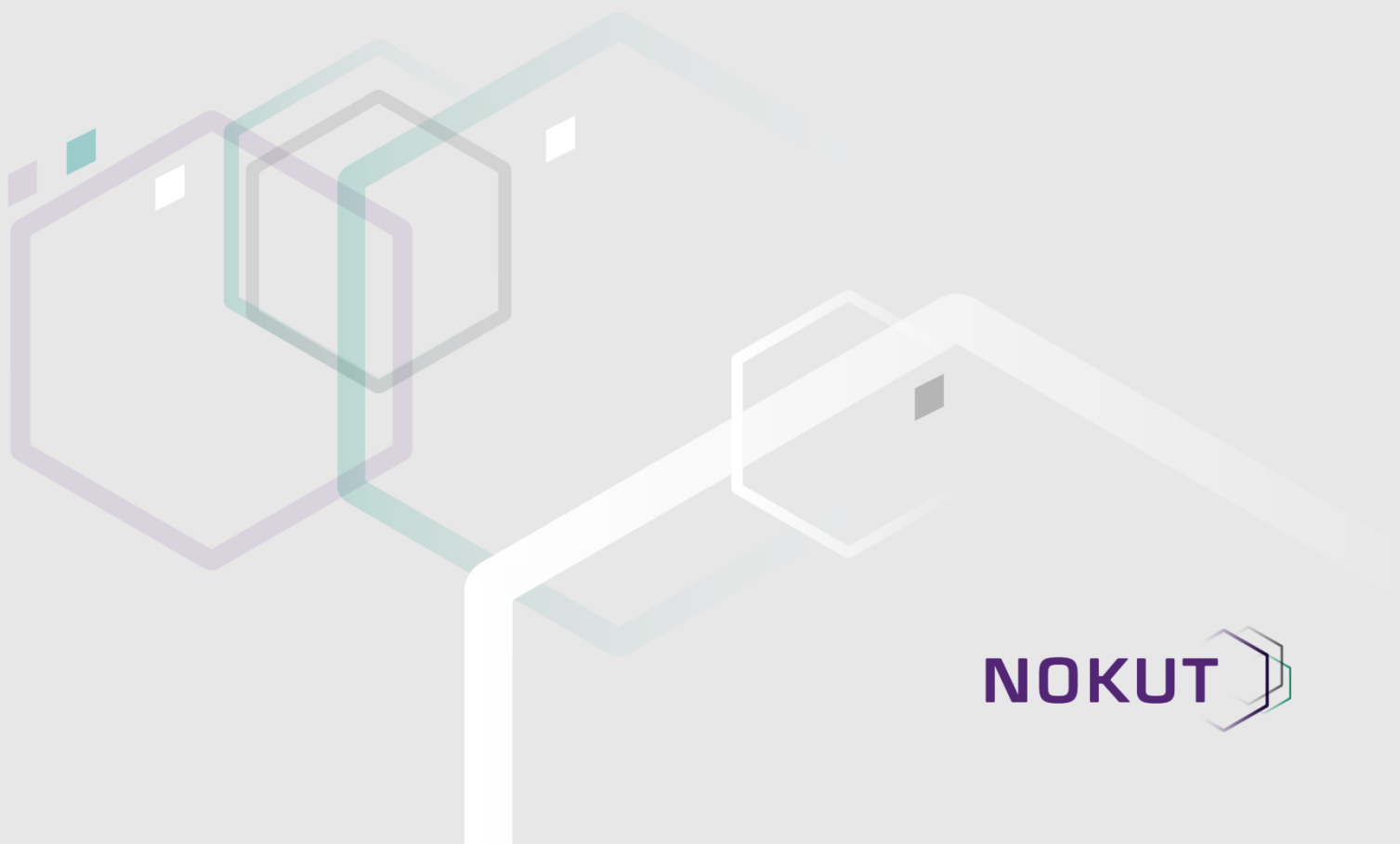


NOKUTs tilsynsrapporter

# Master in performance

Østfold University College

November 2017



NOKUT 

NOKUT (Norwegian Agency for Quality Assurance in Education) is the controlling authority for educational activity at all Norwegian higher educational institutions. This is achieved, among other, through accreditation of new study programs. Institutions that provide higher education have different authorizations to create new study programs. If an institution wants to create a provision outside of its field of authorization, it must apply to NOKUT for accreditation.

<b>Institution:</b>	Østfold University College
<b>The provisions name:</b>	Master in performance
<b>Study points:</b>	120 ECTS
<b>Teaching:</b>	Campus based teaching
<b>Expert committee:</b>	Inger Eilersen and Kent Sjöström
<b>Decision date:</b>	13.11.2017
<b>NOKUTs case number:</b>	17/02035

## Introduction

The external quality assurance performed by NOKUT consists of evaluating the institution's quality assurance systems, accreditation of new provisions and revision of accredited provisions. Universities and university colleges have different self-accrediting powers. For an institution without self-accrediting powers to establish a provision in a certain cycle an application must be made to NOKUT.

Hereby NOKUT presents the accreditation report of master's degree in performance at Østfold University College. The expert evaluation in this report is part of the accreditation process following the institution's application for accreditation. This report clearly indicates the extensive evaluation performed to ensure the educational quality of the planned educational provision.

**The Master's degree in performance at Østfold University College fulfils the conditions for accreditation in the Regulation concerning NOKUT's supervision and control of the quality in Norwegian higher education.**

Øystein Lund  
Director of the Department of Quality Assurance

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## 1 Information regarding the applicant institution

Østfold University College offers over 100 educational provisions in two regional cities - Halden and Fredrikstad. Østfold University College has approximately 7000 students and 550 staff members. The University College offers a range of bachelor's degree programmes and a few master's degree programmes.

As a university college, Østfold University College does not have power of self-accreditation for educational provisions in the second and third cycle. The institution's quality assurance system was evaluated and approved in 2012.

## 2 Description of procedure

NOKUT makes an administrative assessment to ensure that all basic conditions for accreditation are fulfilled as expressed in the Regulation concerning NOKUT's supervision and control of the quality in Norwegian higher education<sup>1</sup> (Hereafter referred to as the Quality Assurance Regulation in Higher Education.) For applications that have been approved administratively after the initial administrative assessment, NOKUT appoints external experts for the evaluation of the application. The external experts have declared that they are legally competent to perform an independent evaluation, and carry out their assignment in accordance with the mandate for expert assessment passed by NOKUT's board, and in accordance with the requirements for educational quality as determined by the Quality Assurance Regulation in Higher Education.

Following their assessment, the expert committee shall conclude either with a yes or no as to whether the quality of the educational provision complies with the requirements in the Quality Assurance Regulation in Higher Education. NOKUT also requests that the expert committee advise on further improvements of the educational provision. All criteria must be satisfactorily met before NOKUT accredits an educational provision.

If the conclusion reached by the expert committee is negative, the report is sent to the applicant institution, which is then given three weeks to comment. Thereafter NOKUT decides whether the comments should be sent to the committee for additional consideration. The committee is given two weeks to submit the revised assessment. The director general then reaches a final decision about accreditation.

### **About the current report**

The current report presents the accreditation process chronologically. The committee is free to change its conclusion on accreditation during the revision, and has in fact done so in this report. The final conclusion is found in part 7.

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<sup>1</sup> <https://lovdata.no/dokument/SF/forskrift/2017-02-07-137?q=studietilsynsforskriften>

### 3 Expert assessment

The term «we» in this chapter, refers to the expert committee as such. The number preceding each heading refers to the corresponding provision in the Quality Assurance Regulation in Higher Education.

#### 3.1 Summary

We have read the full application with great interest. Overall, the application shows that HiOF has a solid foundation to offer this education. We consider the application to meet most of the requirements of current legislation, but there are some minor adjustments that are needed before we can recommend accreditation. We wish to highlight the following criteria as important:

- it is important for Nordic performing arts that this education is given at Master's level, as it provides the basis for further innovation and development of the art form
- the overall competence of the teachers is unique, consisting of a broad range of competences and providing knowledge from esteemed international schools
- the international and national networks presented in the application are varied and comprehensive
- the link to the teachers' artistic research is in line with the education's main focus
- the close collaboration with scenography education strengthens the Master education

In the application, HiOF describes how they interpret the phenomena *performance*, a broadened *perspective on artistic activities*, the encounter between *theory and practice*, and *artistic research*. These phenomena and issues are widespread in contemporary performing arts and performance discussions, and theatre education. We have specified some points where the descriptions are too general to convey clarification.

Performance as an art form is not institutionalized to the same extent as theatre. We have therefore commented on the importance of including entrepreneurial knowledge in the education. This will enable the students to create their own jobs after graduation. We have also pointed out a few other areas where the application has to be clarified, before accreditation can be recommended. This includes the composition of the jury and the distribution of supervision and teaching hours.

#### 3.2 Basic prerequisites for accreditation (§ 2-1 in Quality Assurance Regulation in Higher Education)

##### 3.2.1 Demands expressed in the Universities and College Act

§ 2-1 (1) Aktuelle krav i lov om universiteter og høyskoler med tilhørende forskrifter skal være oppfylt.

## Assessment

HiOF has accredited studies at master's level, and the quality system was approved by NOKUT in 2012. The application is based on regulations concerning master's degree requirements § 3. The programme awards 120 ECTS over two years, full-time. The programme is based on a three-year bachelor degree. However, relevant subject areas that form the basis for the applicants' admission is not specified and should be specified.

The application complies with the requirements set out in § 2-1. Exceptions that apply to admission requirements (admission based on work experience is possible), exam in Norwegian, and the size of the admission fee are also taken into account.

## Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- specify how the selection process for the admission test is designed and what competences the admissions jury should have
- specify the relevant subject areas that form the basis for the applicants' admission
- write the entire text in English to create cohesion. 3.2.1 is written in Norwegian

### 3.2.2 Information about the educational provision

§ 2-1 (2) Informasjon om studietilbudet skal være korrekt, vise studiets innhold, oppbygging og progresjon, samt muligheter for studentutveksling.

## Assessment

The study programme is taught in English, and consists of the following three main topics

### Performativity

- Performativity 1: Context (10 ECTS), 1st semester
- Performativity 2: Audience (10 ECTS), 2nd semester
- Performativity 3: Ethics (10 ECTS). 4th semester

### Composition

- Composition 1: Dramaturgy (10 ECTS), 1st semester
- Composition 2: Materiality (10 ECTS), 3rd semester

### Open Space

- Open Space 1: Territory (10 ECTS), 1st semester
- Open Space 2: Movement (20 ECTS), 2nd Semester

In addition, the students must complete a **Master's Project** of 40 ECTS over the third and fourth semester.

The requirement for a clear overview of the educational provision is met. The content and progression between the four main components: Performativity, Composition, Open Space, and Master Project, are clearly stated in the provision. We are pleased to note the international student exchange opportunity with three foreign institutions during the second or third semester.

The institutions are:

- Justus-Liebig Universität, Giessen, Germany
- York St. John University, Great Britain
- Högskolan för scen och music, Göteborg Universitet, Sweden

However, the students' mandatory attendance percentage for the compulsory courses is not apparent in the provisions.

## Conclusion

No, the requirements are not fulfilled.

The institution is required to:

- The institution is required to specify the mandatory attendance percentage students need to pass the compulsory courses.

### 3.3 *Demands to the educational provision (§ 2-2 in the Quality Assurance Regulation in Higher Education)*

#### 3.3.1 Learning outcome and title of educational provision

§ 2-2 (1) Læringsutbyttet for studietilbudet skal beskrives i samsvar med Nasjonalt kvalifikasjonsrammeverk for livslang læring, og studietilbudet skal ha et dekkende navn.

Learning outcome of the programme:

#### **Knowledge**

The candidate:

- has advanced theoretical knowledge related to the discourse of the expanded performance field, its connections to the history of the international Avant Garde through the 20<sup>th</sup> century, and its relation to their own practice.
- has specialized knowledge of international movements in performance theory and critical working methods in composition and dramaturgy
- can apply practical knowledge in research and development of new dramaturgical and



collaborative methods, in relation to exploring artistic forms

- can critically analyze contemporary ethical and methodological questions raised through their own and others' material and relational work in the field of performance, and their implications for audience reception in the fields of performance making.
- can contextualize their primary training in relation to / as performance, and expand and develop methods in confrontation and collaboration with artists from other artistic disciplines.

### **Skills**

The candidate:

- can initiate compositional and dramaturgical experimentation in a laboratory setting related to space, materials and audiences, and follow it through to a quality result over a longer period of research.
- is able to access and analyze various existing performance theories, reflect on the relationship between working methodologies and performance aesthetics and utilize those in relation to their artistic practice.
- can stretch and question their own artistic territory consciously and with ethical awareness across disciplines, materials, vocabulary and modes of expression.
- can present and communicate complex performance concepts through precise verbal and practically based communication to artistic collaborators across the art fields, and contextualize their art work critically in written and other documented formats in public discursive fora.
- can complete a limited artistic research project with an independent artistic vision, under supervision, which is precise in relation to scope of research, form, and methodology related to existing norms of research ethics.

### **General Competence**

The candidate:

- can analyze and identify ethical challenges in relation to the research process and can cooperate with others involved in the work, maintaining dialogue.
- can apply unique and found research methods and take responsibility for the development of collective and individual performance works.
- can creatively manage performance projects and lead their own critical debate around the impact and resonance of their work in the public sphere.
- engages in critical application of relevant literature, library services, visual and film material and online tools for gathering relevant source material, and can analyze and apply these to develop a coherent approach to performance practices and formulate research questions and laboratory processes.
- can convey concept, ethical awareness, cooperation, organization, facilitation and implementation within the changing artistic field as performance creators.
- can contribute to innovation and innovative artistic processes in conceptualization, composition, dramaturgy and contextualization of work, and thus contribute to the development and renewal of the Norwegian and international art movements.

## **Assessment**

The master programme describes the learning outcome, which aims to strengthen the contemporary live art and performance field, not just aesthetically but ethically – with theoretical reflections and advanced dialogues on processes and practice. The education at the Norwegian Theatre Academy

(NTA) is based on the actor and scenographer as independent, creative artists who rely on each other to establish contemporary artistic expressions. The programme prioritizes critical international perspectives on representation, belonging and artistic agency.

The application clearly describes a cross-disciplinary education, which is in high demand in the Nordic countries today. The education aims at challenging and developing performance art. In addition to this, the provision provides an informative and good definition of the Performance Concept, a term used in many different ways today.

The education's artistic content, as described in the learning outcome, satisfies the requirements of § 2-2. However, the education would be strengthened if students were trained in entrepreneurial skills and leadership in order to create jobs and obtain funding for their own artistic projects, which is necessary for the independent artist.

The name of the education is covered by the above-mentioned specification of the term *Performance*.

## Conclusion

No, the descriptions of the programme's learning outcome and title are not satisfactory

The institution is required to:

- complement the learning outcome with a description of entrepreneurship and leadership skills, and implement teaching in these areas

The institution is advised to:

- specify more closely - in other sections of the application as well - how the relationship "practice and theory" works in practice

### 3.3.2 The educational provision's academic update and professional relevance

§ 2-2 (2) Studietilbudet skal være faglig oppdatert, og ha tydelig relevans for videre studier og/eller arbeidsliv.

## Assessment

The Master in Performance describes the programme's relevance in the context of the highly experimental artistic research platform at the Academy, which includes collaborative BA programmes in Acting and Scenography, Master in Scenography and artistic research PhD fellows. The programme questions the relation between art and society. It therefore seems both well-defined and broad enough to be relevant for the field of professional artists and scholars of the arts. In addition, HiOF has a three-part Artistic Council, composed of world-renowned artists.

The Master in Performance at HiOF will focus on the relation between compositional approaches, performance theory and society. Here, the application describes the field of work that is relevant to a Master student, such as festival participation and curating. The presentation of Alumni activities is strong and shows the importance of HiOF's established international networks. A good example is the group 'By Proxy', which consists of six former students (actors and scenographers) who graduated in 2015. They recently won the prestigious German prize "Körber Studio Junge Regie" at the Thalia Theatre in Hamburg, and are currently the artistic leaders of the Theatre Momentum in Odense, Denmark.

It is challenging for the student to define his/her own field of work - the width of the field is both a strength and a challenge. The programme gives the students an opportunity to be innovative in the field of art, but good and active support through international contacts is important for this to happen. The institution is advised to specify the international Artistic Council's active role in the Master programme.

The application forms a solid ground for continuing at PhD level after the education. HiOF do not have any PhD-educations so far, but artistic research grants are available: like the Norwegian Artistic Research Programme, and Artistic Research programmes in Finland and Sweden, i.e. Uniarts and Malmö Theatre Academy.

## **Conclusion**

Yes, the educational provision's relevance for working life and/or continued studies is clearly expressed.

The institution is advised to specify the international Artistic Council's active role in the Master programme.

### **3.3.3 The provision's workload**

§ 2-2 (3) Studietilbudets samlede arbejdsomfang skal være på 1500–1800 timer per år for heltidsstudier.
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## **Assessment**

According to the students' scheduled workload, there are a sufficient number of study hours according to § 2-2.

The programme is considered as a demanding full-time study, where personalized study activities accounts for 1680 hours during the first two semesters, and approximately 1800 hours the final year. However, the scheduled number of hours for the various teaching activities, for example lectures or tutorials, are not specified. The difference between teaching and tutoring is not clear and we therefore ask for clarification of the terminology.

## Conclusion

No, the requirements are not fulfilled.

The institution is required to specify the relation between the number of lecture and tutorial hours (T: Teaching / Tutoring) throughout the education. In the understanding that lectures bring new knowledge to the students and tutoring deepens the understanding of the students' own projects.

### 3.3.4 The educational provision's content, structure and infrastructure

§ 2-2 (4) Studietilbudets innhold, oppbygging og infrastruktur skal være tilpasset læringsutbyttet for studietilbudet.

## Assessment

### Programme description:

The programme is described as follows:

**Performativity 1:** Context focuses on contextualizing practice / performance in a historical and contemporary perspective connected to the master project of each student.

**Performativity 2: Audience.** Students will be confronted with a range of critiques and practices from the contemporary arts field, which question what is meant by "live audiences", perception, public and private spaces, as well as artistic methods of approaching audiences from various perspectives.

**Performativity 3: Ethics** offer a series of lectures and conversations with invited artists and guest teachers. Theoretical and contextual readings, reflecting debates on contemporary ethical relations relevant to artistic processes, will be addressed.

**Composition 1 and 2:** This area of study will give students practical knowledge and competence in composing complex live art works with critical awareness of the impact of set limitations, materials and dramaturgical methods.

**Open Space 1: Territory** aims at providing students with time to reflect and delve deeper into their research questions, both practically and theoretically.

**Open Space 2: Movement.** In this course, students will carry out practical research, and move into other artistic disciplines than their own, in order to deepen and trigger a further development of their research questions.

### Master Project

The master project and its associated artistic and ethical questions and methodologies will be researched independently throughout the two-year programme, as it is informed and transformed by the experiences and process of each course.

The description of the three main courses Performativity, Composition and Open Space emphasizes progression, the importance of oral and written reflection within each segment, and the perception, reception and ethical knowledge, which we consider to be of great importance.

During the course of Performativity 1-3, the application gives a very ambitious description of the various steps the student will go through, in order to achieve the learning outcomes. The description is

credible, and also describes cooperation with the Scenography Master at NTA. The text connects to the contemporary tradition of describing students' education and artistic processes as research. It may give rise to ambiguities when the same terminology is used for both the student's education, and the research conducted by educated researchers.

The master project is implemented in two phases in order to provide an opportunity for progression in method development. The second phase includes critical reflection. The artistic work is publicly presented, with the possibility to present outside HiOF. It is of great importance that the master project is evaluated in a qualified manner. It is unclear in the application if "The Expert Assessment Committee" is recruited externally or internally (but the supervision of the projects is conducted by external and internal tutors). The application describes the premises and equipment that the Master's students have access to as sufficient, and the programme appears as very resourceful.

## Conclusion

No, the educational provision's content, structure and infrastructure do not correspond and/or are not adapted to the learning outcome.

The institution is required to:

- describe how the Expert Assessment Committee is compiled, and what competences that are required

The institution is advised to:

- specify the use of the term *research* at different levels

### 3.3.5 Teaching-, learning- and assessment methods

§ 2-2 (5) Undervisnings-, lærings- og vurderingsformer skal være tilpasset læringsutbyttet for studietilbudet. Det skal legges til rette for at studenten kan ta en aktiv rolle i læringsprosessen.

## Assessment

### Teaching methods

NTA currently runs a BA in Acting and a BA and Master in Scenography, and is home to research fellows in the Norwegian Programme for Artistic Research. The institution has 20 years of innovation in artistic research based teaching, and is based on a student-active learning environment where investigation and development happen at all levels of the education and are intertwined.

Teaching and working methods of the NTA are largely influenced by the students' committed development of their artistic vision and their willingness to experiment and explore while questioning and reflecting on their methodologies.

The programme's structure is based on 60% employed teaching staff and 40% guest teachers and professional artists. The teaching model is project-based, which means that most of the teaching takes place in the form of workshops and productions of various lengths.

The teaching staff will develop individual bibliographies for each student, related to their artistic and academic interests and master projects. Teachers, guest artists, and external tutors will be recruited in dialogue with the Master in Performance student group.

This section emphasizes the student's active role in the education. Teaching is tailored to individual's requirements and needs, and the student is encouraged to create his / her own method of work independently. We see it as positive for the education of independent artists that the students participate in joint and compulsory workshops and training. The use of different teaching forms is also positive.

Oral reports and examinations are used, but we are pleased to note that written reflections are also used. We consider this necessary for critical reflection.

The student's supervisor will together with an external examiner, assess the master project. This provides increased quality assurance. However, the relationship between the "The Expert Assessment Committee" assessment of the master project (p. 34), and the final assessment by "The Censor Committee" (p. 44), can be described more clearly in the study plan.

## **Conclusion**

Yes, the teaching-, learning- and assessment methods are suited for the assessment of the students' attainment of learning outcomes, as expressed in the programme description.

The institution is advised to clarify the relationship between the "The Expert Assessment Committee" assessment of the master project, and the final assessment by "The Censor Committee".

### **3.3.6 Links to research and academic and/or artistic development work**

§ 2-2 (6) Studietilbudet skal ha relevant kobling til forskning og/eller kunstnerisk utviklingsarbeid, og faglig utviklingsarbeid.

## **Assessment**

The Norwegian Association of Higher Education Institutions (UHR) defines artistic research as follows: "Artistic research (KU) covers artistic processes leading to a publicly accessible artistic product. In this business, it may also enter into an explicit reflection on the development and presentation of art product."

NTA's teaching is based on artistic research and development with a strong connection to the professional field through faculty research projects, international guest artists and research fellows.

The National Qualification Framework also reflects this connection in all three cycles.

All professional positions at HiOF are fixed term positions. It is assumed that the employees are active in their respective fields of art and produce ongoing artistic research and critical reflection on a high international level. Master students will contribute to the research environment, and participate in ongoing artistic research projects at the Academy throughout the education.

HiOF has completed one, three-year institutional artistic research project funded within the Artistic Research programme (2012-2014), resulting in the publication «Infinite Record: Archive Memory Performance», released in January 2017.

One of the teachers directed «Stuffed Camel: A Theatre Sonata» in the fall of 2015 as part of a research fellowship.

The Master in Scenography, which has been running for two years, demonstrates an active engagement in artistic research supported by the faculty; e.g. through extensive exhibitions at the Norwegian Technical Museum in Oslo and collaboration on professional productions with scenography at Trøndelag Teater and Nationalteateret.

The connection to artistic research in contemporary performing arts is described as one of HiOF's strongest qualities. The application presents strong teacher, student and alumni projects. Most of these are practical artistic projects; several of which are internationally anchored.

The knowledge gained from the Master in Scenography is seen as a positive experience in order to embed artistic research in the Master in Performance.

## **Conclusion**

Yes, the educational provision has satisfactory links to research and academic and/or artistic development work, adapted to the programme's characteristics.

### **3.3.7 The educational provision's internationalisation arrangements**

§ 2-2 (7) Studietilbudet skal ha ordninger for internasjonalisering som er tilpasset studietilbudets nivå, omfang og egenart.
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## **Assessment**

Internationalization is central to the programme. HiOF has an English speaking educational environment. This sustains the recruitment of an international student body.

Guest artists come from all around Europe, Brazil, Trinidad, New York, Russia and China, among other countries. Contextual seminars, conferences and other international festivals are regularly engaged as part of the curriculum.

In addition to the partner institutions directly linked to the Master in Performance, HiOF provides valid and signed Erasmus + agreements with the following institutions for exchange in the master programmes:

- University of the Arts, Teaterhögskolan, Helsinki, Finland
- Iceland Academy of the Arts
- Universität der Künste, Berlin, Germany
- Universität Mozarteum, Salzburg, Austria
- University of Applied Arts, Wien, Austria
- Korea National University of Arts, South Korea
- The School of Visual Theatre, Jerusalem, Israel
- Intercultural Theatre Institute, Singapore

Again, the application shows strong international support, also outside of Europe. We believe that local development and anchoring is important as well, so that the students not only become participants in an international festival culture. The program assures national and regional anchorage, i.e. through cooperation with Østfolds Kulturutvikling.

Internationalization takes place through both the teachers from HiOF and international guest artists.

## Conclusion

Yes, the provision has internationalisation arrangements adapted to its level, volume and other characteristics.

### 3.3.8 The educational provision's systems for international student exchange

§ 2-2 (8) Studietilbud som fører fram til en grad skal ha ordninger for internasjonal studentutveksling. Innholdet i utvekslingen skal være faglig relevant.

## Assessment

### International student exchange

NTA has exchange agreements for the Master of Performance programme with the following institutions:

#### **Institute for Applied Theatre Studies, Justus-Liebig Universität, Giessen, Germany**

As an ongoing exchange agreement on the BA level with Giessen, HiOF have extended the partnership to the MA level out of interest from both institutions. Students from Giessen have contributed to the learning environment at HiOF, in addition to visits from the current associate professor, who has been a faculty also in Giessen.

#### **MA Theatre and Performance, York St. John University, York, UK**

The collaboration with York St. John University started as a collaboration with a Professor who is responsible for their MA programme. HiOF describes that they will continue to exchange both students and faculty, and coordinate workshops, projects and seminars together with both master student groups.

#### **Högskolan för scen och music, Göteborg University, Sweden**

The relatively new MA programme in Contemporary Performative Arts in Göteborg shares some similar values and profiles with the Master in Performance. With potential focus on Performative



sound art, Physical performance or Dance for screen, the possibilities for exchange to Göteborg are highly relevant and interesting for prospective students.

International student exchange is an essential asset for an education in Performance Arts. The application shows solid routines and experience from student exchange programmes at the BA level with the above-mentioned institutions. This kind of exchange requires a good network, but also a professional administration. The named institutions are relevant to HiOF's offerings, and HiOF demonstrates that they have binding agreements.

### **Conclusion**

Yes, the provision has systems for international student exchange adapted to its level, volume and other characteristics.

### **3.3.9 Supervised professional training**

§ 2-2 (9) For studietilbud med praksis skal det foreligge praksisavtale mellom institusjon og praksissted.

### **Assessment**

Not Applicable - The education has no compulsory internship. However, students may do their master project in cooperation with an external partner under supervision from HiOF.

## **3.4 Academic environment (§ 3-2 in Ministerial Regulations concerning quality assurance and quality development in higher education and tertiary vocational education and § 2-3 in the Quality Assurance Regulation in Higher Education)**

### **3.4.1 The educational provision's defined limitations and academic width**

§ 3-2 (1) Mastergradsstudiet skal være definert og avgrenset og ha tilstrekkelig faglig bredde.

### **Assessment**

HiOF offers a combination of theoretical inquiry, compositional technique and studio based research practice in an environment that prioritizes critical international perspectives on representation, belonging and artistic agency in regards to identity politics, social – and cultural constructions.

The application describes how the study in Performance builds upon the fields of acting and scenography already practiced at HiOF – and also provides a wider array of discourses and critiques on live artistic engagement with an audience, than the study of theatre or scenography alone.

The emphasis on live encounter, ethical relations and composition in space with unexpected materials, positions the Master in Performance as research based in dialogue with the expanded performing arts field.

The education explores strategies borrowed from across the arts in dialogue with new dramaturgies, methods, spaces and encounters.

The master project (in two phases) provides a turn - not away from production – but towards questioning the tempo, method and means of production within live arts.

In this part of the application, and in other sections, the different subjects are specified.

Emphasizing e.g. *flexibility, transparency* and the *integration of theory and practice* as overall approaches, can lead to a very wide and general definition of the studies. It may be problematic if these terms are not specified. This is compensated by the fact that the educational considerations for emphasizing these terms are made explicit.

It is apparent that there is a clear focus on the cross-aesthetic field, and together with the immersive approach, this stands out as specific for this education. It is also clear that the programme aims at educating students in the expanded field of stage art.

However, the term ‘the expanded field’ of performance could be described more clearly, as there might be different understandings in the international performance community.

## Conclusion

Yes, the master degree programme is defined and delineated, and has sufficient academic width. The institution is advised to specify how the Master education defines ‘the expanded field’.

### 3.4.2 Broad and stable academic environment

§ 3-2 (2) Mastergradsstudiet skal ha et bredt og stabilt fagmiljø som består av tilstrekkelig antall ansatte med høy faglig kompetanse innenfor utdanning, forskning eller kunstnerisk utviklingsarbeid og faglig utviklingsarbeid innenfor studietilbudet. Fagmiljøet skal dekke fag og emner som studietilbudet består av. De ansatte i fagmiljøet skal ha relevant kompetanse.

## Assessment

The Master in Performance faculty consists of seven individuals with relevant competences. There will be 6 students on the program. In addition, several guest teachers will be involved in the master programme.

The academic community associated with HiOF is described as consisting of fixed-term employee’s in professional positions, part-time lecturers, research fellows and visiting project / workshop teachers.

The programme’s faculty is described as experienced, practicing artists qualified to teach. Their experience range from teaching on the BA-, MA- and research fellow-level as tutors, lecturers, workshop leaders and programme leaders.

The staff also has experience in giving constructive and practical feedback to stage and performance experimentation, critical reflection methods and modes of documentation.

The academic community is small and has a certain vulnerability in relation to its size. However, as described in the application, the size of the positions of the academic staff in fixed-term positions is expanded by externally funded research. This contributes to the robustness of the academic environment.

When reviewing both the professional activity of the entire staff and the artistic research carried out, it is evident that the teachers have experience in a wide range of artistic platforms and disciplines. In addition, they are also experienced in working with artists internationally.

Each member of the teaching staff has relevant competence in the areas crucial to the studies. These areas range, for example, from performance theory to dramaturgical methods, and from site-specific approaches to compositional strategies with found materials.

Several sections of the application describes the competence of the teachers, especially the two main professors. Both have a strong research-related affiliation, but also professional experience within the relevant field. Other permanent teachers also have relevant competence covering the offered topics. In this report, section 3.3.3, we emphasized the importance of considering the distribution of teaching / supervision hours.

As mentioned earlier in the report, the Master programme could be strengthened by entrepreneurial and project management skills, we do not see this in the teaching faculty's CVs.

As mentioned above, the Master in Performance faculty consists of 7 individuals with relevant competences. In addition, there is the wider academic environment at HiOF with broad competence that is also highly active in artistic research. This, together with the wide contributions from guest artists and partner institutions (both national and international) is one of the strongest key features of this academic environment. The study programme is thus embedded within this larger academic community, and will benefit from the dynamics of the expanded academic community. What at first glance might look like a small and possible fragile academic environment is thus part of a greater whole with unique and diverse range of competences. We therefore consider the academic environment to be strong enough to meet the demands in § 3-2 (2).

## **Conclusion**

Yes, the master degree programme has a broad and stabile academic environment with relevant competence for the provision.

The institution is advised to consider adding teachers with entrepreneurial/ leadership skills to the programme if these competences are not found in the staff.

### 3.4.3 Documented results at a high level and collaboration

§ 3-2 (3) Fagmiljøet skal kunne vise til dokumenterte resultater på høyt nivå og resultater fra samarbeid med andre fagmiljøer nasjonalt og internasjonalt. Institusjonens vurderinger skal dokumenteres slik at NOKUT kan bruke dem i arbeidet sitt

#### Assessment

##### Examples on documented work on a high level

One professor is a regular guest lecturer in symposia, workshops and festivals in Norway (at BIT, SAAR, KHIO, PKU) and other European institutions. She regularly participates in committees evaluating graduate students final work, PhD projects and applications for research fellowships or institutional level projects internationally.

Her background includes working for more than a decade in the fashion, millinery and costume industry in New York City. She is the co-editor of the recent books «Infinite Record: Archive Memory Performance» and «Responsive Listening: Theater Training for Contemporary Spaces», both released in collaboration with Brooklyn Arts Press.

The other professor has taught at HiOF since 2006. She has a background as performer and director educated at École Jacques Lecoq in France. She has worked as a performer and theatre artist with devising methods in many projects nationally and internationally since 1992. She has experience curating for festivals and international programming at Black Box Theatre in Oslo. She has written about performance for newspapers, magazines, and publications on a regular basis since 2000.

She edited the book «Dans i Samtiden» (Spartacus, 2006), co-edited with Professor Knut Ove Arntzen «Performance Art by Baktruppen, First Part» (Kontur, 2009), and co-edited with Professor Karmenlara Ely «Responsive Listening» (Brooklyn Arts Press, 2015).

Appendix no. 5 presents ambitions within the KU area. Appendices 7-9 presents the teachers and alumni's CVs and reviews of their artistic work, including international appearances.

In all we consider these international contributions as sufficient for being on a satisfactory high level.

#### Conclusion

Yes, the academic environment can document results at a high level of quality and results from national and international collaboration.

### 3.4.4 The academic environment's composition, size and competence

§ 2-3 (1) Fagmiljøet tilknyttet studietilbudet skal ha en størrelse som står i forhold til antall studenter og studiets egenart, være kompetansemessig stabilt over tid og ha en sammensetning som dekker de fag og emner som inngår i studietilbudet.

## Assessment

The description of the seven teachers correlates with the CVs presented in the appendices. We consider the number of teachers, as well as their overall competence to be sufficient for the six students. 13-14 FTE (full-time equivalents) of 23 people, and 2/3 of permanent employment, may also be considered to provide sufficient stability for the education. The application gives the impression that there is a readiness to cope with the vulnerability of a minor academic institution.

Again, the Master study could be strengthened by entrepreneurial and project management skills.

## Conclusion

Yes, the composition, size and overall competence of the academic community are adapted to the programme as described in the plan and the professional artistic development work performed.

### 3.4.5 The academic environment's educational professional competence

§ 2-3 (2) Fagmiljøet tilknyttet studietilbudet skal ha relevant utdanningsfaglig kompetanse.

## Assessment

### Educational competences

The main professors have been teaching at BA and MA level at different institutions, both in Norway and abroad. They have sufficient experience with tutoring professional artistic work. Both main professors have been teaching for more than 10 years. One professor has taught consecutively at New York University's Tisch School of the Arts, as faculty of undergraduate Drama, since 2001. She started as Artistic Director of Acting at HiOF in 2011, and has taught both BA students and research fellows in performing arts. She has also worked as a tutor, guest lecturer and workshop leader in various institutions in Europe and USA.

The other professor has taught BA and MA students in theatre, music and dance since 2005 at both KHiO and HiOF. She was responsible for the acting programme at HiOF in 2006, and held the position as Artistic Director of the Acting education at HiOF from 2007-2011. She has also worked as a tutor, guest lecturer and workshop leader at other institutions internationally for BA and MA theses.

## Conclusion

Yes, the academic environment associated with the provision has relevant educational professional competence.

### 3.4.6 Academic management

§ 2-3 (3) Studietilbudet skal ha en tydelig faglig ledelse med et definert ansvar for kvalitetssikring og -utvikling av studiet.

## **Assessment**

One professor is head of the programme “The Master in Performance”. Her role as programme leader is to oversee the development and consistency of learning outcomes within the programme. In addition, she is responsible for the connection to the general research environment at HiOF and for finding collaboration possibilities with the scenography department and other degree programmes. The two main professors are also responsible for maintaining and securing good collaborations with the institutional partners of the Master in Performance. The head of the programme will also have a leading role in the admission process, as well as the assessment stages of the various courses up to graduation.

The other teacher is the main professor in “Master in Performance”. Her role is to work closely with the student group and the head of the programme. She will plan the specific aspects of the curriculum, including relevant guest artists, reading and viewing materials, student excursions, feedback sessions and other important activities. Her role represents continuity and connectivity.

The definitions of the two main professors’ responsibilities are clear and trustworthy.

## **Conclusion**

Yes, the educational provision has an academic management with a defined responsibility for quality assurance and –development of the provision.

### 3.4.7 Staff with primary employment

§2-3 (4) Minst 50 prosent av årsverkene knyttet til studietilbudet skal utgjøres av ansatte i hovedstilling ved institusjonen. Av disse skal det være ansatte med minst førstestillingskompetanse i de sentrale delene av studietilbudet. I tillegg gjelder følgende krav til fagmiljøets kompetansenivå:

- a) For studietilbud på bachelorgradsnivå skal fagmiljøet tilknyttet studiet bestå av minst 20 prosent ansatte med førstestillingskompetanse
- b) For studietilbud på mastergradsnivå skal 50 prosent av fagmiljøet tilknyttet studiet bestå av ansatte med førstestillingskompetanse, hvorav minst 10 prosent med professor- eller dosent kompetanse ansatte med førstestillingskompetanse.
- c) For studietilbud på doktorgradsnivå skal fagmiljøet tilknyttet studiet bestå av ansatte med førstestillingskompetanse, hvorav minst 50 prosent med professorkompetanse.

#### Assessment

Academic level	Percent connection to the Master in performance
Professor (head of programme)	23%
Professor (Main professor)	17%
Professor	11%
Associate Professor	11%
Assistant Professor	7%
PhD candidate	5%
<b>Sum</b>	<b>74%</b>

The reported percentages for the annual work meet the requirements of § 2-3. Teachers with “førstestillingskompetanse” is responsible for 62 % of the teaching. The professors (the head of programme and the main professor) have competencies in the central parts of the master programme.

#### Conclusion

Yes, the criteria and the demands specific to the cycle of the educational provision are fulfilled.

### 3.4.8 The academic environment's research, academic and/or artistic development work

§ 2-3 (5) Fagmiljøet tilknyttet studietilbudet skal drive forskning og/eller kunstnerisk utviklingsarbeid, og faglig utviklingsarbeid, og skal kunne vise til dokumenterte resultater med en kvalitet og et omfang som er tilfredsstillende for studietilbudets innhold og nivå.

#### Assessment

The two main teachers' research and artistic development work is already mentioned in section 3.4.3.

The Artistic Director of Scenography, employed at HiOF since 2007, is a member of the steering committee of the Norwegian Programme for Artistic research (PKU). He is also a mentor at Watermill Center on Long Island, NY, where artists from around the world meet to work on interdisciplinary artistic research.

Another professor publishes regularly. She leads HiOF's 3-year international artistic research project «Blind Spot: Staring Down the Void».

One lecturer has been employed as a research fellow since 2013, funded by the Norwegian Artistic Research Programme with his project «Capto Musicae - Researching sonic and musical theatre in a contemporary artistic context." His PhD is expected to be completed in September 2017.

Another research fellow has been employed at HiOF since 2015. She has published articles and texts at scenekunst.no, Klassekampen and Norsk Teater – and Shakespeare tidsskrift.

The associated lecturer from Germany, employed at HiOF since 2015, has worked as a Research Assistant at the Institute for Applied Theatre Studies in Giessen since 2009. He has published numerous papers and books.

HiOF's professional environment, including its guest teachers, works with various projects that are satisfactory in relation to the content and level of the studies. Some of the permanent teachers have curated symposia with a focus on artistic research. Besides the two main professors, the staff have also conducted relevant development work or research.

The requirement for documented results is considered fulfilled through international publications (including the Brooklyn Arts Press).

#### Conclusion

Yes, the criteria and the demands specific to the cycle of the educational provision are fulfilled.

### 3.4.9 The academic environment's external participation

§ 2-3 (6) Fagmiljøet tilknyttet studietilbud som fører fram til en grad skal delta aktivt i nasjonale og internasjonale samarbeid og nettverk som er relevante for studietilbudet.



## Assessment

HiOF has a broad international network and includes several well-known and high esteemed names. Membership in Nordic networks such as NORTEA and DAMA are mentioned, as well as international networks such as ERASMUS and ELIA. HiOF also has cooperation with Watermill. On a national level, HiOF collaborates with Black Box Theatre, Oslo, Østfold Kulturutvikling, and Norges Musikkhøgskole. We therefore consider the NTA students to have good access to international and national cooperation.

## Conclusion

Yes, the academic environment actively participates in national and international collaborations and networks relevant for the programme.

### 3.4.10 Supervision of professional training

§ 2-3 (7) For studietilbud med obligatorisk praksis skal fagmiljøet tilknyttet studietilbudet ha relevant og oppdatert kunnskap fra praksisfeltet. Institusjonen må sikre at praksisveilederne har relevant kompetanse, og erfaring fra praksisfeltet.

## Assessment

Not Applicable - The education has no compulsory internship.

## 4 Conclusion

Based on the written application and the attached documentation, the expert committee concludes the following:

The committee is very positive to the application, but cannot recommend accreditation yet because of minor issues that need to be addressed first. However, we believe that the “må” points should be manageable to meet with minor corrections. We are looking forward to HiOF’s response to our comments.

**The committee does not recommend accreditation of the Master in Performance at HiOF.**

The following demands are not met:

- § 2-1 (2) Informasjon om studietilbudet skal være korrekt, vise studiets innhold, oppbygging og progresjon, samt muligheter for studentutveksling.
- § 2-2 (1) Læringsutbyttet for studietilbudet skal beskrives i samsvar med Nasjonalt kvalifikasjonsrammeverk for livslang læring, og studietilbudet skal ha et dekkende navn.

- § 2-2 (3) Studietilbudets samlede arbeidsomfang skal være på 1500–1800 timer per år for heltidsstudier.
- § 2-2 (4) Studietilbudets innhold, oppbygging og infrastruktur skal være tilpasset læringsutbyttet for studietilbudet.

**The following demands must be met in order to achieve accreditation:**

- specify the mandatory attendance percentage students need to pass the compulsory courses
- complement the learning outcome with a description of entrepreneurship and leadership skills and implement teaching in these areas
- specify the relation between the number of lecture and tutorial hours (T: Teaching / Tutoring) throughout the education. In the understanding that lectures bring new knowledge to the students and tutoring deepens the understanding of the students' own projects.
- describe how the Expert Assessment Committee is compiled, and what competences that are required

**The committee offers the following advice to develop this educational provision further:**

- specify how the selection process for the admission test is designed and what competences the admissions jury should have
- specify the relevant subject areas that form the basis for the applicant's admission
- write the entire text in English to create cohesion. 3.2.1 is written in Norwegian
- specify more closely - in other sections of the application as well - how the relationship "practice and theory" works in practice
- specify the international Artistic Council active role in the Master programme
- specify the use of the term *research* at different levels
- clarify the relationship between "The Expert Assessment Committee" assessment of the master project, and the final assessment by "The Censor Committee"
- specify how the Master education defines 'the expanded field'
- consider adding teachers with entrepreneurial/ leadership skills to the programme if these competences is not found in the staff

## 5 Commentary from the institution

### *Comments to the committee report on application for MA in Performance at HIOF/NTA:*

#### *1. Specify the mandatory attendance percentage students need to pass the compulsory courses*

All courses are obligatory. All courses in one semester must be passed before a student can continue to the next semester of his or her studies. To pass the exams minimum 80% attendance is required. Students must apply to the Artistic Director of the department of MA Performance to be excused from classes. This has been specified clearly in the updated study plan.

#### *2. Complement the learning outcome with a description of entrepreneurship and leadership skills and implement teaching in these areas*

Learning outcomes in the study plan are now adjusted to include these skills explicitly as aims, and teaching has been explicitly described according to the concern. The institution wants to note that at all levels of education at HIOF/NTA, the training includes ethical artistic entrepreneurship (otherwise also understood as innovation) and its ethics, with according project management and leadership training as necessary and implicit aspects of project planning and development. It is such that independent artistic work is the base of our education, and all independent artistic production requires and is based in learning the principles of leadership and their various applications to contexts, budget and project management and innovation to prepare for the industry. NTA has a regular practice in all its degree programs of preparing students for this kind of artistic entrepreneurship through practical lectures on national funding bodies, information meetings and short workshops at the start of productions on application writing, including visits from Norwegian Arts Council representatives and active curators within the field and productions. These guest lecturers inform students on structures and processes for funding, preparing for the professional field as an artist relating to specific curators and festivals which we introduce them to, with an understanding of their unique work critically in the context of the field. Our internal faculty and staff regularly hold yearly workshops on budget and production management within independent project units for all study levels. Many of our faculty who work as lecturers and tutors in the program have professional experience managing both artistic production and research projects as leaders, as well as experience in applying for various types of funding. This experience innovating, leading and managing their own projects in both artistic research and production is the basis of their employment to educate artists for the professional field. For our staff and students, the development of original work happens in tandem with the skills named as entrepreneurial: project planning, grant application, budgeting, marketing and critique. These are at the core of our education and implicit in the aims for training independent artists in the practical field, and all of our staff by virtue of being involved in both research and production have the skills to mentor students in experimental forms of leadership and artistic innovation. Due to the implicit and necessary aspect of this given fact of managing productions and leading projects it has not been articulated as a separate or abstract skill on the CV. Discourses on production methods, materials, hierarchies and other structures in production make up a large portion of the training at NTA both in BA and MA level, and are inseparable from the skills required to become artistic entrepreneurs. We lead students in tasks based on this principle. For example, in addition to regular workshops and tutoring in theory and methods, the main professor of MA Performance, Camilla Eeg-Tverbakk, has regularly taught application writing and given feedback on practice grant applications within the Arts Council format; Karmenlara Ely has also given guest lectures in other departments of HIOF to communication and leadership students on project management and skills in communication of new ideas. Our staff is well

prepared to advise and lead students in preparing for the professional field within their own project development, and our network of guest lecturers supplements this in specific ways already mentioned. In addition, all tutoring of independent projects within the education on BA and MA level includes a core aspect of mentoring project organization, leadership and collaboration skills as a necessity. Our staff all have experience in such tutoring, particularly those in permanent positions listed in the MA Performance Faculty. There can be no separation from the tutoring of a student's artistic material and mentoring on how it is managed, lead, organized and sustained in relation to the professional field (through application writing and budget planning). This has always been core to the production aspect of NTAs education (and one could note that the field of theatre and art *production* is synonymous with entrepreneurship generally). The revised MA Performance study plan acknowledges the entrepreneurship aspect explicitly to address the concerns of the committee, by describing in detail the one to two week development workshop at the start of the Master project unit. In this workshop within the unit, the master student's skills in developing and managing projects will be augmented by practical information and tasks on budgets, grant writing, arts council organizational structures and ways of scheduling, organizing and leading projects according to set aims and given limitations. In addition to this change the learning outcomes have been adjusted both for the profile of the degree and for the specific units *Performativity: Ethics* and *Master Project* to more explicitly address the committee's concerns about leadership and innovation (artistic entrepreneurship) within the scope of this program.

**3. Specify the relation between the number of lecture and tutorial hours (T: Teaching / Tutoring) throughout the education. In the understanding that lectures bring new knowledge to the students and tutoring deepens the understanding of the students' own projects.**

Students have 300 of tuition each of the first two semesters, and 150 hours each of the last two semesters. Part of this will be tutoring, part will be lecturing. The percentage of lecture vs. tutoring in the study units varies in relation to the learning outcomes, where, for example, in the *Performativity* and *Composition* units there is a necessity for leading the student through topics and methods in lecture and workshop formats (teaching), and in *Open Space* and *Master Project*, independent learning and research is facilitated through tutoring at various points in the development process, although there will be collective meetings therein with guest lectures on methodology or project planning workshops. Lectures are understood as teaching moments which bring new knowledge to students through introduction to concepts, theories, histories, literature, methods and working practices the teachers are expert in. Tutoring is understood as teaching which deepens students understanding of their own projects through reflection, critique, questioning, guidance towards materials and territories which can open up or unfold new processes in their independent research. Tasks and feedback are given in both forms of teaching. All classes will involve a unique breakdown of lecturing and tutoring. The proportions will vary primarily based on the nature of the subjects: *Performativity*, *Composition*, *Open Space* and *Master Project* – which have theory and method, laboratory and production elements in varying degrees. An estimate for a standard may mean an average distribution of approximately 75% lecturing and 25% tutoring at the start of the MA program, but such a distribution key will change through the progress of the study towards less lecturing and more tutoring, especially in the *Open Space* and *Master Project* units, which have laboratory approaches to independent work and production development, where one could project an inverse proportion of 25% lecturing and 75% tutoring in describing the teaching approach. This updated description is included in the section on “Organization and learning methods”

within the study plan, where we have also added a description of the workload for the other study activities more in detail.

#### ***4. Describe how the Expert Assessment Committee is compiled, and what competences that are required***

The Expert Assessment Committee is composed of two members of the professional artistic field, demonstrating a minimum Associate Professor level competence (or equivalent) on a high international level. Whenever possible members of the committee will be chosen from positions within other institutions in the network. The committee has unique competence in relation to the specific questions, practices and content of the Master project being evaluated. One of these two persons is the tutor who has followed the student's Master project, (chosen together with the advice of the student's faculty advisor, as mentioned above, either from within or outside the home institution, HIOF/NTA, at the start of the unit.) The second person in the committee will be from outside HIOF in all cases. The composition of the committee is appointed by the artistic director of the MA Performance, through an internal search with the competence and level of the committee well-documented.

#### **Advice for further development of the program:**

There have been 4 meaningful revisions and additions according to the advices given by the committee within the study plan according to the following points: 1) The admissions process and jury details have been described and updated, 2) there are more subject areas specifically listed in the arts fields to clarify requirements for admission 3) under organization and learning methods the relation between theory and practice has been further described and contextualized, 4) the use of the term *expanded field* has been further described under "Educational Opportunities and Career Prospects".

Additional comments: It can be noted that the term "Censor Committee" was identified as a typographical error in the terminology used in the application writing process and does not impact the study plan, this has been cleared up internally to avoid confusion. The advice to consider possible additional teachers to support the committee's concern of implementing entrepreneurship and leadership should be addressed by the further explanation above of how preparation for the industry is understood and integrated into all programs in the Academy, with the competence of our professional staff, and we have worked in detail to show how this impacts the MA and explicit changes have been made to the study plan to clarify. It does not make sense to address the artistic council in the study plan, but we have a clear understanding of their role in the curriculum and artistic network of the institution: the artistic council as individuals represent ongoing dialogues between the Academy leadership and the core artistic network we prioritize when choosing mentors and guest artists for the programs. In addition to their personal relation to the leadership, a historical and symbolic influence on methodologies and artistic problems posed in the curriculum, the individuals in the Artistic Council continue to connect the leadership and our students to the network we are engaged with in specific ways. Both through projects that they and members of their companies lead, (which our students collaborate on during or after graduation) or through networking connections, the artistic council brings in relevant guest artists and teachers to give workshops and professional opportunities for the students. A short part of the application, regarding §2-1, was written in Norwegian, after approval on this matter by NOKUT (Helén Sophie Haugen) in an e-mail sent us 16. December 2016.

Attachement:  
Revised Study Plan

Revised Test-Diploma and Diploma Supplement

## 6 Additional assessment

### 6.1 Additional assessment

**§ 2-1 (2) Informasjon om studietilbudet skal være korrekt, vise studiets innhold, oppbygging og progresjon, samt muligheter for studentutveksling**

- *specify the mandatory attendance percentage students need to pass the compulsory courses*

#### **Assessment**

The attendance is specified to 80%. This gives the students a clear understanding of the attendance requirements and the level of attendance ensures a fair evaluation basis of the students.

#### **Conclusion**

Yes, the institutions response is satisfactory.

**§ 2-2 (1) Læringsutbyttet for studietilbudet skal beskrives i samsvar med Nasjonalt kvalifikasjonsrammeverk for livslang læring, og studietilbudet skal ha et dekkende navn.**

- *complement the learning outcome with a description of entrepreneurship and leadership skills and implement teaching in these areas*

#### **Assessment**

HiOF have described the competencies of the teachers in detail and described how entrepreneurship will be strengthened and implemented in both the learning outcome and in the course plans. The adjustments are satisfactory.

#### **Conclusion**

Yes, the institutions response is satisfactory.

**§ 2-2 (3) Studietilbudets samlede arbeidsomfang skal være på 1500–1800 timer per år for heltidsstudier.**

- *specify the relation between the number of lecture and tutorial hours (T: Teaching / Tutoring) throughout the education. In the understanding that lectures bring new knowledge to the students and tutoring deepens the understanding of the students' own projects.*

**Assessment**

The relation between lectures and tutoring is conscientious and credibly described. The response also satisfactorily explains why the exact estimate of the distribution between tutoring and lecture may be difficult to specify for some situations in advance.

**Conclusion**

Yes, the institutions response is satisfactory.

**§ 2-2 (4) Studietilbudets innhold, oppbygging og infrastruktur skal være tilpasset læringsutbyttet for studietilbudet.**

- *describe how the Expert Assessment Committee is compiled, and what competences that are required*

**Assessment**

The specified competences of the Expert Assessment Committee are credibly described. They give the applicants a proper impression of the process. The distribution between external and internal members is relevant.

**Conclusion**

Yes, the institutions response is satisfactory.

**6.2 Conclusion**

Based on the written application with attached documentation and the institutions commentary, the expert committee concludes the following:

**The committee does recommend accreditation of the Master in Performance at HiOF**

## 7 Decision

The Master's degree in performance fulfils all criteria for accreditation regulated in the Quality Assurance Regulation in Higher Education of February 9<sup>th</sup> 2017.

The master's degree in performance (120 ECTS) at Østfold University College is accredited.

## 8 Documentation

17/02035-3 Application - Akkreditering av Masterstudium i performance – Høgskolen i Østfold

17/02035-15 Commentary from the institution - Akkreditering av Masterstudium i performance – Høgskolen i Østfold

## 9 Presentation of the expert committee

- **Utdanningsansvarlig Inger Eilersen, The Danish National School of Performing Arts**  
Eilersen finished her instructor education at Statens Teaterskole in 1989 and her Diploma Programme in management (art and culture) at Scenekunstens utviklingscenter in 2013. She will complete her project in the Danish programme for artistic development work in 2018. The project is entitled Human Migration and deals with different strategies in order to put *Performing Arts* in dialog with other areas of knowledge through collective research and development work where the focus is dialog between scientists, artists and migrants.

Eilersen has a broad experience as a lecturer and leader at the Danish National School of Performing Arts where she is in charge of the education of instructors. Areas of teaching includes research method, text analysis, facilitating artistic processes, response and feedback technics and artistic response. Since 2012, she has been head of the artistic development work at the University Collage. Her main responsibilities have been to develop strategies and international networking. She has comprehensive understanding of artistic development work and has contributed to the realization of about 20 different projects, among 3 large international projects financed by “Kulturministeriets KU-utvalg”. Eilersen has been external examiner at the master programme at Oslo National Academy of the Arts, and has also been in promotion committees and acted as opponent in doctoral disputations at the same institution. She is familiar with the Norwegian educational system.

- **Docent Kent Sjöström, Malmö Theatre Academy, Lund University**  
Kent Sjöström works at Malmö Theatre Academy. He finished his PhD in Fine Arts in Theatre at Lund University in 2007. His thesis was based on the practical work with the physical actions of actors. In 2007, he received the Lund University pedagogical price. After finishing his PhD, he continued working at Malmö Theatre Academy as a research assistant and assistant professor. In 2016, he became a docent at Faculty of Arts, Lund University. Sjöström



worked as university teacher and lectured in movement at Malmö Theatre Academy between 1984 and 2005. During this period, he also led several projects in scene performance. Sjöström is highly experienced member of the Malmö Theatre Academy jury and has been the leader three times. He is head of artistic research at the Malmö Theatre Academy. He is co-organizing several international workshops within the discipline and has been invited as a guest lecturer both in Sweden and abroad. He has previously work as a producer and is an experienced opponent and expert in several assessment committees. Sjöström has a long publication list within the discipline.