norway University of Applied Sciences Kathrine Skretting and Dean of the Norwegian Film School Karin Julsrud. This launch encapsulated two important aspects of the work of CEFIMA in 2017:

1. The Centre is ambitious, and in keeping with the application sent to NOKUT, looks to take the proven track record of NFS for providing excellent fine arts education in film and television and expand this approach to new and emerging media platform at NFS, throughout INU and to national and international networks, and
2. 2017 was a challenging year for CEFIMA, and the launch event was several months delayed due to a variety of reasons. This delay means that several of the milestones planned for the first year of the Centre were not reached but have been postponed to 2018.



1 — Dean Karin Julsrud speaks at the CEFIMA launch.

Results compared to application and plans

Major Accomplishments in 2017

Introduction

CEFIMA has had some significant achievements in 2017. Some have been public, while others have been more strategic, with a view to laying the groundwork for the activity to come. Generally, the work can be divided into two categories:

1. Pedagogic development
2. Networking and dissemination

Many of these achievements were also summarised at the CEFIMA opening and launch event, held January 4th, 2018 at the Inland Norway University of Applied Sciences Lillehammer Campus. This event, in addition to presenting CEFIMA goals, achievements, and plans, was an important venue for dissemination and signaling a desire to engage the entire INU community in the project.

1. Pedagogic Development

“The choice of using practitioners as teachers at NFS implies a challenge: filmmakers rarely have pedagogical experience and the need to supply their high professional competence with pedagogical insight is obvious. NFS has taken this challenge seriously from the outset and today NFS has a prominent international role in research and dissemination of pedagogy in film school teaching.”

— from the NFS application to NOKUT

The artist as film school teacher

The work on this initiative was already underway at the time of the application for SFU status, as it had been proposed at a NORDICIL¹ gathering in February 2016. The Norwegian Film School spearheaded a Nordic initiative called “The Artist as (Film School) Teacher” (TAaFST). At a September 2016 meeting, the NORDICIL executive decided to run a pilot course with participants from 7 of the 8 member schools starting February 2017. This course was launched with a two-day workshop in Gothenburg on February 1st and 2nd, 2017, and continued with weekly online synchronous sessions and asynchronous work requirements through the spring.

¹ NORDICIL is the Nordic regional grouping of the international association of film schools, CILECT (www.cilect.org). At this time, the group consists of two schools from Norway — The Norwegian Film School and Westerdals ACT — one school from Denmark — The Danish National Film School — two schools from Sweden — Valand Academy and Stockholm Academy of Dramatic Arts — and four schools from Finland — ELO Film School at Aalto University, Arcada University of Applied Sciences, Metropolia University of Applied Sciences, and Tampere University of Applied Sciences.

Each school provided 1-2 participants for this pilot project, and at this time it is still running. NORDICIL will evaluate this course in 2018, and results will be disseminated in both NORDICIL and the broader international film school networks.

At NFS, the early experiences from TAaFST are being turned into a pedagogical course for teachers at NFS. Due to the staff structure at the school — all teaching staff are working industry professionals and on part-time (mostly), 4-year contracts — there are cyclical periods of high turnover. The summer of 2017 coincided with one of these cyclical turnover peaks and saw the addition of five new faculty to the teaching staff, as well as a new Dean and a new Head of Studies for the BFA programmes. Since NFS is unique in the NORDICIL network in having such a high turnover at this time, the school has decided to use the preliminary results from the TAaFST pilot and design a local version for NFS teachers.

The design of this pedagogy course is the responsibility of Fredrik Graver, and work on it began the fall of 2017. The intent is to have the course up and running in the first half of 2018.

GEECT symposium

International networking, dissemination, and pedagogic development are all pillars of CEFIMAs plans. On May 8th-10th, 2017, the Norwegian Film School hosted the GEECT² Spring Symposium with over 90 participants from film schools in Europe and North America for a 3-day symposium entitled “Training the Trainers: Reboot”.

This symposium was organised as an “EdCamp”³, with two days of round-table discussions on suggested themes. A panel led by Fredrik Graver and Rod Stoneman gathered real-time input from the participant tables and projected these onto a screen. The final day of the symposium included a tour of the NFS facilities and plenary presentations of the preliminary outcomes of the symposium.

An interesting addition to the symposium was the introduction of two “virtually connecting”⁴ sessions at the end of each of the first two days. Virtually connecting is an international initiative providing video meetups between participants at a conference

² From the GEECT website (<https://geect.wordpress.com/about/>):

*GEECT is the regional association of CILECT, the World Organisation of Film and Television Schools. GEECT reunites all **European** members as well as schools in Israel and Lebanon. CILECT now counts over 160 institutions as members from 60 countries on all continents. It represents over 10.000 teachers and staff who annually train some 60.000 students. CILECT is committed to maintaining extremely high educational standards and encouraging excellent inter-regional cooperation between its members. Composed of 93 member schools in 34 countries to this date, GEECT aims to promote and stimulate cooperation between higher education and research institutions in the field of film and television as well as between the teaching body and students of these schools and between industry professionals with the suitable spectrum of knowledge and years of teaching, practical and/or research experience in film and television. Cooperation between the members of the association, encouraged through conferences and meetings, also pursues a core objective to raise teaching standards and innovate and improve the content and teaching methods for future professional creatives in the film and television sectors.*

³ See a brief definition of EdCamp at <https://en.wikipedia.org/wiki/EdCamp>.

⁴ See <http://virtuallyconnecting.org/about/> for more information on Virtually Connecting. Recordings from the two sessions from the GEECT symposium are at <https://www.youtube.com/watch?v=xxDydzdUiC44&t=9s> and <https://www.youtube.com/watch?v=ZEZpkXvKqqs&t=6s>.

and interested parties who for whatever reason are unable to make the trip to a given conference location.



2: Florence Michèle Bergot, Fredrik Graver and Stephen Lighthill participate in a virtually connecting chat

Following the symposium, evaluation forms were sent out to the participants. About 50 responded; of these close to half were very positive to both the organisation and content of the symposium and were especially pleased with the opportunity to discuss issues of pedagogy and teaching with colleagues from other countries and schools. Another approximate third of respondents were overall pleased with the form and content but would have preferred some keynote speakers or case studies in addition, to give inspiration and structure. A third group, consisting of close to a quarter were dissatisfied and wanted a more traditional conference with presentations and keynotes.

This feedback is interesting; the EdCamp format is not common in film schools, and while most found it refreshing and a welcome change it is clear the format was not adequately promoted among the GEECT membership.

In 2018 the symposium notes will be compiled into a report and disseminated through the CILECT network and on the NFS/CEFIMA website.

Student involvement

A key aspect of the study programmes at the Norwegian Film School is emphasis on student input into the programmes themselves, and the control the students have over their own learning outcomes through the use of statements of intent in major production

exercises. The continual loop of feedback, assessment, and programme planning is well described in the application.

“The NFS culture of feedback, evaluation, and learning will, alongside expert advisors from the industry, ensure the students’ contributions of extra-curricular experience of interactive media as well as feedback on teaching impact directly on devising and implementing practical exercises in narrative content, interface design, interaction and aesthetics. 3rd-cycle Artistic Research candidates will focus in-depth practice-as research projects on storytelling in emerging digital media”

— from the NFS application to NOKUT

One of the major steps towards instituting student involvement in the activities of CEFIMA is the establishment of an advisory council consisting mainly of students. This council was established in November 2017 and consists of 27 students (out of a student body of 99). This council will give advice on issues such as:

1. Relevant topics for introduction into the NFS programmes
2. Prominent storytellers and artists working in emerging digital media to consider as guests for workshops and masterclasses,
3. Guidelines for the student stipends distributed by NOKUT in December 2017.

The intensive nature of the NFS programmes is such that at any given time chances are only a small number of the advisory council members will be able to attend a meeting. In order to compensate for this, the primary mode of communication in for the council is a Slack⁵ group.

As the group is new, some time and effort will have to be spent on getting it up and running on a regular basis. This will be a focus in the late winter and early spring of 2018.

MFA programme renewal

In 2017, NFS has undertaken a review and overhaul of the MFA programme. After the proposed changes were approved by the INU regulatory committee in September, work has continued to flesh out the content of some of the revamped disciplines and specialisations. This work has been led by Dean Karin Julsrud, supported by the Head of Studies for MFA Programmes, Jan Lindvik. The commitment of the Dean to the renewal of NFS programmes starting with the MFA has given CEFIMA an opportunity to participating in the creation of new educational programmes earlier than anticipated.

CEFIMA has contributed closely to this work, in part by the fact that CEFIMA project manager Henning Camre has been an integral part of the work. In addition, external expertise has been in the work through the addition of Bendik Stang, CTO of Snow

⁵ Slack — <https://slack.com/> — is an online tool for facilitating the work of teams that are physically and temporally distributed.

Castle Games; Troels Linde, CEO Gaekken Technology DK/DE; and Lotte Mik-Meyer, MA International Development and Media Studies, documentarist and lecturer to working groups. All of these will be important in the planned work in 2018 of integrating new technologies and storytelling techniques into the MFA curricula.

Project support

CEFIMA has also introduced the possibility of project support to the students at NFS. Two third-year BFA students — Thomas Pape and Jacob Thorndal – have been the first to take advantage of this offer, and are currently prototyping an interactive, 360° story environment using equipment and support provided by CEFIMA to conduct innovative artistic research with these technologies for their personal project. This project will be complete and presented in June 2018.



3: Jacob Thorndal og Thomas Pape testing 360° video recording using CEFIMA equipment

Finally, CEFIMA conducted an international competition for two Ph.D.-level Artistic Research positions. The two chosen candidates, from 77 applicants, both applied with projects that push the artistic and technological boundaries of audiovisual storytelling.

One of the candidates, French transmedia artist Nadja Lipsyc moved to Lillehammer in September 2017 and has quickly moved to engage the students and staff at NFS in her project, an exploration of the meeting points between 360° linear storytelling, interactive virtual and augmented reality, and LARP⁶ (live action role play) focussed on social themes and artistic content.

The other candidate, screenwriter Cecilie Levy, started in November 2017. Her project examines the 360° virtual reality space from a filmmaker's point of view, and she will examine the tools filmmakers have for creating a desired emotional impact on an

⁶ A good overview ofLARPs is to be found at https://en.wikipedia.org/wiki/Live_action_role-playing_game.

audience in a 360° space where the storyteller foregoes the control of the image that traditional filmmakers enjoy.

Both these Ph.D. candidates and their projects will be integrated closer with the NFS student and staff body through 2018.

2. Networking and dissemination

Both the NORDICIL initiative “The Artist as (Film School) Teacher” and the GEECT symposium described above also contribute to international networking and dissemination. There have been other activities that also fall under this category.

One of the major initiatives in 2017 has been the establishment of an international digital network led by Danish game designer and creative consultant Christian Fonnesbech. This network has three purposes:

1. To establish CEFIMA as an exciting brand focussed on developing new narratives in the international community of creators
2. To create a valuable space for discussion and sharing of experiences and results, leading to the formation of a wiki-site which creatives around the world can access as a reference resource.
3. To recruit potential teachers and guest instructors for CEFIMA activities in Oslo and Lillehammer.

The first step was accomplished in September 2017 with the establishment of a Facebook group led by Fonnesbech and Graver. This group has grown to 160 members, with new media and transmedia storytellers from the Scandinavian countries as well as Europe, North America, the Far East, and Australia. Discussions to date have focussed on virtual reality, augmented reality, and mixed reality (VR, AR and MR) technologies and their potential uses for art and storytelling.

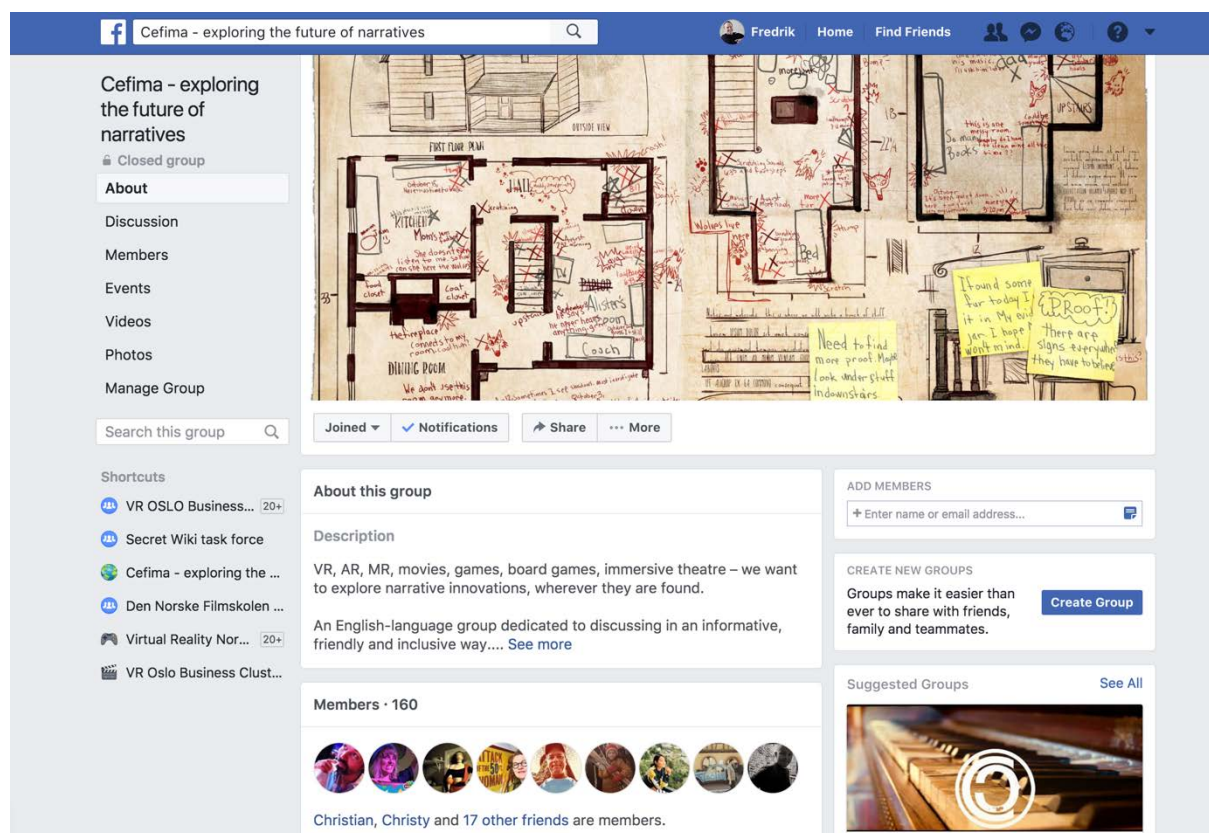
VR, AR, MR, movies, games, board games, immersive theatre – we want to explore narrative innovations, wherever they are found.

— from the CEFIMA Facebook group «about» page,
<https://www.facebook.com/groups/986526221489560/about/>

The next step is to recruit members of this group to contribute to an online resource modelled on Wikipedia. This resource currently exists as a hidden site, where Fonnesbech and the two artistic researchers Nadja Lipsyc and Cecilie Levy have been drafting articles. When it is opened, it will be available as a central hub for both established and emerging artists who are looking for resources to help them understand and develop stories for new platforms.

Several of the participants in the Facebook group will also be recruited as guest instructors, workshop leaders, and potential teaching staff for CEFIMA and the

Norwegian Film School. To date, one member, Australian storyteller and transmedia artist Christy Dena, has begun as supervisor for both Lipsyc and Levy.



4: CEFIMA group page on Facebook

Building formal ties to other arts and media schools is also an important plank in CEFIMAs activities. In 2017 there have been visits to the Danish Film School in Copenhagen as well as the Sheridan College and the Canadian Film Centre, both in Toronto. In December, NFS and CEFIMA received support to pursue the establishment of formal collaborations at the MFA-level with Sheridan.

Informal networking has also occurred in several forms. CEFIMA staff Fredrik Graver and Henning Camre both attended the CILECT annual conference in Zurich in October, where the theme was transmedia storytelling from a film school perspective. Graver gave a presentation on educating filmmakers for VR at the Oslo Digital Cinema Conference in September and at a VR Oslo event in November. Both these have led to new contacts, one of whom — cinematographer and VR director Jannicke Mikkelsen — was booked as the keynote speaker at the CEFIMA opening on January 4th, 2018. CEFIMA staff have also visited Hamar Game Collective to start building bridges with the independent game developers in Norway, and this visit led to a small group of NFS students being invited to the Global Game Jam being held in Hamar in January 2018.

Finally, the new website for CEFIMA and the Norwegian Film School launched in September 2017. Establishing this site is a major step, and will allow NFS to promote CEFIMAs results and findings to a much greater degree.

Anticipated milestones not reached

The following intended milestones have not been reached, compared to the accomplishments laid out for 2017 the action plan:

- Set up advisory board. While an internal board consisting of students (and some staff) is in place, there has been no formal board with external members set up.
- Recruit industry partners. There has been informal and formal contact with several industry partners in Norway and abroad, no agreements have been signed.
- Students and staff of the MFA testing immersive technologies.
- Develop artistic research clusters with students, staff, and industry
- Web content (in any significant amount)

The reasons for these milestones not being achieved are laid out in the next section.

Background for milestones not reached

There is no hiding that 2017 was a difficult year for CEFIMA, as several factors caused delays in the start. These factors were,

1. The decision by the Board of Directors at Lillehammer University College on December 19th, 2016 not to renew the contract of Dean Thomas Stenderup and to offer the position to Karin Julsrud. As Julsrud had informed LUC she could not formally begin the position until August 1st, 2017, this led to the Head of CEFIMA, Fredrik Graver, stepping in as interim dean until July 31st, 2017.
2. The merger of Lillehammer University College and Hedmark University of Applied Sciences into the new Inland Norway University of Applied Sciences (INU), which was decided October 2016 and took effect January 1st, 2017.
3. The decision to revise the Master of Fine Arts programme at the Norwegian Film School (NFS), and thus delay the start of the next school year to September 2018.
4. The decision by NFS and INU to terminate the lease agreement for the MFA programmes at Filmens Hus in Oslo and to negotiate for a new lease at a new (and more suitable) location. These negotiations were scheduled to be completed in September 2017 but were not complete until January 2018.

1. Change of Deans at the Norwegian Film School

Thomas Stenderup became Dean of the Norwegian Film School the spring of 2009 at the time of the decision to apply for Centre of Excellence status had one year left on his second term as Dean. The successful progression of the CEFIMA application to the second round, and the impending merger of LUC with Hedmark University of Applied Sciences, were contributing factors to him applying for a 3rd term.

As the proposed Head of the Centre was Fredrik Graver, at the time Head of Studies for the Bachelor of Fine Arts programmes as well as heading the pedagogical development programmes at NFS along with coordinating artistic research, NFS leadership felt that continuity was a necessary thing to ensure the smooth launch of CEFIMA.

The LUC Board of Directors chose Norwegian film producer Karin Julsrud to replace Stenderup in December 2016. While this decision was praised and is a benefit for the long-term development of NFS, it did create a situation, compounded by Stenderups cancer diagnosis and subsequent sick leave, where Graver undertook the role of interim Dean as well as having to maintain his previous responsibilities without qualified relief. This had a direct impact on the ability of a relatively small institution like the Norwegian Film School to start a major new initiative such as CEFIMA.

In addition to this, the winter/spring of 2017 was an especially challenging one for deans and other members of the leadership group at the institution due to the merger that led to the formation of INU as of January 1st, 2018. Major structural decisions for the new institution demanded much from the interim Dean.

The SFU office at NOKUT was kept informed of these developments.

2. The Merger of Lillehammer and Hedmark

The decision to apply for Centre for Excellence status in 2016 came at the instigation of the Pro-rector for Education at Lillehammer University College and was strongly supported by the Rector and the Board of Directors. By the time the announcement came that CEFIMA was among the finalists, LUC and Hedmark University of Applied Sciences had initiated discussions on a possible merger. On November 1st, when CEFIMA was announced as one of the four new centres, the Boards of both LUC and HUAS had approved a merger of the two institutions and decided that merger would be effective from January 1st, 2017.

This had two major effects on the start of CEFIMA: first, the institution that had encouraged and supported the centre application no longer existed, and second, the practical work of designing the new institution involved at times enormous contributions from both the deans of the existing faculties and the senior administration of both former institutions as the new institution was being (and continues to be) built.

In terms of institutional support, it would be misleading to indicate that INU is not interested in supporting a Centre for Excellence; on the contrary — there is every indication the new institution is as proud of having a Centre as the former LUC was. The act and ambition of the merger, however, has necessarily led to different institutional priorities for 2017 and 2018. INU intends to become a university, and the work necessary to ensure a successful application is sent by the end of 2018 demands enormous focus and resources.

Another aspect of the merger is the creation of new financial and administrative systems for INU. This work has consumed – and continues to consume — significant effort from administrative staff on top of their regular duties of keeping the institution running. This is compounded by the fact that decisions on which individuals were to hold the senior management positions were not made until the last quarter of 2017.

Among the major decisions made for the fledgling institution in the first half of 2017 was the faculty structure, where 9 existing departments/faculties were to be reorganised into a new structure across 6 campuses. This was of crucial importance to the Norwegian Film School, as the school along with the film industry in Norway felt it was imperative that NFS — as the only fine arts education at the institution and with the unique structure and pedagogy of the school — maintain the autonomy only being a Faculty can provide.

The work to design the new structure began in December 2016 and was finally completed when the Board of Directors voted to create a new structure consisting of 6 faculties on April 25th. From the NFS point of view this decision was favourable as the school did maintain its independence as a faculty.

The work of constructing the new institution continues, and since the fall of 2017 Dean Karin Julsrud, supported by Head of CEFIMA Fredrik Graver, has been heavily engaged in different aspects of it.

3. Revision and start date of the MFA

The Norwegian Film School opened its new MFA programme in 2015 and was scheduled to accept the next cohort in 2017. As part of planning for the new cohort, an intensive evaluation of the experiences from the first cohort was undertaken, starting in the late fall of 2016.

The results of this evaluation showed the need to make several changes to the programme, among other things in order to meet the demands of the changing film and television landscape — a key priority for Dean Karin Julsrud. Julsrud has spearheaded the work to renew and revamp the MFA, and scope of the changes were of a nature that demanded a postponement of the start of the second cohort, and NFS, in close consultation with INU academic leadership and administration, set a new start date of September 3rd, 2018 for the second cohort.

In the CEFIMA application it was a stated ambition that the effect of CEFIMA would first be seen at the master's level, and that many of the workshop and educational activities would take place in Oslo in close collaboration with the students and staff at the MFA. Postponing the MFA also means postponing the development of programmes tied to the MFA — but as other parts of the report will show, it has allowed for CEFIMA to have a greater influence on the changes and development of the MFA.

4. Facilities in Oslo

A major ambition of CEFIMA has been to, not only innovate and affect the programmes at NFS, but to provide introductory and intermediate courses and workshops for industry professionals in the artistic media industries in Norway. At the time of application, the intent was to expand the NFS presence at Filmens Hus, Dronningens gate 16 in Oslo in order to make room for workshop facilities and laboratories for artistic research and professional development.

Early in 2017 it became apparent NFS was not going to get access to satisfactory facilities, and a search in the Oslo market uncovered a space at Sandakerveien 24C, not far from the National Academy for the Arts, a close institutional collaborator at BFA, MFA, and Ph.D.-levels. Securing the support of INU leadership and determining the budgetary coverage for the necessary upgrades and renovations took somewhat longer than planned, and the INU Board of Directors finally approved the lease and financing in mid-December 2017.



5: Myrens Verksted, the new home for Norwegian Film School activities in Oslo.

As with the revamp of the MFA, this cloud has a silver lining: CEFIMA has been able to give strategic input to the development of this space, and will, in the end, have access to facilities far superior to what would otherwise have been the case.

Budgetary consequences

One consequence of the delays explained above has been the postponement of some of the higher cost activities to 2018. This will be reflected in the accounting for 2017, where the total expenditures for 2017 are NOK 6.4 million. One other factor playing into this has been the expected delay in hiring Ph.D.-level artistic research candidates, as the process could not begin until the beginning of 2017, and both chosen candidates were

asked to begin the fall of 2017 in order to fit into the rhythm of the Norwegian Artistic Research Fellowship Programme.

In the accounting for 2017 there is also some question as to how to measure the contribution from INU to CEFIMA. This is in part due to the work that was done in 2017 to create a new system for budgeting and accounting in the new institution; this work was completed at the end of 2017, and it is only in the first quarter of 2018 some of the outstanding questions can be resolved.

The other delay in internal funding was expected; a significant portion of INUs contribution is related to the funding of the artistic researchers, both the two positions hired in 2017 and the anticipated additional positions in 2018 and beyond. As both of the two hired in 2017 began work at towards the end of the year, the impact of this funding will not be felt in full until 2018.

Aims of the SFU initiative: Artistic Research-based education, integrated models and student engagement

In Norwegian law, Artistic Research (AR) is separate and equivalent to Research & Development (R&D). The Norwegian Film School was from the very outset designed as a fine arts programme, and as such engages in AR but not R&D.

Artistic research as an artistic parallel to scholarly research in general is enshrined in the Act relating to Universities and University Colleges, cf. Section 1.1, as a joint goal for higher education institutions in Norway. The subject area of art encompasses the whole arts field as it is manifested in Norwegian institutions of higher education.

— from the Norwegian Artistic Research Programme, <http://artistic-research.no/>; emphasis in original

Artistic Research in the context of higher education in Norway is defined as publically available artistic production, which may be accompanied by critical reflection⁷. At the Norwegian Film School, we have come to specify that both the artistic process and the artistic work should be publicised, and that the critical reflection should originate with the artists “statement of intent”. A key factor is that the artistic work is neither the subject nor the object of artistic research but is in fact the research in and of itself. It is the publication (in the sense of “making public” as opposed to any form of scholarly publication) of intentions, process, and reflection that separates artistic research from any other form of artistic production either inside or outside the academy.

The methods of artistic research are well-integrated into all 3 cycles of education at NFS, as demonstrated in the application for SFU status and the interviews during the site visit. The aim, then, of CEFIMA is not so much to expand AR-based education into the existing programmes, but to introduce AR-based education into areas where it has not existed previously.

The first step towards this has been the recruitment of the two artistic researchers Nadja Lipsyc and Cecilie Levy. Both are doing artistic projects in non-traditional areas with new and emerging technology. Establishing that media production fields such as

⁷ This definition was published in the report «Vekt på kunstnerisk utviklingsarbeid (KU)» (2007). http://www.uhr.no/documents/vekt_paa_kunst.pdf (authors translation)

games and interactive storytelling, virtual/augmented/mixed reality, transmedia, etc., are suitable for artistic research and fine arts education is a primary goal for CEFIMA.

We see this starting to affect the BFA students as well, with the interactive and immersive project in development by the 3rd year BFA students Thomas Pape and Jacob Thorndal and the group of 1st year BFA students attending the Global Game Jam hosted by Hamar Game Collective.

Plans for 2018

Overview

The first half of 2018 will be dominated by the development of detailed plans for the parts of the MFA programmes that extend beyond the more traditional film and television spheres into new and emerging media. This work began late 2017 and will extend into finding instructors and mentors and securing an Artistic Research-based experience for students and staff at the MFA.

In addition, CEFIMA intends to acquire more institutional learning by supporting artists and storytellers with innovative projects using new techniques and emerging media technology. The focus is on expanding the scope of narrative audio-visual storytelling. The initiative has been launched at three events: a screening of the young filmmakers group “Grønnskjerm” in December, at the CEFIMA opening and launch on January 4th, 2018, at an event entitled “SEEk New Media Perspectives” during the Tromsø International Film Festival” on January 18th, 2018, and will be further publicised on web and social media in February and March 2018.

Through the network VR Oslo, CEFIMA has come in contact with many in Norway and beyond who use the various kinds of immersive technology for both scientific and entertainment purposes. Several of the members have also expressed a desire to explore the storytelling potential, and CEFIMA is well positioned to build a network of storytelling in VR/AR/MR through 2018. The goal will be to hold a network symposium at the NFS facilities in Oslo in the fall of 2018.

The Norwegian Artistic Research Programme is undergoing changes in 2017/18 but will continue to host the “project programme”, which supports artistic research projects at the senior staff and institutional level. CEFIMA has sponsored two applications which were sent in to the deadline in October 2017. One focusses on using virtual reality tools for developing feature film projects, while the other explores location-based interactive storytelling to present a piece of Norwegian history. Both are excellent projects, and should neither receive project support from the ARP, there is a good argument for supporting a version of either one through the CEFIMA budget and alternate funding sources. The decision of the ARP will be made in March 2018.

In 2018, CEFIMA is also pursuing, with the support of INU, formal talks with Sheridan College, Screen Institutes Resource and Training Centre, and the Canadian Film Centre, all in Toronto, Canada. The aim of these talks is to develop common educational opportunities and possible student and staff exchanges at the Masters level.

Finally, CEFIMA will support the completion and publication of the work *Order in Chaos* by Niels Pagh Andersen. Andersen has been engaged in an artistic research project for NFS since 2014. In that period, Andersen has edited the major international

documentary film *The Act of Killing*, *The Look of Silence*, and *Human Flow*, among others. The publication will illuminate his work as an editor and provide a unique insight for students, faculty, and peers looking to expand their knowledge of the art. In addition, interviews with the directors Joshua Oppenheimer and Ai Weiwei and others will examine the state of documentary film today and look at some trends — including the changes brought by technological and platform changes — for the future.

Milestones

A key focus in 2018 will be to increase the activity level, and to build on the planning with that has been achieved in the latter half of 2017. The following are the main milestones:

- set up advisory board
- recruit industry partners — based on preliminary research done in 2017
- develop artistic research clusters (staff & students)
- develop educational partnerships — based on preliminary research done in 2017
- recruit artistic researchers — depending on funding from INU, CEFIMA plans to recruit another 2 Ph.D.-level artistic researchers in 2018.
- implement artistic research at the senior faculty level
- develop and implement teacher-training programmes for NFS staff based on the evaluation of “The Artist as (Film School) Teacher” Nordic pilot project.
- participate in the launch of the “new” MFA and support the strands focussed on emerging and new media
- support the publication and distribution of *Order in Chaos*
- workshops to share experiences in Norway
- participate at industry events
- participate at relevant conferences

Staffing

At this time, there are six staff directly connected to CEFIMA: Head of Centre Fredrik Graver, Administrative Advisor and Coordinator Trude Lindland, Artistic Researchers Nadja Lipsyc and Cecilie Levy, and project managers Henning Camre and Christian Fønnesbech, both on consulting contracts. In addition, NFS Dean Karin Julsrud plays a major role in active strategic leadership, Artistic Researcher Rafal Hanzl contributes expertise in virtual reality technology, and the Heads of Administration and of Technical Services contribute time and expertise and plan additional administrative and technical staff support CEFIMA as needed.

In 2018 the intent is to expand the core group with 1-2 industry professionals in faculty/teaching roles as well as more Artistic Researchers, both at the Ph.D.-level and at a senior faculty level. As the group expands, and activities are launched both in

Lillehammer and Oslo, the administrative staff may also need to be expanded by at least a 50% position.

Student involvement

In December 2018, CEFIMA was one of the recipients of a stipend of NOK 50 000,- to be awarded to students who work to develop their own education. Allocating this stipend will be a project for the internal advisory group, and CEFIMA staff will formulate the framework for the criteria for allocation.

We have already seen an interesting connection between Artistic Researcher Nadja Lipsyc and some of the students in the first year of the BFA-programmes. As previously mentioned, Lipsyc uses LARP as a method for developing themes and stories for her project, and there are students interested in LARPs as well — especially the Nordic tradition that focusses on using LARPS to illuminate aspect of society and the human condition. An valuable use of the stipend may be to give Lipsyc and 1-2 BFA students a budget and guidance to develop a workshop in LARP for a larger group.

Towards the end of 2017, NFS engaged a small group of students in an editorial group for developing content for the school web pages. This group can be expanded through 2018, to include a group who take on the work of researching, writing about, and commenting on new technological trends in audio-visual storytelling.

Further to this, the student advisory group will also be challenged to present new ways for student involvement in the further development of CEFIMA.

Appendix 1: Personnel

| | | |
|-----------------------------|---|------------------------------------|
| Dean of NFS | — | Associate Professor Karin Julsrud |
| Head of CEFIMA | — | Associate Professor Fredrik Graver |
| Coordinator / Advisor | — | Trude Lindland |
| Project Manager 1 | — | Professor Henning Camre |
| Project Manager 2 | — | Christian Fonnesbech |
| Artistic Researcher (Ph.D.) | — | Nadja Lipsyc |
| Artistic Researcher (Ph.D.) | — | Cecilie Levy |

Appendix 2: Financial Accounts

| Poster | Detaljer | | Beløp |
|-----------------|---------------------------|----------------------------------------|------------|
| INNTEKTER | HINN bevilgning | Høgskolestyret | -800 000 |
| | | midler internasjonalisering | -25 000 |
| | | finansiering stipendiatstilling CEFIMA | -617 000 |
| | EKSTERN | NOKUT / KD | -5 567 000 |
| | DNF bidrag arbeidstid | | -361 237 |
| INNTEKTER | | | -7 370 237 |
| UTGIFTER | LØNN OG GODTGJØRELSE | | 1 191 120 |
| | ANDRE DRIFTSKOSTNADER | reiser, konsulent, designprosjekt | 1 701 919 |
| | | tekniske investeringer | 199 772 |
| | | | 3 092 811 |
| GEECT symposium | LØNN OG GODTGJØRELSE | | 25 450 |
| | ANDRE DRIFTSKOSTNADER | | 153 613 |
| | | | 179 063 |
| Stipendiater | LØNN/GODTGJØRELSE/ADK | | 618 948 |
| | | | 618 948 |
| | Avsetninger husleie | | 1 000 000 |
| | Avsetninger investeringer | | 1 500 000 |
| | | | 6 390 822 |
| Totalt CEFIMA | | | -979 415 |