

IETM MAPPING

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# THE PERFORMING ARTS IN NORWAY

by Melanie Fieldseth



Nordting at the Trans Alaska Pipeline System, November 2019. Pictured: Liv Hanne Haugen. Photo: Nordting

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**The Performing Arts in Norway**

***IETM Mapping***

**by Melanie Fieldseth**

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## AN UNEXPECTED PROLOGUE

It seems impossible to begin this text without first acknowledging how our societies are being collectively put to the test by the coronavirus pandemic, and how this impacts art and culture. It's striking to be writing about an art form and its infrastructure that is based on people coming together at a time when arts and cultural events, "in real life" at least, are prohibited, and we are being asked to practice social distancing. While we have seen digital stages pop up on social media—the Oslo-based improv theatre Det Andre Teatret was quick to offer improv via live stream, for example—the digital sphere cannot replace live performance and being together as an audience<sup>1</sup>. Yet, this is the reality at present, and the situation continues to unfold.

The crisis has exposed the vulnerability of a system in which many artists, critics, dramaturges, writers, designers, technicians, producers, curators and others are self-employed or freelancers. Their income is a combination of project support, grants, stipends, fees, short-term contracts and perhaps a share of ticket sales, and they aren't necessarily eligible for the same social security schemes that apply to other forms of employment. This isn't new information, but the suddenness and severity of the situation brought on by the pandemic has made the precariousness of these working conditions impossible to ignore. At the same time, theatres, festivals and other venues have been dealt a serious blow, as their work has been suspended and events have been cancelled. The interconnectedness of the performing arts' economies means the impact of the crisis is complex and far-reaching. In Norway, the Ministry of Culture, government agencies, associations, organisations and private foundations are working to implement measures and financial packages to mitigate the effects of the pandemic. The outcome of these initiatives remains to be seen, as does whether we are capable of rethinking the system.



Jorggáhallan. Artist: Elle Sofe Sara. Photo: Lars Øberg

<sup>1</sup> | [https://detandreteatret.no/\(10.04.2020\)](https://detandreteatret.no/(10.04.2020))

## 01.

ARTISTIC PRACTICE,  
PUBLIC DISCOURSE  
AND CHANGING  
NARRATIVES

As this mapping is supposed to be a snapshot of the independent performing arts scene in Norway, even though it can only give a partial view, I had initially planned to start by sharing concerns that seem to be growing among some artists and other professionals within the field. The concerns deal with the conditions for artistic practice in society and the state of discourse in the public sphere. For the past few years, performing artists and the work they create have been subjected to ridicule on a social media account as “evidence” of how public money is “wasted”.<sup>2</sup> The “evidence” put forth is usually a short video clip taken out of context, accompanied by information about the amount of public funding that was granted to the artistic project in question. In many cases, this information has been skewed and can therefore be misleading. The criteria for the selection of artists and works that are considered wasteful, seem to be based on the personal distaste of the anonymous person or persons who run the account, whether they are turned off by the amount of funding, the contents of the video clip or a written description of the piece in question. On occasion, the social media account has paved the way for comments and mentions on other sites that deteriorate into a rhetoric of contempt and insinuations of degeneracy. When the press picks up on these supposed scandals of wastefulness and covers them without checking for accuracy or providing relevant context, it does the general public a disservice.



Poster image from Pop-up Gilde. Artist: Stina Råvdná Lorås. Photo: Sigbjørn Hessaa

The social media account in question espouses an ideological position that opposes the role of the state in providing public funding to certain sectors of society, in this case art and culture. The view being that this should instead be left to the market. This is a political opinion that is held by some, but it is contrary to how cultural policy has been conceived across most of the political spectrum. But instead of discussing cultural policy on the basis of political arguments, tactics of mockery and misrepresentation have been deployed against artists and the work they do. Independent performing art has so far been a prime target. The murky state of public discourse as driven by clicks and the semi-public, unfiltered sphere of social media can make it difficult to address these issues in an informed and transparent way. It seems

increasingly difficult to pinpoint where there exist legitimate grounds for debate between opposing viewpoints and where debate becomes synonymous with the derision of individual artists and works of art. Too often it seems we end up in the latter. It should be said that not everyone would agree with this assessment. Some would say that the tone employed online is tough, but scrutiny of public funding is legitimate. Others disagree and think the tactics and rhetoric being used online have gone too far.

<sup>2</sup> | <https://facebook.com/SI%C3%B8seriombudsmannen-271396979737547/> (07.03.2020)

It is interesting to stop and consider why performing art seems to bear the brunt of accusations of waste and is routinely disparaged. One possible explanation is the fact that theatre and dance are costly forms of art that require substantial production grants. The larger the number, the easier the target. But the social media account seems to allow incorrect assumptions about these funds to flourish. If an artist receives one million NOK (approx. 89,000 euros) to create, produce and perform a work multiple times, some will assume the artist pockets the entire amount. But the condemnation of performing art is not only a matter of expense, it also seems to be based on a visceral, negative reaction to the way performing art uses bodies as a means of expression.

Theatre scholar Siemke Böhnisch, who works at the University of Agder in the southern part of the country, has written extensively about the conditions for theatre after the terrorist attacks in Norway on 22 July 2011, and the reception of works that have explored or responded to these attacks.<sup>3</sup> She makes two important points that also apply here. One is that even though the theatre in many respects has been marginalised within the public sphere, it still functions symbolically as a public space. By that Böhnisch means that giving something a stage might be seen as a legitimising act without taking into consideration how it is framed as artistic exploration or imagination. Her second point, which I find especially relevant, is related to the first. She points to how performing art as an embodied form of experience and expression carries a particular power when it meets a public. Bodies are real, even if the stories, images and atmospheres they are creating and performing, may or may not be. In thinking about the relationship between art and activism, it strikes me that this embodied quality is vital to the capacity of performing arts to move, affect, agitate, irritate, stimulate reflection or bring together a public.

Instead of facilitating a debate that illuminates different perspectives, puts forth the central tenets of cultural policy, or gives insight into artistic practices, there is a sense that the terms of the public debate have shifted to the disadvantage of art. This is what artists Pia Maria Roll and Hanan Benammar have referred to as a shift in the narrative.<sup>4</sup> This shift marginalises even further the possibility of approaching art through reflection, critique and analysis, whether from an aesthetic, sociological, political or experiential perspective. It leaves many with the impression that, in too many cases, the public debate and sometimes the press have been tacitly accepting the position of the vocal minority, instead of looking at issues, accusations and sources critically and calling out unsubstantiated and false arguments.

Norway is not alone in facing such challenges, nor is the situation here as dire as in other countries. But if there is one thing we have learned from the current state of the public debate, it is that the cost for individual artists can be high when they are hit with a combination of politics, the dynamics of social media and pervasive inaccuracies.

3 | Böhnisch, "Scenekunstens (for)handlingsrom etter 22. juli".

4 | Roll and Benammar, "Om språklige revefeller og tilliten til kaffegrut". <http://www.scenekunst.no/sak/om-spraklige-revefeller-og-tilliten-til-kaffegrut/>



Skeleton Woman. Artists: Signe Becker and Ingvild Langgård. Photo: Alette Schei Rørvik

# 02.

## WAYS OF SEEING

### A WATERSHED

Although there has been plenty of controversy surrounding performing arts productions over the years, it is difficult to think of a recent theatre piece that has received as much public attention, and generated threats of political and personal retaliation, as *Ways of Seeing*. *Ways of Seeing* is a theatre piece created by Pia Maria Roll, Hanan Benammar and Sara Baban that premiered at Black Box teater in Oslo, in November 2018. It inadvertently sparked a political scandal, and in the process, exposed some of the workings of power and politics in Norwegian society. It has raised questions that continue to reverberate many months later, regarding structural inequalities in Norway, the freedom and acceptance of artistic expression and the role of art in society, and the role of the media in the public sphere.

In this political and poetic piece, what appear to be documentary strategies are employed as theatrical means in order to redirect the gaze of “surveillance” from people with minority backgrounds to positions of power. It turned “the gaze of the audience towards powerful politicians and the billionaires who sponsor far right publications such as Resett and Human Rights Service (online platforms which claim to offer an ‘alternative’ to the mainstream media, but is (sic) associated with the far right and Islamophobic content).”<sup>5</sup> To achieve this effect, filmed footage of the façades of houses belonging to politicians and other powerful figures were used as a backdrop throughout the performance, including the home of the Minister of Justice, Tor Mikkel Wara. The filming was done in such a way as to avoid revealing any personal details.

In a text commissioned by the artists and Black Box teater, social anthropologist and theatre critic Ragnhild Freng Dale details the unfolding of events and their significance. On the issue of surveillance, she writes:

Former Supreme Court judge Ketil Lund (who led the Lund Commission which revealed the Norwegian government’s systematic surveillance of citizens from 1945 onwards, particularly those associated with the political left), also appears on stage, and discusses with actor Baban how their actions are legal, as well as the increased and much more serious changes in what kind of information authorities can access and collect about their citizens in contemporary Norway.<sup>6</sup>

Despite the fact that the artists had not done anything illegal, the use of documentary strategies was quickly portrayed as suspicious and erroneously linked to vandalism and other incidents that began to occur at the home of the Minister of Justice, including threatening letters that were also sent to other politicians. Roll, Baban and Benammar were accused of invasion of privacy. Charges were filed against them and Black Box teater, but the case was ultimately rejected. Meanwhile, members of the Oslo City Council who belonged to the same political party as Wara, had proposed to revoke Black Box teater’s funding. The proposal fell. After the news broke that the partner of the Minister of Justice was suspected of perpetrating some of these incidents herself, Wara stepped down. She was later charged, and the charges included vandalism, attempts to set fire to a vehicle, as well as the threatening letters. The Prime Minister admonished the artists for their recklessness. Some called on the Prime Minister to apologise, but she refused to do so.<sup>7</sup>

Throughout these events, Roll, Benammar and Baban, as well as Black Box teater, were targeted:

Combined, the high level of inaccurate and deliberately misinformed renderings of the theatre production, and the accusations of associated guilt for the attacks on a Minister’s house, has put extensive pressure on the artists involved in the theatre production, and on Black Box teater. All of them have received threats and trolling via email, Facebook and phone calls, accusations of being a terrorist or threatening national security. Much of this has been racial slur, directed at them as ethnic minorities in Norway.<sup>8</sup>

It’s difficult to overstate the impact of *Ways of Seeing* and its aftermath, both on the performing arts field and the public sphere. When Roll and Benammar point to what they perceive to be a shift in the narrative that shapes the public debate and media coverage of the performing arts, their concern is formed by this experience. In time, others have come to agree with them.

5 | Freng Dale, “Norwegian theatre-makers under pressure for criticising politicians in power”. [https://www.blackbox.no/wp-content/uploads/2019/04/WOS\\_Commissioned-text.pdf](https://www.blackbox.no/wp-content/uploads/2019/04/WOS_Commissioned-text.pdf)

6 | *Ibid.*

7 | <https://nrk.no/norge/dette-er-truslene-laila-bertheussen-er-tiltalt-for-1.14873173>; <https://nrk.no/norge/tor-mikkel-wara-gar-av-som-justisminister-1.14494705> (10.04.2020).

8 | Freng Dale, *op. cit.*

## 03.

CULTURAL POLICY AND  
STRUCTURAL ISSUES

To put these concerns and experiences in context, I want to return to cultural policy. There has generally been broad political consensus in Norway that the state should allocate public funding for art and culture. The most recent white paper on culture, *The Power of Culture* (2018-2019), discusses the value of art and culture to society, and argues for the role of cultural policy:

The market alone is not enough to maintain a rich and varied cultural sector in a country with a relatively small population and in a linguistic area that is as small as Norway. Cultural policy is therefore necessary in order to provide a broader and more diverse cultural offering than the market can develop on its own, and ensure that art and culture that are considered relevant are created, preserved and communicated, and which challenge, engage and provide the public with rich experiences.

Cultural policy is also necessary in order to secure stable and diverse art production that is beneficial to society. It can help people seek out new arenas for art and culture and thus acquire a new understanding and knowledge of other views of reality and contexts in the society we live in.<sup>9</sup>

In the performing arts, roughly defined as dance, theatre, performance and related interdisciplinary work, the state supports a number of institutions and organisations directly through the Ministry of Culture's budget. It also allocates one billion NOK (approx. 89 million euros) to the Cultural Fund, of which approximately 167.8 million

NOK (approx. 15 million euros) supports the work of independent performing artists, arenas and organisations. In addition, artists may apply for individual stipends through the programme Government Grants for Artists. Other funds, such as the Fund for Performing Artists and the Audio and Visual Fund, are also common sources of financial support.

Support from the Cultural Fund is not limited to work produced and presented in Norway.<sup>10</sup> Generally speaking, it also encompasses Norwegian artists and companies working abroad ("Norwegian" in this case meaning artists residing in Norway regardless of nationality, and Norwegian nationals residing abroad) provided they maintain a connection to the national scene. In addition, it includes support for guest performances by international artists and companies in Norway.

Norway also participates in various programmes for international cooperation. Norway is a Donor Programme Partner in the EEA and Norway Grants programmes, which contribute to cultural cooperation in Europe. The Foreign Ministry provides funding to support Norwegian performing arts abroad through travel stipends and promotional grants. While Performing Arts Hub Norway (PAHN) has been delegated administration of foreign ministry funds, the umbrella organisation Arts Council Norway is responsible for the administration of the Cultural Fund, Government Grants for Artists, the Audio and Visual Fund, and the EEA and Norway Grants programmes. PAHN is a national competence centre and member organisation that promotes professional performing arts with an emphasis on the independent scene.

An important addition to the performing arts field came in 2012 with the introduction of SKUDA, the Alliance for Actors and Dancers, as part of a government programme to improve income and working conditions for artists. It was made permanent in 2016. The purpose of the Alliance is to secure freelance actors and dancers who are employed by SKUDA, income and social rights in between the periods when they are employed through artistic work outside the Alliance.<sup>11</sup>

It's clear that public funding and structural developments such as SKUDA are fundamental to Norway's cultural policy. Political differences tend to emerge when it comes to the next steps: how much money to allocate, according to which procedures and principles should funds be distributed, and by whom the funds should be administered. There are other issues too. Because there are fewer designated institutions for dance at the national and regional level that receive funding directly from the Ministry of Culture, dance as an art form is more reliant on the Cultural Fund and other funding sources. Developing an infrastructure for dance and choreography through other means has therefore been a priority. Another ongoing issue is the inflamed debate regarding proposals for increased regionalisation of cultural policy. This would entail shifting a greater degree of responsibility from state to regional authorities, especially with respect to the funding of institutions, and it remains a contentious, but unresolved issue.

9 | <https://regjeringen.no/en/dokumenter/meld.-st.-8-20182019/id2620206/?ch=3> (22.03.2020).

A summary in English is available here.

10 | Author's note: this applies to independent performing arts and isn't necessarily the case for other fields of art.

11 | <https://skuda.no/> (10.04.2020)



## 04.

**102,936 KILOMETRES  
OF COASTLINE,  
OR THE SIGNIFICANCE  
OF GEOGRAPHIES  
AND IDENTITIES**

Including islands, fjords and archipelagos, the Norwegian Mapping Authority has calculated that Norway has 102,936 kilometres of coastline.<sup>12</sup> It shares a long eastern border with Sweden, and borders Russia and Finland to the northeast. The southern part of the country is more densely populated than the north. These geographical and demographical particularities lend themselves well to political, cultural and artistic debates about centre and periphery, centralisation and decentralisation, and who is acknowledged and who is ignored, especially based on binaries constructed between north and south, and cities and rural areas, but also in relation to issues of identity.



Spør gresset - det vet.  
Artist: Stina Råvdná Lorås. Photo: Yaniv Cohen



Spør gresset - det vet. Artist: Stina Råvdná Lorås. Photo: Yaniv Cohen

Although the population of artists, arts professionals, venues and organisations follows the same geographical trend as the general population, there are vital clusters of activity situated around the country. The largest national and regional theatre institutions, including the Norwegian National Ballet and the national company for contemporary dance, Carte Blanche, are located in the largest cities, but a number of smaller regional theatre institutions are spread throughout the country. The independent scene is dispersed and comprises many festivals, small theatres, cultural centres, the four main programming theatres, artist-run spaces, organisations, and the variety of structures artists initiate to support their own work. Especially in less populated areas, festivals, small theatres, cultural centres and artists' collectives act as local hubs connecting artists, art and audiences.

<sup>12</sup> | <https://kartverket.no/kunnskap/Fakta-om-Norge/norges-kystlinje/kystlinjen-i-kilometer/>  
(23.03.2020)

## 05.

**NORTHERN NORWAY  
AND SÁPMI  
—A HISTORY OF ART  
AND ACTIVISM**

Since this mapping was originally intended to accompany the IETM Plenary Meeting in Tromsø, it is only fitting to take a closer look at the areas of Northern Norway and Sápmi.<sup>13</sup> Not only for geographical reasons, but also because performing art, politics and activism have a history of intertwining there. For example, what we know today as the Sámi National Theatre *Beaivváš* in Kautokeino, was originally a theatre group formed in 1981, in opposition to the Norwegian government's plan to construct a dam and hydroelectric power plant in Sámi territory, disrupting the Alta–Kautokeino waterway. *Beaivváš* was designated as a national theatre in 1993. The founding of the other official Sámi theatre, *Åarjelhsaemien Teatere* (Southern Sami Theatre), in Mo i Rana in 1985, was inspired by the need to preserve and develop the language of the Southern Sámi people. *Hålogaland Teater* in Tromsø, the first professional, regional theatre institution in Northern Norway, was founded in 1971, with the intention of developing a distinct regional identity. In early years, it had a radical political orientation and performed work that dealt with local issues. While activist and political origins do not solely define these institutions today, identity remains a vital source of artistic inquiry, inspiration and, in some cases, necessity.



Nordting marches in the May Day parade in Tromsø in 2019.

Artists: Amund Sjølie Sveen, Liv Hanne Haugen and Erik Stifjell. Photo: Rune Nilsen, Vårscenefest.

Although it's not directly related to the performing arts scene, one of the most interesting activist events in recent years was the two-month performative transformation of Nordnorsk Kunstmuseum (Art Museum of Northern Norway, NNKM) in Tromsø into Sámi Dáiddamusea, the Museum of Sámi Art. The performance and visual artist, and musician, Marita Isobel Solberg was appointed director for the duration of the museum performance, which was realised in cooperation with the Sámi museum foundation *RiddoDuottarMuseat* in Karasjok. Under the leadership of Jérémie McGowan, NNKM made radical choices that challenged the idea of what a museum institution can be and do, and questioned institutional blind zones and institutionalised hierarchies. By enacting Sámi Dáiddamusea for example, it made the point that Norway lacks a permanent museum for Sámi art.

Perhaps the need to connect around Sámi identities was the impetus behind Sámi Lávdi, an association for Sámi performing artists that recognises the need to approach and influence cultural policy from the perspective of Sámi and indigenous artists. Sámi Lávdi is in the process of establishing an institute for Sámi performing arts that aims to document the work of Sámi artists and institutions, and also provide a meeting place and contribute to professional and artistic development.

Across the independent field of performing art there is renewed interest in sharing resources through artist-run and collective spaces. In Sápmi, the multidisciplinary artists' collective *Dáiddadállu* stands out in this respect. It was founded in 2014 in Kautokeino by choreographer/filmmaker Elle Sofe Sara and artist/author Máret Anne Sara, with a view to strengthening the artist community both locally and throughout Sápmi. In her artistic practice, Elle Sofe Sara has worked in depth with social, political and cultural histories of the Sámi people as well as contemporary issues, and explores in particular the intricacies of movement in Sámi culture.

<sup>13</sup> | Historical information is drawn from two volumes on theatre history in Northern Norway. See Eilertsen 2005, *Polare Scener. Nordnorsk teaterhistorie 1971–2000*, and Eilertsen 2004, *Teater utenfor folkeskikken. Nordnorsk teaterhistorie fra istid til 1971*.

In recent years the work of Sámi artists has gained greater recognition. A more expansive view of artistic practices and a burgeoning interest for indigenous methods and perspectives in the arts both in Norway as well as internationally, have coincided with increased global awareness of indigenous peoples and rights. Recognition is not just limited to younger generations, but also encompasses those who have been working both within and outside of established institutions for years. Writers such as Siri Broch Johansen, Rawdna Carita Eira and Katrine Nedrejord, dance artists such as Katharina Skår Lisa, Elle Sofe Sara and Ada Einmo Jürgensen, and multidisciplinary performing artists such as Stina Rávdná Lorås, are just some of the artists of Sámi heritage who are actively engaged in the performing arts scene. Their work deals variously with nature, body, identity, language and social issues, to name but a few very general characteristics, but takes form through different aesthetic sensibilities.

At the juncture of Sámi and Norwegian contexts and identities is where the project *Blodklubben* (The Blood Club) takes form. Founded by Sigbjørn Skåden, Kristina Junttila, Bernt Bjørn and Kristin Bjørn, artists of Sámi, Finnish, Sámi and Norwegian heritage, respectively, and produced by Ferske Scener, the project aims to dive into “the minefield of culture and genetics”. They write: “Genes and culture are at the core of what we are and who we are together with others. There is a contradiction between how we relate to genetics and culture at the individual level and how we relate to it as a group or community. There is a gap here that nobody talks about, rather we treat it as a matter of course. It is this gap that we aim to explore together with the audience in the project *The Blood Club*.”<sup>14</sup>



Giitu giitu. Artist: Elle Sofe Sara. Photo: Torggrim Halvari

“NORDTING is a Ting for the North; a nomadic peoples’ assembly, a party for the periphery, a separatist movement for the arctic colony.”<sup>15</sup> This is how artist and percussionist Amund Sjølie Sveen introduces *Nordting* (The Northern Assembly). It began in controversy at Fests spillene i Nord-Norge (Arctic Arts Festival) in 2014, where politicians were reportedly enraged by its critique of money and power in Northern Norway that included the festival’s sponsor, the petroleum and energy company Statoil.<sup>16</sup> *Nordting* has been ongoing ever since, visiting cities and villages across northern regions, including Anchorage (Alaska), and Akureyri and Reykjavik (Iceland). *Nordting* has also visited Oslo, ensuring that the movement has made itself known in the capital city, too.

<sup>14</sup> | Author’s translation <https://www.ferskescener.no/en/forestilling/blood-club-2-2019/#mn> (29.03.2020).

<sup>15</sup> | <https://amundsveen.no/project/nordting/> (09.04.2020)

<sup>16</sup> | <https://nrk.no/tromsogfinnmark/teatersjef-kritiserer-politikere-1.11796853> (29.03.2009). Statoil is now Equinor.

## 06.

## “KREATIVE NORD”

Across the country, festivals have been an important arena for independent artists, not least in Sápmi and Northern Norway. In less populated areas with little or no permanent, year-round infrastructure for performing art, festivals become important bases of activity that give local audiences the opportunity to experience independent work. They are also sites of support and performance opportunities for artists who are based in and around them, and present in addition work from across Norway and beyond its borders. Festspillene i Nord-Norge (Arctic Arts Festival) in Harstad has already been mentioned, but is worth noting for the artistic and geo-cultural recalibration it underwent while under the direction of Maria Utsi (2015–2019). She proposed an Arctic outlook and initiated a renewed emphasis on projects and debates with northern perspectives. Riddu Riddu is an international, multidisciplinary indigenous festival in Kåfjord, while Márkomeannu is a Sámi festival working from a multidisciplinary perspective and is located near the border between the counties of Nordland and Troms and Finnmark. Both Riddu Riddu and Márkomeannu combine an artistic and cultural programme with seminars and youth programmes, and also feature a market for Sámi craft (*duodji*) and local products.



Nordting marching in the streets of Tromsø, 2017.

Artists: Amund Sjølie Sveen, Liv Hanne Haugen and Erik Stifjell. Photo: Martin Eilertsen

In Hammerfest, Dansefestival Barents continues to gravitate toward artistic impulses from the Barents region that extends through northern parts of Norway, Sweden, Finland and Russia, while also drawing on work being produced in Norway and elsewhere. Hammerfest is also home to the dance company Stellaris DansTeater, and to Dansearena nord, a regional centre for dance and performing art. Dansearena nord works within national and international networks, and also hosts a popular artistic residency. In Kirkenes, Barents Spektakel has a similar geographical orientation to Dansefestival Barents, but takes a decidedly different artistic and political approach: “The festival is a cultural-political cocktail with contemporary art and music, theatre and performance, literature and architecture and seminars and debates as its ingredients—all spiced with current issues related to the Barents Region and the High North in general.”<sup>17</sup> Samovarteateret is a theatre company that is also located in Kirkenes. It uses its geographical location as a source of inspiration to position the work between east and west and collaborate across the Norwegian–Russian border.

The multidisciplinary Bodø Biennale in Bodø, the theatre festival Vinterlys in Mo i Rana (run by the regional touring theatre Nordland Teater), the folk music and dance festival Kalottspel in Målselv, and the Tromsø performing arts festival Vårscenefest, give audiences in their areas the opportunity to experience a variety of performances. Vårscenefest was founded by RadArt—Performing Arts North, a network organisation for the performing arts field in the Tromsø region. RadArt often partners with other organisations to realise new initiatives that support and present the work of regional artists. The regional theatre Hålogaland Teater has also been a co-producer and partner for independent artists in the region and beyond, for example through the co-production of dance performances by Ina Christel Johannessen’s Zero Visibility Corp and by choreographer Simone Grøtte.

<sup>17</sup> | <https://barentsspektakel.no/om-festivalen/> (29.03.2020).

No journey to the performing arts of the North would be complete without a stop in the fishing village of Stamsund in the Lofoten Islands. It has been a place of theatre, fish and natural beauty since the 1990s when Figurteatret i Nordland (Nordland Visual Theatre) was founded, followed by Stamsund Teaterfestival in 2001. When the duo Eilertsen & Granados was later formed, they also based their theatre practice there. Figurteatret i Nordland is a production centre for visual theatre and puppetry that provides opportunities for co-production, residency and touring for artists and companies from Norway and abroad. The American–Norwegian company Wakka Wakka Productions (Gabrielle Brechner, Kirjan Waage and Gwendolyn Warnock) and Yngvild Aspeli’s French–Norwegian company Plexus Polaire are just two examples of acclaimed companies who have been in residence there. Stamsund Teaterfestival was founded by Thorbjørn Gabrielsen and his partners in the theatre production company Teater NOR. It has long been a festival known for its stunning surroundings, intimate festival atmosphere and integration into its unique community context, for example by converting abandoned fisheries buildings into festival stages and situating social gatherings at the quay where guests can observe the cruise ships as they arrive and depart.



Stamsund Teaterfestival 2016. Photo: Thorbjørn Gabrielsen

The website Kreative Nord (Creative North) provides the reader with an overview of many of the performing artists, venues and related organisations that are based in Northern Norway, along with contact information.<sup>18</sup> The artist community is spread throughout the region, often concentrated in pockets in and around cities and villages. Established theatre groups such as Ferske Scener and Rimfrost Produksjoner are based in Tromsø, as is Katma, the platform of theatre artist Katrine Strøm, who specialises in interactive works for children. Haugen Produksjoner, the production platform of dance artists Liv Hanne and Anne Katrine Haugen, is also based in Tromsø, in addition to individual artists such as visual artist/scenographer Lawrence Malstaf, set designer Mari Lotherington, dance artist

Silje Solheim Johnsen and writer/dance artist Jenny Svensson. Led by Sigurd Johan Heide, Kartellet is another company that is located in the area. Its work is grounded in principles of proximity, participation and playfulness from folk dance and folk music.<sup>19</sup> Kreative Nord (Creative North) is a fairly comprehensive directory that serves as a good starting point to gain some familiarity with the arts and cultural scene in the region. The only drawback is that the website is currently in Norwegian only.

<sup>18</sup> | <https://kreativenord.no> (29.03.2020).

<sup>19</sup> | <https://kartellet.org/about-kartellet/> (29.03.2020).

## 07.

WORKING TOWARDS  
ARTISTIC PLURALITY

Historically, the independent performing arts scene has developed through artists and groups of artists defining and developing their own practices and aesthetics. Groups were the dominant organisational structure in the 1960s and 70s when the idea of independent work in the performing arts was first taking form, but today the structures artists employ to create, produce and share their work are much more varied. Some artists, for example established choreographers such as Ingun Bjørnsgaard, Ina Christel Johannessen, Jo Strømgren and Alan Øyen, have been working within company-like structures, and with commissioned work. Lars Øyno's Grusomhetens Teater (Theatre of Cruelty) is one of only a few companies who maintain their own theatre space. For years, theatre artists Vegard Vinge and Ida Müller were based in Berlin where they were engaged in an extensive collaboration with Volksbühne. Their work is demanding and requires a lot of space and time. Often monumental in size, it is characterised by meticulous craftsmanship both in the intricate, hand-made scenography, but also in the intellectual work of creating a text and interpretation that is rich with context and references. They are especially known for their work with the texts of Henrik Ibsen, and for performances that stretch long into the night and sometimes early morning.

<sup>20</sup> | <http://2019.barentsspektakel.no/introducing-helle-siljeholm-and-the-worlds-northernmost-chinatown-en/> (29.03.2020).



Nationaltheater Reinickendorf. Artist: Vinge/Müller. Photo: Julian Roeder

The borders of the independent performing arts scene are porous. An artist such as Helle Siljeholm, who is trained in both visual art and dance, has developed work for the stage, but has also been working with sites from which she explores the possibilities of social imagination and models for distributed or decentralised networks as a working model. Her work is collaborative and social, and aims to investigate and propose connections between various contexts and perspectives. In 2019, as acting artistic director of Barents Spektakel, she proposed transforming Kirkenes into “The World’s Northernmost Chinatown”: “as a projection of a possible future reality, Kirkenes will transform into The World’s Northernmost Chinatown and a focal point along the ‘Polar Silk Road’. Artists, experts and the community are invited to contribute to this possible future north—creating projects that play on suspicions or dispel myths, that welcome with open arms or tread carefully into the future.”<sup>20</sup>

A renewed interest in collectives and collaborative structures that allow for sharing practices and resources can be found throughout the performing arts scene. This has been particularly prominent in dance, but also interdisciplinary contexts. Two collaborative structures have taken it a step further and established artist-run spaces. Bananaz, the workspace/bookshop/gallery/performance space located in the Grønland neighbourhood of Oslo, is one such example. It is a collaborative and spatial structure that is rooted in the work of a core group of artists, Ingeleiv Berstad, Tormod Carlsen and Kristin Helgebostad, and their colleagues. The space is also available to other artists, and seeks to create an active relationship to residents and businesses in the neighbourhood.

In the city of Stavanger, Rimi/Imir Scenekunst (RISK) is another example. RISK is the base of artists Marit Sandsmark and Iver Findlay, and “a platform dedicated to the production and presentation of ‘live art’ projects that utilise performative and interdisciplinary approaches. RISK is housed in a former boat factory measuring 18 x 46 metres, and the large-scale premises offers a new platform for artists and audiences in the region by creating production facilities that are flexible and allow for longer working periods, as well as providing opportunities for presenting works in progress.”<sup>21</sup> Similar to Bananaz, RISK seeks to facilitate a collective and community-based environment for artistic work and exchange, but also curates programmes through cooperation with networks of programming theatres and other venues.

A wide range of performative practices and forms of expression has been a defining characteristic of independent theatre. There are two tendencies that I would like to highlight in particular. One is the many artists who are writing for the theatre within the context of a collaborative structure or theatre group, but who might also direct or perform in the production itself. Lisa Lie (PONR), Eirik Fauske, Trine Falch (Susie Wang), Runa Borch Skolseg, Tale Næss and the team of Hildur Kristinsdottir and Eirik Willyson, are just some of the names that come to mind.

Another line of development that I think is worth mentioning, deals with the use of visuality and space. Long-term collaborations such as that of Verdensteatret and De Utvalgte have developed distinct forms of visual expression in their work. Cirka Teater also has a long history of creating innovative work with a strong visual profile for children and cross-generational audiences, thanks to the spectacular objects and set designs by Gilles Berger. Recently, there has been a rise in set designers-as-theatre makers, or set designers as vital, co-creative partners in a collaboration. Ida Müller (Vinge/Müller), Fredrik Floen (together with director Marie Nikazm



Lowlands. Artist: Findlay/Sandsmark. Photo: Peter Warren

Bakken), Signe Becker (in her own work and previously with Verk Produksjoner—a significant independent theatre ensemble in its own right) and Lawrence Malstaf (with Haugen Produksjoner and as part of the collective STATEX) have, each in their own way, a strong sense of material, materiality and the body, and an approach to space that can be both highly theatrical but also installation-like. Heidi Dalene, on the other hand, takes an architectural approach. In her frequent collaborations with theatre maker Tormod Carlsen, they have been drawing on theatre history and landscape in the creation of a series of one-person theatres. As a final example, there is the work of Claire de Wangen. She has a particular interest for found space, disused space and in-between space, for which she creates absurd and surrealistic immersive performances that draw the audience into the world of the characters.

Dance and choreography continue to be strong dimensions of the Norwegian scene, with multiple generations of artists active today. The practices of experienced choreographers and performers such as Mette Edvardsen, Hooman Sharifi, Ingrid Fiksdal, Mia Habib, and Heine Røsdal Avdal and Yukiko Shinozaki continue to make an impact nationally and internationally, while the work of emerging artists is also attracting attention. Choreographer/performer Ingrid Berger Myhre and composer/performer Lasse Passage, choreographer/performer Kristin Helgebostad and carillonist/composer Laura Marie Rueslåtten, and the choreographers Roza Moshtaghi and Ines Bélli, have for example all been selected to be part of the Aerowaves network for 2020.

<sup>21</sup> | <https://contemporaryartstavanger.no/place/imir-scenekunst/> (29.03.2020).

Exploring and questioning identities and gender are lines of artistic inquiry that continue to trigger artists. This has been especially prominent in dance through the work of experienced choreographers such as Ulf Nilseng and Henriette Pedersen, as well as younger artists such as Hilde Ingeborg Sandvold, Magnus Myhr, Harald Beharie and Louis Schou. Sudesh Adhana is an Indian–Norwegian performer and choreographer whose recent work, *Untamed Donkeys*, explores the relationship between masculinity and violence within a specific cultural and social context. The young theatre maker Ibrahim Fazlic is another artist whose physical, text-based work reveals an interest for exploring and challenging the construction of identity. This title of his latest work, *En Muslimsk Afro-Joik på Svensk i Norge* (A Muslim Afro-Joik in Swedish in Norway), which premiered at Festspillene i Nord-Norge (Arctic Arts Festival), reveals a play on identities, but also explores social and cultural mechanisms of belonging and exclusion.



Limbo. Artist: Tabanka Dance Ensemble. Pictured: Joel Ramirez. Photo: Rob Sloetry Covell

There is no question that hierarchies, positions of power, frictions and structural inequalities have been at work in the development of the performing arts field, and have formed barriers for some artists. Some voices and bodies have faced more difficulties and had to insist and push harder than others in order to be seen and heard, and have their stories and histories reckoned with. Artistic practices are to a greater extent being recognised as situated, and they invite and challenge us to experience the perspectives they have to offer. Although it may be slow going, an expansion and diversification of artistic practices and positions within the performing arts is underway. To some, perhaps even many, these changes are not occurring fast enough and have yet to shift institutional, and institutionalised, practices in meaningful ways. But at the very least, I think, there is a growing awareness now of the need to acknowledge and give way to multiple frames of reference in the performing arts scene.

<sup>22</sup> | <https://tabankadance.com/> (10.04.2020).

<sup>23</sup> | <https://tekstlab.com/> (10.04.2020)

A couple of examples can be shared. Choreographer Thomas Prestø is artistic director of Tabanka Dance Ensemble. The work of Prestø and Tabanka Dance Ensemble is dedicated to the exploration of the aesthetics and practices of Africa, the Caribbean and the Diaspora to create contemporary dance work. It is also deliberately situated at the intersection of artistic creation and production, artist development and education, and engagement in the community and with youth in particular.<sup>22</sup> TekstLab is a platform and laboratory for the development of new voices, stories and productions within the performing arts that has been working to expand the artistic community.<sup>23</sup> Founded by Shanti Brahmachari, Tekstlab provides a creative space and mentoring for young artists, as well as opportunities for experienced artists.

Working towards greater plurality is a shared responsibility. Nevertheless, the work of artists and professionals such as the abovementioned Prestø and Brahmachari,

writer/theatre artist Camara Lundestad Joof, theatre practitioner/scholar Deise Nunes, choreographer Hooman Sharifi, dance artist Mia Habib, dance artist Sudesh Adhana, choreographer/filmmaker Ella Sofe Sara, artistic directors such as Maria Utsi and Jérémie McGowan, and others, have made an impact that extends beyond their own artistic practices and leadership positions. They challenge ways of working and thinking in the arts, question power structures and propose relationships between art and society.

Many of these artists and professionals have also insisted on the less comfortable task of calling out language and habits that confirm status quo and structural inequalities, and by doing so remind us that the responsibility to instigate change lies with those of us who work from positions of privilege. It is a push to expand our views and acknowledge the many positions, approaches, histories, bodies and perspectives that artists bring to their work.



## 08.

PERFORMING ART FOR  
YOUNG AUDIENCES

In terms of cultural policy, the nationwide Cultural Schoolbag programme is central to the aim of ensuring that children and youth have the opportunity to experience art and culture regardless of background. Kulturtanken is the Ministry of Culture's agency responsible for this remit. Scenekunstbruket (The Norwegian Network for Performing Arts) has made significant contributions through its role as a centre for distribution and dissemination of performances for young audiences. Scenekunstbruket also plays a key role internationally through participation in projects funded through Creative Europe: Teen Ambassadors Across Europe, a cooperation project that aims to develop an active relationship between artistic directors and teen spectators; and the project Push that explored the topics of gender and sexuality, identity, migration and (over-) protection.<sup>24</sup> Scenekunstbruket has also taken the initiative to launch Kloden, a programming theatre for young audiences. For the time being, Kloden is presenting work in different locations in Oslo, but there are plans for a permanent location. Kjell Moberg, who is known for his work with the European theatre company NIE, is artistic director.

<sup>24</sup> | <https://www.scenekunstbruket.no/en/2019/11/06/eu-project-teen-ambassadors-across-europe>;  
<https://www.scenekunstbruket.no/en/2016/11/10/eu-project-push> (29.03.2020)



MÅNEmåne. Artist: Dybwikdans. Photo: Morten Berentsen

Among the artists and groups who regularly create for young audiences, there is a great deal of dedication to developing relationships between art and audience through the work itself. In the productions of Tigerstadsteatret in Oslo, for example, this is reflected in the way the artists actively seek to create situations and stories that resonate with young people in the community, using all the creative possibilities theatrical language has to offer. Stavanger-based Dybwikdans is situated in contemporary dance, but works extensively with music, sound, objects, textiles and space. Their work is often geared towards small children and demonstrates a particular sensitivity to the encounter between audience, performer and the aesthetic means of performance in a shared space. Dybwikdans has a strong local profile, but a growing international touring presence with performances in Asia and Europe.

Rom for Dans is a multi-purpose, artist-run space that many performing artists hire for rehearsals and performances. It is also a structure that supports the production of dance that integrates the participation of

children and youth. A similar line of interest can be found in the work of Landing, a collaboration between dance artists Venke Marie Sortland, Sigrid Kopperdal and Ida Gudbrandsen. Landing works with site-specificity and public spaces to create situations that invite the physical and sensory involvement of the audience. Their work is process-based and often initiated with young people in mind.

A final example is the work of Katja Brita Lindeberg. Although Lindeberg creates performances for youth and adults, the force of her physical presence as a performer makes her work for young audiences unique. She is trained as a theatre clown, which gives her a combination of raw strength and transparent vulnerability. Lindeberg combines this training with approaches from contemporary theatre and performance. Her work often challenges gender roles and societal expectations, and has a sense of directness about it that creates a lively dynamic with the audience. Rosendal Teater in Trondheim has co-produced and presented several of her works.

## 09.

AN INFRASTRUCTURE FOR  
INDEPENDENT WORK

In recent years, there has been a lot of emphasis on developing a stable infrastructure of theatre spaces and arenas for independent performing arts. Programming theatres, festivals, artist-run spaces, regional centres for dance and cultural centres are dispersed across the country, and are typical partners and venues for artists looking to develop and perform their work. In addition, some national and regional theatre institutions have been including guest performances or opening for collaborations with independent artists.

The four main programming theatres continue to be vital to this field: BIT Teatergarasjen in Bergen, Rosendal Teater in Trondheim, Black Box teater in Oslo and Dansens Hus in Oslo. They co-produce and present international and Norwegian contemporary performing art, and provide local platforms for artistic development. Choreography lab at Dansens Hus has for example become a valuable context for younger artists looking for feedback and performance opportunities. All four of these theatres maintain an international presence, and are known for forging partnerships with like-minded theatres and for active participation in international platforms and networks. BIT Teatergarasjen has long been the standard-bearer in this respect.



RISK. Photo: RISK

Performing Arts Hub Norway often takes the lead in organising Norwegian and Nordic presence at international fairs and platforms. It is part of a network of organisations called Norwegian Arts Abroad that facilitates “the promotion of Norway internationally through managing grant programmes of artistic, commerce and export-oriented nature. The member organisations are working as intermediaries between the political leadership, research and cultural industries – and connect them with the public. The network is part of the Ministry of Culture’s instrumental system and acts as advisors to the Ministry of Foreign Affairs.”<sup>25</sup> Norwegian partner institutions such as Dance Information Norway and Dansens Hus have also played a role in the Nordic–Baltic network Keđja and the Nordic dance platform Ice Hot.

Although BIT Teatergarasjen, Black Box teater and Rosendal Teater also present dance and choreography, indeed BIT Teatergarasjen organises the biannual dance festival Oktoberdans, in a broader, cultural policy perspective, dance hasn’t had the same institutional presence as theatre. This basic disparity formed the impetus for establishing regional centres for dance that are now located around the country. Rather than fitting into a predetermined mould, however, they have developed according to the needs of their local and regional contexts. In Kristiansand in Southern Norway, a regional centre for performing art, rather than dance alone, took form. A broad-based approach was a better fit for the local and regional environment. The initiation of the touring network Dansenett Norge was also a response to the need for a performance infrastructure for dance. It is based at Dansens Hus.

25 | <https://norla.no/en/about-norla/norwegian-arts-abroad> (20.03.2020)

In Sandnes in the southwest and Sandvika in the east, regional centres for dance have also developed into performance venues. Situated within their respective cultural centres, RAS and Bærum kulturhus have developed their own artistic profiles with a regional, national and international outlook. Partly as a result of the long-term vision for dance at Bærum kulturhus, a regional dance company under the direction of Guro Nagelhus Schia and Vebjørn Sundby was founded in 2017.

While Nagelhus Schia Productions receives regional funding, the regional centres as well as most festivals are funded by Arts Council Norway. New regional institutions such as Østfold kulturutvikling, now Østfold Internasjonale Teater, have also been established. The multidisciplinary Tou Scene in Stavanger also presents performing art, and provides residencies and workspaces. Vega Scene in Oslo is a new addition. It's a cinema, houses the theatre company Vega Teater, and the theatre space is also available for guest performances.

The number of independent festivals has grown significantly in recent years, and they are geographically dispersed: from Høstscena, Teaterfestivalen i Fjaler and Bergen Fringe Festival in the west, to Ravnedans in the south, to Sånafest and CODA–Oslo International Dance Festival in the east, and of course the northern festivals. Festivals create new performance opportunities for artists, but also new opportunities for audiences to experience contemporary, independent work. The festivals of the programming theatres are also important focal points: Bastard at Rosendal Teater, Oslo Internasjonale Teaterfestival at Black Box teater, Oktoberdansen and Meteor at BIT Teatergarasjen, and Urban Moves at Dansens Hus. In addition, Grenland Friteater in Porsgrunn organises two festivals: Porsgrunn Internasjonale Teaterfestival and Vinterscenen.

In 2019, Rosendal Teater (formerly Teaterhuset Avant Garden) opened in a renovated and expanded historical theatre building in Trondheim. It went from a tiny stage and an even tinier rehearsal space in a large and rather anonymous office building, to three theatre spaces. Meanwhile, BIT Teatergarasjen has been without a permanent space since 2008. Together with Carte Blanche, the plan is to move into a converted and renovated hall that used to house the public swimming pool. Investments in major undertakings such as conversions and new buildings require negotiating a mix of local, regional and national issues, budgets and priorities. This has proven to be difficult on more than one occasion.



Jorggáhallan. Artist: Elle Sofe Sara. Photo: Lars Øberg

# 10.

## IN CONCLUSION— SOME DEVELOPMENTS, CHALLENGES AND DILEMMAS

An important aspect of the new Rosendal Teater is more production space. That means the possibility of rehearsal space and residencies for artists. That's sorely needed, because the focus on infrastructure hasn't always translated into production, rehearsal and storage space that fit the long-term needs of artists. These needs have been addressed in part through residency programmes such as that of Dansearena nord in Hammerfest, DansiT in Trondheim and Figurteatret i Nordland in Stamsund. Artist-runs spaces such as Bananaz and RISK have already been mentioned, while other examples include the production space Wrap in Bergen, and non-programmed venues such as Cornerteatret in Bergen and Scenehuset in Oslo. Still, there remains a need for this kind of infrastructure in closer proximity to where artists are based.

Festivals such as Stamsund Teaterfestival and Teaterfestivalen i Fjaler have also offered residency opportunities to artists who are creating work specifically for the festival context, or who are in a production phase and presenting work-in-progress. Festivals such as Dansefestival Barents and Festspillene i Nord-Norge (Arctic Arts Festival) have also highlighted the work of individual artists or collectives within the frame of the festival programme. These endeavours point to the significance of festivals as more than just annual or biannual arenas for performance. They are also actively forming relationships with artists and supporting the creation of new work.



New Skin. Artist: Signe Becker and Ingvild Langgård. Photo: Ingrid Eggen

Even with the development of new arenas to present the work of independent artists, there still seem to be issues of capacity as artists look for performance opportunities. Furthermore, domestic travel can be expensive, especially in Northern Norway, and this is also an important issue that affects how artists organise their work and the opportunities they have to share their work with audiences across the country.

As the independent performing arts field has expanded both artistically and through the establishment of venues, centres and other organisations, funding structures have also come under pressure since they have not grown at the same rate. This creates an ongoing dilemma in the allocation of budgets and awarding of funds.

25 | Rognved Amundsen, "Pandemiens performativitet"  
<http://www.scenekunst.no/sak/pandemiens-performativitet/>

## EPILOGUE—WHAT LIES AHEAD?

To close where we began, in a situation of closed theatres and cancelled festivals, I'd like to quote a colleague, theatre scholar and editor of the online publication Scenekunst.no, Julie Rognved Amundsen. Writing in the days just after the government issued the order to shut down the arts and cultural sector in Norway, she commented on the liminal state—being between or belonging to two different places or states—that we find ourselves in, and how paradoxical it is that the transformative potential of performing art is missing at this time of transition. She writes:

There will be an after. The need for art that brings us together will be strong. [...] Sooner or later normality will return, and then performativity will take new directions. The liminal time is special, even more so when the performative is unable to follow its natural course in a state of emergency. I have given a lot of thought to the need to come together and how important it is to society. I look forward to the performative art that will be created in the time after this, when what we have lost will be regained.<sup>26</sup>

## RESOURCES

### Artist-run spaces and theatres

- **Bananaz**  
[bananaz.no](http://bananaz.no)
- **Dáiddadállu**  
[daiddadallu.com](http://daiddadallu.com)
- **Grenland Friteater**  
[grenlandfriteater.no](http://grenlandfriteater.no)
- **Grusomhetens Teater**  
[grusomhetensteater.no](http://grusomhetensteater.no)
- **Rimi/Imir Scenekunst (RISK)**  
[rimi-imir.no](http://rimi-imir.no)
- **Samovarteateret**  
[samovarteateret.com/no](http://samovarteateret.com/no)
- **Wrap**  
[wrap.hdu.no](http://wrap.hdu.no)

### Programming theatres, venues and cultural centres

- **BIT Teatergarasjen**  
[bit-teatergarasjen.no](http://bit-teatergarasjen.no)
- **Black Box teater**  
[blackbox.no](http://blackbox.no)
- **Bærum kulturhus**  
[baerumkulturhus.no](http://baerumkulturhus.no)
- **Cornerteateret**  
[cornerteateret.no](http://cornerteateret.no)
- **Dansens Hus**  
[dansenshus.com](http://dansenshus.com)
- **Kloden**  
[kloden.no](http://kloden.no)
- **Nordic Black Theatre**  
[nordicblacktheatre.no](http://nordicblacktheatre.no)
- **RAS/Sandnes kulturhus**  
[sandnes-kulturhus.no/ras-dans](http://sandnes-kulturhus.no/ras-dans)
- **Riksscenen**  
[riksscenen.no](http://riksscenen.no)
- **Rosendal Teater**  
[rosendalteater.no](http://rosendalteater.no)
- **Teater Manu**  
[teatermanu.no](http://teatermanu.no)
- **Tou Scene**  
[touofficial.com](http://touofficial.com)
- **Vega Scene**  
[vegascene.no/](http://vegascene.no/)
- **Østfold Internasjonale Teater**  
[kulturutvikling.no/scenekunst/](http://kulturutvikling.no/scenekunst/)

### Regional centres and production centres

- **Bergen Dansesenter**  
[bergen-dansesenter.no/](http://bergen-dansesenter.no/)
- **Bærum kulturhus**  
[baerumkulturhus.no/](http://baerumkulturhus.no/)
- **Cornerteateret**  
[cornerteateret.no/](http://cornerteateret.no/)
- **Dansearena nord**  
[dansearenanord.no/](http://dansearenanord.no/)
- **Dansekunst i Grenland**  
[dansekunstigrenland.no/](http://dansekunstigrenland.no/)
- **Dans i Trøndelag**  
[dansitrondelag.no/](http://dansitrondelag.no/)
- **Dansekunst i Østfold**  
[dansiostfold.no/](http://dansiostfold.no/)
- **DansiT – Dansekunst i Trondheim og Midt-Norge**  
[dansit.no/](http://dansit.no/)
- **Dramatikkens Hus**  
[dramatikkenshus.no/](http://dramatikkenshus.no/)
- **Figurteateret i Nordland**  
[scene8.no/figurteateret/](http://scene8.no/figurteateret/)
- **Fjell dansen**  
[frikar.com/no/regionalt-kompetansesenter/fjell dansen/](http://frikar.com/no/regionalt-kompetansesenter/fjell dansen/)
- **RAS/Sandnes kulturhus**  
[sandnes-kulturhus.no/ras-dans/](http://sandnes-kulturhus.no/ras-dans/)
- **R.E.D.**  
[ellafiskumdanz.com/r-e-d/about-r-e-d/](http://ellafiskumdanz.com/r-e-d/about-r-e-d/)
- **Rom for dans**  
[romfordans.no/](http://romfordans.no/)
- **Scenekunst sør**  
[scenekunstsor.org/](http://scenekunstsor.org/)
- **Seanse**  
[seanse.no/](http://seanse.no/)

### Network organisations

- **Golden Mirrors**  
[facebook.com/goldmirrors](https://facebook.com/goldmirrors)
- **Kreative Nord**  
[kreativenord.no](http://kreativenord.no)
- **RadArt**  
[radart.no](http://radart.no)

### Organisations and information centres

- **Danseinformasjonen**  
(national information and resource centre for dance, responsible for the Dance Archive)  
[danseinfo.no](http://danseinfo.no)
- **Norsk Teater - og Orkesterforening**  
(Association of Norwegian Theatres and Orchestras. The website includes listings of both national and regional theatre and dance institutions)  
[nto.no](http://nto.no)
- **Performing Arts Hub Norway (PAHN)**  
[pahn.no](http://pahn.no)
- **Sámi Lávdí**  
(Sámi Association of Performing Arts)  
[lavdi.org/](http://lavdi.org/)

### Periodicals, publications and databases

- **Choreography/Koreografi**  
(series of anthologies)  
[choreography.no](http://choreography.no)
- **Norsk Shakespearetidsskrift**  
(periodical)  
[shakespearetidsskrift.no](http://shakespearetidsskrift.no)
- **Scenekunst.no**  
(online news site)  
[scenekunst.no](http://scenekunst.no)
- **Sceneweb**  
(performing arts archive)  
[sceneweb.no/nb](http://sceneweb.no/nb)
- **Teatervitenskapelige studier**  
(peer-reviewed, online theatre studies journal)  
[boap.uib.no](http://boap.uib.no)

### Sámi theatre institutions

- **The Sámi National Theatre Beaivváš**  
[beaivvas.no/](http://beaivvas.no/)
- **Årjelhsaemien Teatere**  
[asteatere.no/](http://asteatere.no/)

## Festivals

- **Barents Spektakel**  
[barentsspektakel.no/forsiden](http://barentsspektakel.no/forsiden)
- **Bastard**  
[rosendalteater.no](http://rosendalteater.no)
- **Bodø Biennale/Baredans**  
[bodobiennale.no](http://bodobiennale.no)
- **Cirkus Xanti/Sirkuslandsbyen**  
[cirkusxanti.no](http://cirkusxanti.no)
- **CODA**  
[codadancefest.no](http://codadancefest.no)
- **Dansefestivalen Barents**  
[dansefestivalbarents.no](http://dansefestivalbarents.no)
- **Festspillene i Bergen**  
[fib.no](http://fib.no)
- **Festspillene i Nord-Norge**  
[festspillnn.no](http://festspillnn.no)
- **Figur i Fossekleiva**  
[figurifossekleiva.no](http://figurifossekleiva.no)
- **Fortellerfestivalen**  
[fortellerfestivalen.no](http://fortellerfestivalen.no)
- **Frontlosjefestivalen**  
[frontlosjen.com/frontlosjefestivalen](http://frontlosjen.com/frontlosjefestivalen)
- **Høstscena**  
[hostscena.no](http://hostscena.no)
- **Kalottspel**  
[kalottspel.no](http://kalottspel.no)
- **Kortreist dansefestival**  
[kortreistdansefestival.no](http://kortreistdansefestival.no)
- **Markedet for Scenekunst**  
[markedet.org](http://markedet.org)
- **Márkomeannu**  
[markomeannu.no](http://markomeannu.no)
- **Multiplié**  
[dansit.no/events/multiplie](http://dansit.no/events/multiplie)
- **Oktoberdans**  
[bit-teatergarasjen.no](http://bit-teatergarasjen.no)
- **Oslo Internasjonale Teaterfestival**  
[oitf.no](http://oitf.no)
- **Porsgrunn Internasjonale Teaterfestival**  
[pitfestival.no](http://pitfestival.no)
- **Ravnedans**  
[ravnedans.com](http://ravnedans.com)
- **Riddu Ridðu**  
[riddu.no/nb](http://riddu.no/nb)
- **SAND**  
[sandfestival.no](http://sandfestival.no)
- **Showbox**  
[showbox.no](http://showbox.no)

- **Spkrbox**  
[spkrbox.no](http://spkrbox.no)
- **Stamsund Teaterfestival**  
[stamfest.no](http://stamfest.no)
- **Sånafest**  
[saanafest.com](http://saanafest.com)
- **Teaterfestivalen i Fjaler**  
[teaterfestivaleniifjaler.no](http://teaterfestivaleniifjaler.no)
- **Vinterscenen**  
[grenlandfriteater.no](http://grenlandfriteater.no)
- **Vårscenefest**  
[www.varscenefest.org](http://www.varscenefest.org)

## Touring networks

- **Dansenett Norge**  
[dansenett norge.no](http://dansenett norge.no)
- **Riksteatret**  
[riksteatret.no](http://riksteatret.no)
- **Scenekunstbruket**  
[scenekunstbruket.no](http://scenekunstbruket.no)

## Government agencies and/or funding bodies

- **Arts Council Norway**  
[kulturradet.no](http://kulturradet.no)
- **Kultur tanken**  
[kulturtanken.no](http://kulturtanken.no)

## Literature

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