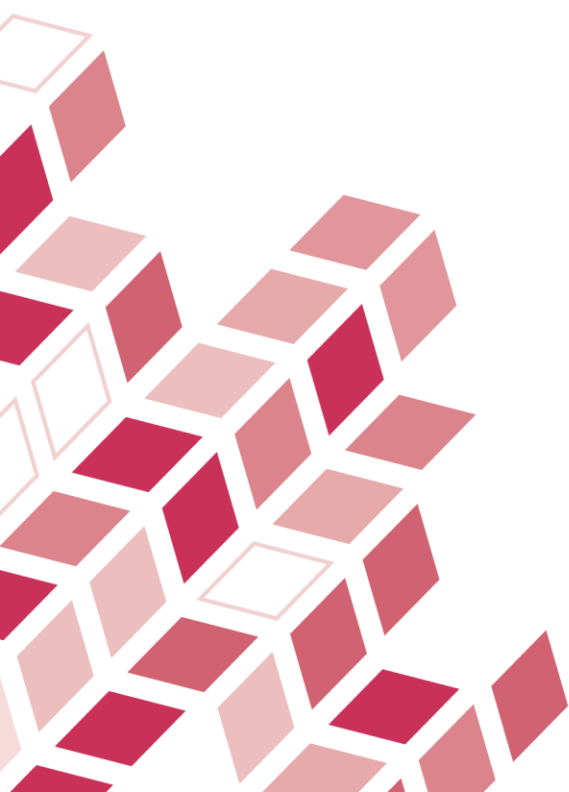


NOKUTS tilsynsrapporter

Dans (Dance)

Master degree study at Oslo National Academy of the Arts (Kunsthøgskolen i Oslo, KHiO)

January 2014



Institution:	Oslo National Academy of the Arts (Kunsthøgskolen i Oslo, KHiO)
Name of educational provision:	Dans (Dance)
Degree/Studiepoeng (ECTS):	Master degree study in dance. 120 ECTS
Date of decision:	30th January 2014
Expert Committee:	Professor Leena Maarit Rouhiainen, University of the Arts Helsinki Associate professor Siri Dybwik, University of Stavanger
Archive Number:	13/154

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 a master degree study in Dance at Oslo National Academy of the Arts (Kunsthøgskolen i Oslo, KHiO). The expert evaluation in this report is part of the accreditation process following KHiOs application for accreditation of a master degree study in Dance submitted before the application deadline on 1th February 2013. This report clearly indicates the extensive evaluation performed to ensure the educational quality of the planned educational provision.

Master degree study in Dance at KHiO fulfils NOKUT's conditions for accreditation and is accredited by resolution of 30th January 2014.

This decision does not have limited validity in time. NOKUT will however make a subsequent supervision of the educational provision within three years.

Oslo, 30th of January 2014



Terje Mørland
Director general

Information on accreditation of educational provisions (in Norwegian):
www.nokut.no/sokjeakkreditering

Contents

- 1 Information regarding the applicant institution 1**
- 2 Description of procedure 1**
- 3 Administrative assessment 2**
- 4 Expert Assessment 3**
 - 4.1 Basic conditions for accreditation 4**
 - 4.2 Study Plan 8**
 - 4.3 Discipline community/-ies attached to the provision 15**
 - 4.4 Support functions and infrastructure 19**
- 5 Conclusion 19**
- 6 Commentary from the institution..... 22**
- 7 Expert committee’s additional evaluation 25**
- 8 Decision 27**
- 9 Documentation 27**

1 Information regarding the applicant institution

Oslo National Academy of the Arts is Norway's largest college of higher education in the field of arts, with over 550 students, 200 employees and more than 900 guest teachers and teachers on short-term contracts.

The Oslo National Academy of the Arts currently offers 24 study programmes, and consists of six departments: Design, Visual Art, The Academy of Fine Art, The Academy of Dance, The Academy of Opera, and The Academy of Theatre.

In the autumn 2010, all KHiO's faculties were located together in a newly renovated, customised buildings on the Seilduken campus. The building was originally one of Oslo's pioneering factories: Christiania Sailcloth Factory, founded in 1856, hence its name "Seilduken" (sailcloth). The stated aim of the institution is to "educate artists and designers with the ability to both reflect on, and experiment in, their chosen field and make lasting contributions to the diversity of our society"¹.

KHiO does not have power of self-accreditation for educational provisions in the second and third cycle (PhD and master degree studies) and therefore has to apply NOKUT for accreditation.

The following educational provisions at the institution have obtained accreditation from NOKUT (in chronological order by year, names of the educational provisions in Norwegian):

- Master degree study in «koreografi», 120 ECTS, 2004
- Master degree study in «billedkunst», 120 ECTS, 2005
- Master degree study in «design», 120 ECTS, 2005
- Master degree study in «kunstfag», 120 ECTS, 2005
- Master degree study in «opera», 120 ECTS, 2005
- Master degree study in «regi», 120 ECTS, 2005
- Master degree study in «dramatisk skrivekunst», 120 ECTS, 2008
- Master degree study in «teater med fordypning i skuespillerfag/regi/scenografi/scenetekst», 120 ECTS, 2013
- Master degree study in «kunst og offentlige rom», 120 ECTS, 2013

The institution's quality assurance system was evaluated and approved in 2009.

KHiO applied for accreditation of a master degree study in Dance– 120 ECTS by the application deadline of 1st February 2014.

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

¹ Quotation from KHiO's own website: <http://www.khio.no/Engelsk/>.

Norwegian higher education.² (Hereafter referred to as the Quality Assurance Regulation on Higher Education.). The application was rejected administratively on 13th March on the grounds that the institution's answer of the criteria §§ 4-2 a, d and e in the application, was not suited for an expert assessment as the application did not fulfil the formal requirements of the National Qualification Framework. The institution appealed the rejection of the application to the appeals committee (ekstern klagenemd for vedtak fattet av NOKUT). Before the appeal reached the appeals committee, NOKUT considered the arguments of KHiO and changed the original decision on the grounds that the institution had not been sufficiently informed about NOKUTs stricter practise of the requirements of the National Qualification Framework. NOKUT also informed KHiO that future applications that do not meet the requirements of the National Qualifications Framework, will be rejected administratively. The institution then provided an updated version of parts of the application (§ 4.2 a and § 4.3.2), requested by NOKUT on 4th July 2013.

After the application was approved administratively, NOKUT appointed 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 on 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 on 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.

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

One of the experts, Leena Maarit Rouhiainen is Finnish, so the committee therefore chose to write their assessment in English. The application and the commentary from KHiO however, is in Norwegian.

3 Administrative assessment

Quality Assurance Regulation on Higher Education § 4-1: Basic conditions for accreditation

1. Demands expressed in the Universities and Colleges Act concerning the following arrangements will be assessed:

² <http://www.lovddata.no/cgi-wift/ldles?doc=/sf/sf-20110127-0297.html>

- a. Internal regulations and governance
- b. Appeals Committee
- c. Learning Environment Committee
- d. Educational Plan
- e. Diplomas and Diploma Supplement
- f. Quality assurance system

NOKUT's assessment

The intention of this article is to make it clear and predictable what regulations in the University and Colleges Act (2002) that NOKUT supervises. KHiO offers accredited educational provision. Hence, it is presupposed that the demands expressed in the Universities and Colleges Act are fulfilled. The Diploma supplement is evaluated as satisfactory.

4 Expert Assessment

This chapter is the expert committee's assessment. The term "we" refers to the expert committee as such. The number preceding each heading refers to the corresponding provision in the Quality Assurance Regulation on Higher Education.

Summary of the report

The application for the master program in dance by Oslo National Academy of the Arts (Kunsthøgskolen i Oslo, KHiO) is a welcomed proposal in the field of higher education within dance in Norway. The application shows a good understanding of the current developments in the field of dance art and the contemporary role of the dancer. The institution is right in pointing out that there is a need for a master level education for performing dancers. On the one hand, Norway has several bachelor level programs that educate dancers. Thus there is a potential body of students. Additionally, the proposed master program aims at producing reflexive and creative dance performers that suit the current artistic environment of dance as well as have the capacity to develop it further. The proposed master program importantly fills the gap between first and third cycle education of dancers within the country. We commend this since in general master level education is meant to foster self-directed and skillful professionals as well as offering a base for (education in) artistic development work or research.

KHIO is a well-suited institution to offer master education in dance performance. It already has a strong bachelor level program for dancers, and the institution holds other masterlevel programs within the arts. Thus it already has a trustworthy educational environment to draw on.

Overall, we consider the application for accrediting the master program in dance by KHIO to follow and answer to the National Qualification Framework, sufficiently, but there are some changes that has to be made before the committee can recommend accreditation (se section 4. Conclusions).

We suggest that the institution carefully develops the next step of implementing the curriculum with related procedures and tuition plan (teaching plan). In the following commentary we have also critically assessed some details in the described program and made a few constructive suggestions to support this implementation process. Here it is also important to closely reflect the interrelationship between the bachelor and master level programs in dance (performance) given by the institution. We trust that the institution is well capable of taking heed of our feedback and completing a successful master program and related curriculum design.

4.1 Basic conditions for accreditation

4.1.1 Demands expressed in the Universities and Colleges Act.

These demands have been evaluated by NOKUT in the administrative assessment.

4.1.2 Demands expressed in national curriculum frameworks, where such apply, and in relevant regulations issued by the Ministry of Education and Research must be met.

Assessment

Oslo National Academy of the Arts is applying for a Master's degree program in Dance of 120 ECTS (referring to § 3 of the regulation "Forskrift om krav til mastergrad"). In the application Oslo National Academy of the Arts writes that applicants to the master degree must hold a bachelor degree in dance performance of 180 ECTS. The master degree is also open for applicants with 80 ECTS of dance-technical or creative subjects in their bachelor degree, and in some special cases applicants with a practice background within the field/ prior learning will be accepted to the program. This is in accordance with the national master degree regulations offered by the Ministry of Education and Research. It is considered to be positive that the institution will mainly offer the program to students already holding a bachelor degree. Accepting students holding 80 ECTS in performing contemporary dance is satisfactory, but we suggest that the institution carefully considers which other subjects these candidates hold within their bachelor degree, and whether this combination assures that achieving the master level will be possible.

In relation to enrolling students solely on the ground of assessment of previous practical experience, the expert committee recommends that the institution apply this only to special cases since the students need to have some knowledge of theory and research methods to fully benefit from the suggested study program. Also in such cases, it is necessary to look beyond the technical level of the candidate and assess other qualifications (such as motivation, personality, reflective and other skills) to make sure that the candidate is able to complete the program successfully.

The entrance test is described thoroughly in the application. All applicants have to write a motivational letter and a description of the potential motif of their master thesis. The results from an entrance test will determine the ranking of the applicants. The application does not clearly state the ranking criteria, but we have the impression that it refers to the technical dance skills of the applicants. In this program one aims to work on developing the reflective skills of the performing dancer, and therefore we recommend an entrance test which has a broader perspective than just the traditionally technically

skilled performer. From the application it is not clear whether the applicant will be interviewed as a part of the entrance test. This is something we recommend the institution to include in order to assess the applicants' motivation, reflective and communicative skills. On the positive side we find that the decision of admission is based on technical dance skills but also on communicative skills and on the personal qualities of the performer. We recommend that KHiO clarifies what is meant by performers' qualities here. We likewise suggest that KHiO offers the applicants justification for the acceptance or rejection of the applicants, in order ascertain good ethical practice and the development of the applicants. It is important that KHiO clearly communicates the ranking criteria to the applicants.

The admission requirements meet the demands of the regulation "Mastergradsforskriften". The independent work/the master thesis consists of 30 ECTs and is also in line with the regulation.

Conclusion

No, the condition is not fulfilled.

The institution is required to:

- offer the applicants justification on their acceptance or rejection in order to ascertain good ethical practice and the development of the applicants.
- clarify what is meant by performers' quality as a category of assessment.
- interview the applicants in order to assess their motivation, reflective and communicative skills.
- clearly define the ranking criteria of the entrance exams to applicants in instructions

4.1.3 Estimates of student recruitment, as relevant in relation to the establishing of a satisfactory learning environment and stable provision, must be presented.

Assessment

Based on the characteristics, the size and level of the master degree program, together with KHiO's account of its recruitment of students to other study programs at the institution, the account of the applicant is considered to be satisfactory.

In the application KHiO accounts for the basis they have for internal recruitment. They also argue that there is a great need for the proposed master degree among prior students from other institutions in Norway and abroad. There is no other master level degree in dance performance in Norway, but there are three institutions offering a bachelor degree (including KHiO) in the country. Additionally, Norwegian dancers earn bachelor's degrees abroad. Therefore, we agree that there is also a large potential for external recruitment, both nationally and internationally. We recommend that the institution regards external and internal recruitment equally.

The institution plans an intake of six to nine students every other year. This will ensure high quality in the individual follow up of the students. Considering the development of reflective skills beyond the technical dance skills, the institution should consider whether it will be fruitful to have a larger number of students, closer to nine than six students. We even suggest increasing the maximum intake to ten students. This we suggest especially since the first year of study allows the students to engage with international exchange and during the second year they work on their individual master projects. This means that students will to an extent follow personal study plans. Larger groups can more easily develop a good environment for discussions and reflections on different methods. Also a large enough student body is necessary for carrying out classes in dance technique successfully. Considering the fact that the students will follow individual study designs, we understand that the recruitment number is chosen to assure good study quality for every student. Considering work opportunities and the fact that the field of dance art is still relatively small in Norway, we consider that six to ten is a good number of students.

The application describes a varied use of student work in the form of cooperation with other disciplines at the institution and use of guest lectures. We want to underline the importance of the students being able to cooperate with other disciplines at KHiO. This is particularly relevant considering the future employment of the students and the development of the field towards interdisciplinary artistic processes.

We consider it a strength that the students will meet guest lecturers from other national and international institutions. It's important to secure a good balance between the teachers who follow up students in depth and over time, and the teachers who are visiting scholars or in temporary positions. It is especially important to be aware of this balance when it comes to the development of a good learning environment.

Conclusion

Yes, the institution's estimates are satisfactory.

The institution is advised to:

- Regard external and internal recruitment equally.
- Increase the maximum intake of students to 10.

4.1.4 A plan of the students' expected workload must be presented.

Assessment

The expected workload of the program is estimated at between 1650 and 1750 hours per year. This is in line with the ECTS requirement of 1500-1800 hours. There is variation in the subjects regarding the balance between organized activities and self-study. The technical dance courses have less self-study than production work, performance work and the master project. This is expected and appropriate. The institution accounts for the balance between organized activities and self-study for both years, and out of this we can read that independent work has been given much space in the provision. We think that

the balance between teacher-led subjects and self-study, which is necessary for developing the students' independency, is well taken care of. There is no requirement that KHiO accounts for each semester, but it might anyhow be a good idea to do this to make sure that there is a good balance between organized contact tuition and self-study each semester. This would help ensure that a consecutively proceeding education is corroborated.

Conclusion

Yes, the institution's presented documentation is satisfactory.

The institution is advised to:

- Create a plan on how the tuition proceeds semester by semester paying special attention the relation between organized contact tuition and self-study.

4.1.5 When part(s) of the provision is taught outside the degree awarding institution formally agreed documents must be in place to regulate issues of importance for the students.

Assessment

The study program will be taught entirely at the institution, and therefore the application does not include agreements. Instead of the institution holding a portfolio of places of interest, we believe it is important that the student to a certain degree can choose an arena where they want to do their master project. The master thesis is conducted within KHiO in the sense that the faculty supervises and credits student work in all cases. Some of the practical work undertaken by the students in their master project can be conducted in the professional field. Even in these situations the overall responsibility is by KHiO. For practical work conducted in master projects outside of KHIO there will be an agreement that regulates issues of importance for the students. In implementing the degree regulation further the institution must construct a standard agreement to manage the collaboration between the student, the outside institution and KHiO, to secure student rights.

Conclusion

No, the institution's presented documentation is not satisfactory.

The institution is required to

- Construct a standard agreement to regulate the collaboration between the student, the outside institution and KHiO, to secure students' rights.

4.2 Study Plan

1. The educational provision must have an adequate title
2. The provision must be described with reference to learning outcomes
 - a) Learning outcomes must be expressed in terms of a candidate's intended achievements in knowledge, skills and general competence, as related to the National Qualifications Frameworks.
 - b) The provision's relevance for working life and/or continued studies must be clearly expressed.
 - c) Content and design of the provision must be satisfactorily related to the description of learning outcomes.
 - d) Teaching and student work must be suited for the achievement of intended learning outcomes, as expressed in the plan.
 - e) Exams and other means of evaluation must be suited for the students' attainment of intended learning outcomes, as expressed in the plan.
3. The provision must have satisfactory links to research and academic and/or artistic development work, adapted to its level, volume and other characteristics.
4. The provision must be attached to student exchange and internationalization arrangements adapted to its level, volume and other characteristics.

4.2.1 The educational provision must have an adequate title

Assessment

Basically "Masterstudium i Dans", Master Program in Dance is a feasible name for the education and follows international standards. The application offers reasonable grounds that support the choice of the name. However, in the current increasingly specialized field of dance art, dance professionals are reflexive about the background and the means they employ in their artistic work. For example, different forms of choreography are specified as performative and social choreography. In order to substantiate the performing dance professional's point of view in this environment, it would be valuable to include the performer's perspective in the title as well.

We consider that it might be worth underlining and strengthening the performing dancers' position in the title of the program and degree with a subtitle: e.g. Master program in Dance (Performing Artist). This could bring the performer into a stronger discursive position.

Conclusion

Yes, the title of the provision is adequate.

The institution is advised to:

- Consider the performing dancer's position in the title of the study program with a subtitle: e.g. Master program in Dance (Performing Artist/Medvirkende utøver).

4.2.2 The provision must be described with reference to learning outcomes

a. Learning outcomes must be expressed in terms of a candidate's intended achievements in knowledge, skills and general competence, as related to the National Qualifications Frameworks.

Learning outcomes described in the application:

Mastergradsstudiets læringsutbytte beskrives slik:

Kunnskap	Ferdigheter	Generell kompetanse
<u>Etter endt utdanning skal studenten:</u>	<u>Etter endt utdanning skal studenten:</u>	<u>Etter endt utdanning skal studenten:</u>
kunne innhente og anvende ulike estetiske perspektiver, tradisjoner og kunstfaglig teori i eget skapende arbeid	kunne integrere avanserte dansetekniske ferdigheter med en reflektert og selvstendig kvalitet i egen danseutøvelse	kunne virke som selvstendig og nyskapende dansekunstner i ulike verk med høy kompleksitet
kunne analysere, tolke og vurdere dansekunst i lys av nyere strømninger innen samtidens scenekunst	kunne vise faglig integritet og fortrolighet med ulike metoder og prosesser i eget skapende arbeid	vise høy samarbeidskompetanse i kunstneriske arbeidsprosesser
kunne arbeide som danser på egen kropps premisser og med god kunnskap om dansemedisin	kunne vise kritisk refleksjon og modenhet i arbeid med kunstneriske problemstillinger	kunne delta aktivt i den nasjonale og internasjonale diskursen om dansekunst
kunne anvende kunnskap om økonomiske og administrative aspekter ved kunstnerisk entreprenørvirksomhet i sitt arbeid som dansekunstner		

Assessment

The overall learning outcomes are in line with the National qualifications framework and they are described in a realistic and reasonable manner. Following the nature of the studied field, in which practice and theory interweave, the institution has sufficiently clarified the levels and the differences between knowledge, skills and overall competencies. However, we suggest that applicants take care that the main contents of the checklist, which is well formulated, really stand in the overall list of general learning outcomes. This would offer better insight into the details of the learning outcomes and would make a stronger distinction between BA- and MA-level education in overall description of the learning outcomes. The distinction between the two levels is now implicitly denoted, and the area mentioned next section should be included to ensure MA-level standards: The learning outcomes should include a view on the students' abilities in relation to artistic development work or research in the category of general competencies. Likewise description of learning outcomes in the categories of skills and knowledge need minor clarification. With the amount of study points, study areas addressed and the check-listed outcomes, the academic level of the outlined program can reach the academic level of a reliable master degree.

The strength in the description of the overall learning outcomes expected after completing the Master Program in Dance are in that the student establishes integrity and self-sufficiency in bodily knowledge, is rehearsed in the new trends of the performing arts, has good understanding of handling economic

and professional environment. Likewise competence in reflective and critically reflexive approaches to performing, creative practice, and artistic problems are appreciable as are the general competences in the area of the student becoming an independent creative dance artist with good collaborative skills and abilities to participate in national and international discourses on dance art.

Conclusion

No, the learning outcomes are not satisfactorily described.

The institution is required to:

- Relate the mentioned aesthetic perspectives more closely to the studied field; namely the aesthetic perspectives of dance and the performing arts (skills).
- Add to the learning outcomes that students understand the dance heritages they carry and work with as a part of their reflective skills (knowledge)
- Add to the skills list (ferdigheter) that the students can use their skills in new areas in the field of dance and art as well as apply their expertise to communal and societal ends
- Add into the learning outcomes (general competencies) competencies related to artistic development work or research.

b. The provision's relevance for working life and/or continued studies must be clearly expressed.

Assessment

Here the application is updated on the current trends in the field of dance art. It is shown that students gain competence in acting in the professional field in a versatile manner. The overall program offers the students a possibility to be related to other art forms, guest artists and directly with the professional field of dance. Important is that the students gain qualification and skills to enter doctoral programs in relevant areas.

Conclusion

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

The institution is advised to:

- Clarify how other forms of dance performance related to interdisciplinary performance art, community dance and hybrid forms of dance (mixes of folk dance and contemporary dance etc.) are acknowledged.
- Mention the more specific doctoral programs the students are qualified to apply for after completing the study program.

c. Content and design of the provision must be satisfactorily related to the description of learning outcomes.

Assessment

The study plan details the following studied subject areas including their content and learning outcomes:

- Produksjoner og forestillingsarbeid 1 og 2
- Danseteknikk 1 og 2
- Formidling og interpretasjon
- Kunst- og danseteori 1 og 2
- Profesjonskunnskap 1 og 2
- Masterprosjekt, et forprosjekt
- Masterprosjekt

In general the learning outcomes are typified clearly and mostly in reasonable ways, however the content descriptions of the studied subjects show no distinction between level 1 and level 2; that is, between first year and second year studies. Thus we cannot evaluate how the contents of the education evolve or become more specified. Only Kunst- og danseteori 1 og 2 have specifically mentioned sub-areas or course areas: namely: danseteori og analyse; estetisk filosofi, individuell fordypning. It had greatly clarified the study plan if all subject areas had been detailed in this fashion. This would have strengthened the reliability of the contents of the studies and offered better criteria to assess if the learning outcomes are possible to achieve with such a plan.

In general the subjects addressed in the curriculum are suitable for the education of professional performers in dance. The study plan and learning outcomes place emphasis on traditionally strong dancing skills, which is good. The master level study plan thus builds constructively on the bachelor level education offered by the same institution, where students become technically strong in dancing. Likewise the emphasis on learning through practice with additional theory is good as is the progression and inter-relationship between the diverse study areas. However, the basic outline is simple and does not clearly show how the students can follow personal study plans and build singular expertise. Likewise theoretical subjects include only a small amount of study points. To reach the mentioned goals in theoretical understanding either the amount of study points should be increased or the more practice-oriented subjects should include theoretical material. The latter approach would support the intertwining of theory and practice and could be considered as the general pedagogical approach of the program.

The title “Formidling og interpretasjon” seems a bit old fashioned. We consider this subject to relate more generally to dramaturgical means of the performer, the how of working with both movement and

interaction with other performers, the choreographer, the audience and environment. Here in addition to expression and presence in dancing, different orientations to solving the performer's problem should be taught. In relation to "Kunst og danseteori" likewise an emphasis on the performer's perspective should be added, so that the students become rehearsed in a deep understanding of what performance is and the significance of different performer positions. The mentioned literature related to this subject is somewhat dated. We also question how the knowledge in dance medicine is conveyed within the subject of "Danseteknikk". This could be specified more clearly – it could be clarified by listing the sub-areas or courses of this subject, as suggested above.

We appreciate that the design of the provisions is realistic and clearly described in relation to the learning outcomes. To a large extent the mentioned contents likewise support the learning outcomes. However, we offer some detailed advice on the content descriptions KHiO can consider.

Conclusion

Yes, the provision's content and design is satisfactorily related to the description of learning outcomes.

The institution is advised to:

- Make a distinction between the contents of level 1 and 2 of the subjects studied to clarify the design and progression of the studies
- Specify the sub-areas studied within each subject
- Reconsider the title of the subject "Formidling og interpretasjon" and update its content
- Include the performer's perspective in the subject "Kunst og danseteori" more specifically and to update the related literature.
- Specify how dance medicine is studied in the subject "Danseteknikk"
- Specify how practice and theory intertwine in the study program

d. Teaching and student work must be suited for the achievement of intended learning outcomes, as expressed in the plan.

Assessment

According to the activities of the faculty and department it seems reliable that the teaching indeed does rest on the grounds of good level of artistic experience and research work, as master level education should. The study plan follows a versatile approach to teaching and instruction: e.g. there is contact group teaching (both practical and theoretical), facilitation of artistic processes of students, individual counselling and independent student work as well as peer feedback between students. The plan places emphasis on fostering self-directed reflection on the part of the student as well as collaborative forms of learning. These are good goals and offer sufficient grounds for the achievement of the intended learning outcomes and the accomplishment of the master thesis. For each student the master thesis

involves a singular artistic process undertaken in collaboration with other artists/students and supported by supervision. Here students integrate learnt practical skills and more theoretical knowledge in accomplishing the artistic and reflective part it involves, and thus gain insight into artistic research.

Conclusion

Yes, the teaching and student work is suited for the achievement of intended learning outcomes, as expressed in the plan.

The institution is advised to:

- Include description of modes of feedback and quality check systems to ensure the student has enough support and a structured personal study plan.

e. Exams and other means of evaluation must be suited for the assessment of the students' attainment of intended learning outcomes, as expressed in the plan.

Assessment

Evaluation of learning happens throughout the education in different forms and is done in collaboration between students and their supervisors and responsible person of the study program. Evaluation is done according to the content and goals of the study plan. Some courses are required to be completed before others. And individual courses have different ways of assessing learning outcomes, including student feedback, written exams, reflective assignments for students as well as demonstrations and performances. Both the artistic and written part of the master thesis is evaluated by a committee that includes two faculty members and one expert from the art field. All courses must be completed for the student to gain a master degree in dance. In evaluation the applicants can rely on the expertise built in the other master level programs at KHiO. These are all supportable.

Conclusions

Yes, exams and other means of evaluation are suited for the assessment of the students' attainment of intended learning outcomes, as expressed in the plan.

The institution is advised to:

- Establish and describe different overall evidential evaluation forms. These could include peer feedback between students, collecting of portfolios of evolving work and received evaluation, shared conversation between students and teachers from the different subjects on a certain regular interval. This all would add to the meta-reflective skills of the students.
- Describe a more detailed description of the form and criteria of evaluation of the final master's project would be instructive

4.2.3 The provision must have satisfactory links to research and academic and/or artistic development work, adapted to its level, volume and other characteristics.

Assessment

Here faculty members' research projects and their relationship to student work are mentioned. Likewise, the fact that faculty members are actively involved through artistic practice in the dance field is noted. These show that there is interaction between the study program and research or artistic development work. The overall teaching is based on related materials and experience. However, we acknowledge that artistic research and artistic development work are evolving disciplines and thus we consider them sufficiently addressed in the study plan.

Conclusion

Yes, the provision has satisfactory links to research and academic and/or artistic development work, adapted to its level, volume and other characteristics.

The institution is advised to

- Articulate how artistic development work is filtered into the overall study plan and teaching more generally.
- Whenever possible point out how research in the performing arts and other relevant fields as well as artistic research and or artistic development work is adapted to the level, volume and other characteristics of the study program.

4.2.4 The provision must be attached to student exchange and internationalization arrangements adapted to its level, volume and other characteristics.

Assessment

The field of dance art is international. Dance artists and companies work with increasing international mobility. Therefore it is paramount that the students are accustomed to the internationality of the field and can tie international connections already during their education. It is good that the students are able to apply for exchange to master level education in international institutions during the first year of their studies. Likewise important is that the program invites international guest lecturers and artists to teach the students.

The dance department of KHiO is actively involved in several international networks in art education: an Erasmus program, Nortecas and Dama. In these networks the following have a master program in dance: Dans och Cirkushögskolan, Stockholm; Theatre Academy, Helsinki; The Danish National School of Contemporary Dance and Theatre, Copenhagen; Escola Superior de Dance, Institut del Teatre, Barcelona and Conservatoire National Supérieur Musique et Dance de Lyon. These institutions, thus, should be the main institutions of exchange for students to require the appropriate level of education.

Higher-level education in dance is internationally active. Therefore there is good potential for KHiO to continue to tie new connections with institutions offering MA-level education in the future. Likewise important international arenas for the students are international dance festivals and conferences that KHiO might consider to become networked with.

Conclusion

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

The institution is advised to:

- Establish new connections with European institutions offering MA-level education for dancers as the proposed Master program evolves.
- Develop international connections of appropriate level and to support the professional careers of their students. Here the institution might consider what international dance and performance festivals, conferences in dance and the performing arts, societies in dance and performance research they would need to be affiliated with – make plans for sending their faculty and students to attend the related events.

4.3 Discipline community/-ies attached to the provision

4.3.1 The composition, size and collective competence of the relevant discipline community/-ies must be adapted to the provision as the plan describes it and adequate for the conduct of relevant research and development work.

Assessment

The discipline community is well composed and makes it possible for the institution to admit students with different backgrounds and enables the students to specialize within classic, jazz or modern/contemporary dance. The discipline community consists of 7,81 full time equivalents. We consider this sufficient. The size and the composition of the discipline community make it possible for the students to choose different specializations every year.

The faculty is competent both within the practical and the theoretical field. The core competence however, lies within the practice field, something that is in line with the profile of the study program. 83,5% of the discipline community is permanently employed at the institution. There is therefore both stability and a good balance between permanent employees, and employees in temporary positions with the possibility of 12 years of employment at the institution. Having temporary employees in the performance subjects assures renewal. The faculty is experienced in supervising students in an academic environment in the performing arts with previous MA-level programs, for example, in choreography.

Conclusion

Yes, the composition, size and collective competence of the relevant discipline community is adapted to the provision as the plan describes it and adequate for the conduct of relevant research and development work.

The institution is advised to:

- Supplement the competence in the institutions with guest lecturers from other institutions and the performing arts environment, both in theory and practice-based subjects
- Be aware of the importance that a responsible faculty member takes a leading role in ensuring overall connection between different subject areas, teaching staff (permanent and guest teachers) and students.

4.3.2 At least 50 per cent of the academic FTEs allotted to the provision must be members of the institution's own academic staff. Of these, professors (full or associate) must be represented among those who teach the core elements of the provision.

For the different cycles, specific demands apply:

a. For first cycle provisions at least 20 per cent of the relevant discipline community/-ies must have competence as professors (full or associate).

b. For second cycle provisions, at least 10 per cent of the relevant discipline community/-ies must be full professors, and an additional 40 per cent associate professors.

c. For third cycle provisions, PhD or stipend programme for artistic development work, at least 50 per cent of the relevant discipline community/-ies must be full professors, and the rest associate professors.

Assessment

83,5 per cent of the academic staff is permanently employed at the institution, so the demand that at least 50 per cent of the academic FTEs allotted to the provision must be members of the institution's own academic staff, is met. 2,81 FTEs are professors and 5,41 are associate professors. The core elements of the provision are accounted by full and associate professors as well as a docent. We find this to be sufficient.

Conclusion

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

4.3.3 The discipline community/-ies must be active in research and/or development work.

For the different cycles specific demands apply:

- a. For first cycle provisions, documented results at a level that is satisfactory in relation to the content and level of the provision.
- b. For the second cycle, documented results at a high level of quality.
- c. For the third cycle, documented results at a high international level of quality, with satisfactory disciplinary breadth.

Assessment

The staff documents research and artistic development work at a high level of quality, primarily through performance and creative practice at a high artistic level. The applicant has documented this through the CVs of the employees. The applicant claims that there are no adequate systems for registration of artistic development work based on performance and creative practice in Norway. We agree with this. The discipline community is also actively involved in the Norwegian Artistic Research Program, both with candidates, academic supervisors and other staff.

As examples, two persons are involved in The Norwegian Artistic Research Programme "Improvisasjon som møtepunkt i en intermedial kontekst».

One has been the artistic leader for Oslo Dance Ensemble for the last 15 years.

Another person has produced a documentation about the principal dancer Ellen Kjellberg. One is active in academic research in the arts and is experienced as a peer-reviewer for the National Artistic Research Program.

Conclusion

Yes, the criteria is fulfilled.

The institution is advised to:

- Take care that (artistic) research and artistic development work is filtered into the study program and increasingly informs the tuition.

4.3.4 The discipline community/-ies must participate actively in relevant national and international networks and collaborative arrangements/projects.

Assessment

Within the discipline community there are many active performers and choreographers who participate in national and international collaborative projects. The institution also participates in several relevant networks with Norwegian partners. The institution also participates actively in national networks centred around artistic research. Both candidates, supervisors and staff are involved in different projects that are part of the Norwegian Artistic Research Programme. This research program is highly appreciated internationally and it has many international participants. The institution likewise participates in, and hosts conferences, like ENCEPA in 2012.

Conclusion

Yes, the discipline community/-ies participates actively in relevant national and international networks and collaborative arrangements/projects.

The institution is advised to:

- Actively engage with and tie new national and international networks and collaborative arrangements to maintain a fresh scope on dance art.

4.3.5 For provision with vocational practice/internship arrangements, the discipline community/-ies and the practice supervisors must have relevant experience from the practice field.

Assessment

There is no practical training outside of KHiO in the degree requirements. The optional exchange by students during the first year and the independent MA project involve their own regulations that are mentioned elsewhere. As mentioned earlier in this report, the master thesis is conducted within KHiO in the sense that the faculty supervises and credits student work in all cases. The students will therefore not receive guidance from external supervisors in the practise field. The discipline community at KHIO has relevant experience from the practice field, so this requirement is fulfilled.

Conclusion

Yes, the discipline community/-ies and the practice supervisors have relevant experience from the practice field.

4.4 Support functions and infrastructure

4.4.1 The institution must have rooms, library services, administrative and technical services, ICT resources and working conditions for their students that are satisfactory and adapted to the provision as described in the study plan and the number of enrolled students.

Assessment

The institution has the necessary rooms needed to operate the proposed master's degree. The rooms can be adjusted to suit the different working activities, like individual work and both practical and theoretical group work. The performance arenas are good and give the students access to new technology and equipment that can be used in their explorative work. In addition, the institution offers workshop services at the same quality level as a professional theatre. This will stimulate the students and improve the quality of their artistic work.

Moreover, the described working conditions for the students are very good, also considering the fact that the students will work independently with their master project. The institution fulfills the requirements.

Conclusion

Yes, the institution has adequate support functions and infrastructure.

5 Conclusion

On the basis of the written application with attached documentation, the expert committee concludes the following:

The committee considers the application for accrediting a master program in dance by Kunsthögskolan i Oslo to answer the requirements of the Universities and Colleges Act. The application contains a reliable plan for a master level education, however there are some things that need to be corrected before the committee can recommend accreditation.

On the basis of the written application with attached documentation, the expert committee concludes the following:

The committee does not recommend Masterstudium i dans at KHIO.

The following demands are not met:

4.1.2 Demands expressed in national curriculum frameworks, where such apply, and in relevant Regulations issued by the Ministry of Education and Research must be met.

4.1.5 When part(s) of the provision is taught outside the degree awarding institution formally agreed documents must be in place to regulate issues of importance for the students.

4.2.2 The provision must be described with reference to learning outcomes

a. Learning outcomes must be expressed in terms of a candidate's intended achievements in knowledge, skills and general competence, as related to the National Qualifications Frameworks.

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

- offer the applicants justification on their acceptance or rejection in order to ascertain good ethical practice and the development of the applicants.
- clarify what is meant by performers' quality as a category of assessment.
- interview the applicants in order to assess their motivation, reflective and communicative skills.
- clearly define the ranking criteria of the entrance exams to applicants in instructions
- Construct a standard agreement to regulate the collaboration between the student, the outside institution and KHiO, to secure students' rights.
- Relate the mentioned aesthetic perspectives more closely to the studied field; namely the aesthetic perspectives of dance and the performing arts (skills).
- Add to the learning outcomes that students understand the dance heritages they carry and work with as a part of their reflective skills (knowledge)
- Add to the skills list (ferdigheter) that the students can use their skills in new areas in the field of dance and art as well as apply their expertise to communal and societal ends
- Add into the learning outcomes (general competencies) competencies related to artistic development work or research.

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

The institution is advised to:

- Regard external and internal recruitment equally.

- Increase the maximum intake of students to 10
- Create a plan on how the tuition proceeds semester by semester paying special attention the relation between organized contact tuition and self-study
- Clarify how other forms of dance performance related to interdisciplinary performance art, community dance and hybrid forms of dance (mixes of folk dance and contemporary dance etc.) are acknowledged.
- Mention the more specific doctoral programs the students are qualified to apply for after completing the study program.
- Make a distinction between the contents of level 1 and 2 of the subjects studied to clarify the design and progression of the studies
- Specify the sub-areas studied within each subject
- Reconsider the title of the subject “Formidling og interpretasjon” and update its content
- Include the performer’s perspective in the subject “Kunst og danseteori” more specifically and to update the related literature.
- Specify how dance medicine is studied in the subject “Danseteknikk”
- Specify how practice and theory intertwine in the study program
- Include description of modes of feedback and quality check systems to ensure the student has enough support and a structured personal study plan.
- Establish and describe different overall evidential evaluation forms. These could include peer feedback between students, collecting of portfolios of evolving work and received evaluation, shared conversation between students and teachers from the different subjects on a certain regular interval. This all would add to the meta-reflective skills of the students.
- Describe a more detailed description of the form and criteria of evaluation of the final master’s project would be instructive
- Supplement the competence in the institutions with guest lecturers from other institutions and the performing arts environment, both in theory and practice-based subjects
- Be aware of the importance that a responsible faculty member takes a leading role in ensuring overall connection between different subject areas, teaching staff (permanent and guest teachers) and students.

- Take care that (artistic) research and artistic development work is filtered into the study program and increasingly informs the tuition.
- Actively engage with and tie new national and international networks and collaborative arrangements to maintain a fresh scope on dance art.

6 Commentary from the institution³

Vi viser til brev fra NOKUT av 12.12.13 med sakkyndig vurdering av søknad om akkreditering av masterstudium i dans. Vi vil gjerne innlede med å takke de sakkyndige for en meget grundig og konstruktiv rapport.

Vi har revidert studieplanen i forhold til de punktene hvor vi ikke oppfyller tilsynsforskriften. Endringene utdypes nedenfor. I tillegg har vi utarbeidet webinformasjon om opptak og utformet en standard samarbeidsavtale.

Vedlegg til kommentaren: Revidert studieplan (vedlegg 1), webinformasjon om opptak (vedlegg 2) og standard samarbeidsavtale (vedlegg 3).

4.1.2. Krav i rammeplaner og aktuelle forskrifter fra KD:

Angående komiteens bemerkninger i forhold til opptakskriteriene: I studieplanen har vi nå presisert at intervju er en del av opptaksprøven. Dette er for øvrig praksis ved samtlige studier ved Balletthøgskolen. I intervjuet settes det fokus på søkerens motivasjon samt refleksive og kommunikative ferdigheter og søker får mulighet til å utdype det skriftlige materialet de har sendt inn.

Komiteen har bedt oss klargjøre hva vi mener med «performers quality» (formidlingsevne) som en del av vurderingskriteriene. Vi mener at evnen til å uttrykke noe gjennom dansen og ha et særegent og nyansert dansekunstnerisk uttrykk er avgjørende kvaliteter i kombinasjon med blant annet den dansetekniske kompetansen. Vi har derfor valgt å ta ut begrepet formidlingsevne til fordel for «dansekunstnerisk uttrykk, individualitet og kreativitet».

Vi har videre presisert at det ved opptak gjøres en totalvurdering av søker etter følgende kriterier:

- beskrivelsen av, og refleksjonen rundt det selvstendige dansekunstneriske arbeidet
- dansekunstnerisk uttrykk, individualitet og kreativitet
- danseteknisk kompetanse
- motivasjon
- personlige egenskaper

Når det gjelder tilbakemeldingen om å sikre «good ethical practice» ved å gi alle søkere en begrunnelse for tilbud om studieplass eller avslag så har Kunsthøgskolen en praksis med at dette gis ved forespørsel. Søkere informeres om dette samt om klagemuligheter i tilbuds-/ avslagsbrev.

³ The commentary from the institution is written in Norwegian. The institution responds to the demands of the expert committee.

Med endringene som er skissert over mener vi at vi nå oppfyller tilsynsforskriftens krav i punkt 4.1.2.2

For ytterligere informasjon om opptak linker vi i studieplanen til en webside om opptaksprosessen (vedlegg 2).

4.1.5. Deler av studiet foregår utenfor institusjonen:

For at søknaden skal møte kravene i tilsynsforskriften har komiteen bedt oss om å utarbeide en standardavtale som skal regulere samarbeidet mellom studenten, den eksterne institusjonen/aktøren og Kunsthøgskolen i Oslo når det selvstendige dansekunstneriske arbeidet i masterprosjektet skjer utenfor Kunsthøgskolen i Oslo. Den eksterne institusjonen/aktøren kan for eksempel være et kompani, en prosjektgruppe eller en frittstående koreograf. Avtalens formål er å sikre studentenes rettigheter, gi retningslinjer for planlegging samt kvalitetssikre samarbeidet.

Standardavtale vi har utarbeidet (vedlegg 3) omhandler grunnlaget for samarbeidet: (1) godkjent prosjektbeskrivelse for masteroppgaven, (2) studieplan for masterstudiet i dans, (3) Forskrift om studiene ved Kunsthøgskolen i Oslo.

Videre regulerer den forpliktelsene til Kunsthøgskolen i Oslo og den eksterne institusjonen/aktøren. Kunsthøgskolen er ansvarlig for: (1) å godkjenne og kvalitetssikre samarbeidsprosjektet, (2) oppnevne veileder for studenten, (3) undervisning og veiledning i tråd med gjeldende studieplan (4) og å innkalle til oppstartmøte. Den eksterne institusjonen/aktøren er ansvarlig for: (1) å sette seg inn i studieplanen for masterstudiet i dans og i masterstudentens prosjektbeskrivelse, (2) å sørge for at studenten gir mulighet til å arbeide både selvstendig og skapende i det aktuelle prosjektet, (3) velger i samråd med Kunsthøgskolen i Oslo relevant kontaktperson som er tilknyttet prosjektet, (4) å ha jevnlig kontakt med studenten og Kunsthøgskolen i Oslo.

På det nevnte oppstartmøtet skal intensjoner og planer for prosjektet gjennomgås og studenten, Kunsthøgskolen i Oslo og X enes om følgende: (1) Definisjon av prosjektet og av studentens kunstneriske plass/rolle/oppgaver hos X, (2) Kontaktperson for X (navn, tlf, e-post), (3) Tidsperiode (til/fra dato), (4) Dato for prøver og visninger/forestillinger (prøveplan), (5) Prøvested, (6) Spillested, (7) Økonomiske forhold.

Avtalen nevner i tillegg at: (1) I tilfelle forestillingen/produksjonen avlyses av X forplikter X seg til å finne en alternativ løsning for gjennomføring av mastergradsstudentens prosjekt. Dette må godkjennes av Kunsthøgskolen i Oslo. (2) Etter avsluttet prosjekt skal samarbeidet evalueres.

For å tydeliggjøre at studenter har mulighet til å gjøre den kunstneriske delen av sitt masterprosjekt i samarbeid med en institusjon/aktør i det profesjonelle feltet har vi lagt til følgende setning i studieplanen i emnet masterprosjekt: *«Arbeidet vil normalt gjøres internt ved Kunsthøgskolen, men kan i spesielle tilfeller gjøres i samarbeid med en institusjon/ aktør i det profesjonelle feltet.»* I tillegg har vi i emnet masterprosjekt, et forprosjekt presisert at studenten må presentere interne og eventuelle eksterne samarbeidspartnere i prosjektbeskrivelsen. Kravene til prosjektbeskrivelsen er nå listet opp i prikkpunkter. 3

Med en standard samarbeidsavtale som nevnt i teksten over mener vi at vi oppfyller tilsynsforskriftens krav i punkt 4.1.5.

4.2.2 a. Beskrivelse av studiets læringsutbytte:

Vi er glade for å lese at komiteen mener vi i all hovedsak har formulert læringsmål som er i tråd med det nasjonale kvalifikasjonsrammeverket, og at læringsutbyttebeskrivelsene er tilfredsstillende beskrevet i forhold til nivå og i differensieringen mellom kunnskap, ferdigheter og generell kompetanse. Komiteen har listet opp fire krav som vi må oppfylle for å få 4.2.2 a. godkjent. I det følgende beskriver vi endringer vi har gjort i studieplanen for å møte disse kravene:

For å møte komiteens krav om å relatere det estetiske perspektivet nærmere til fagfeltet dans, har vi omarbeidet det første læringsmålet til: «Etter endt utdanning skal studenten kunne anvende ulike estetiske perspektiver innen dansekunst og dansefaglig teori i eget skapende arbeid.»

For å møte komiteen krav om å legge til at studenten har kunnskap om og forståelse for dansens historie og tradisjon, som de både bærer med seg og arbeider med, har vi lagt til følgende læringsmål under kunnskap: «Etter endt utdanning skal studenten kunne analysere og relatere aktuelle faglige prosesser og problemstillinger til dansens historie, tradisjoner og forankring i samfunnet.»

For å møte komiteens krav om å legge til at studenten kan bruke sine ferdigheter både på nye områder innen danse- og kunstfeltet og bruke sin ekspertise ut i samfunnet generelt, har vi lagt til følgende læringsmål under ferdigheter: «Etter endt utdanning skal studenten kunne anvende sine kunnskaper og ferdigheter i nyskapende scenekunstprosjekter samt på ulike arenaer og i samfunnet generelt.»

For å møte komiteens krav om å legge til kompetanser knyttet til kunstnerisk utviklingsarbeid eller forskning, har vi lagt til følgende læringsmål under generell kompetanse: «Etter endt utdanning skal studenten kunne benytte relevante metoder for kunstnerisk utviklingsarbeid for å artikulere og gjennomføre egne kunstneriske prosjekter.»

Med endringene som er skissert over mener vi at vi oppfyller tilsynsforordningens krav i punkt 4.2.2 a.

Angående øvrige anbefalinger fra den sakkyndige komiteen:

Avslutningsvis vil vi gjerne fremheve at komiteen har kommet med flere gode anbefalinger som vi vil ta med oss i den videre planleggingen av studiet.

7 Expert committee's additional evaluation

Assessment of the commentary from the institution

4.1.2 Demands expressed in national curriculum frameworks, where such apply, and in relevant Regulations issued by the Ministry of Education and Research must be met.

The institution is required to

- *offer the applicants justification on their acceptance or rejection in order to ascertain good ethical practice and the development of the applicants.*
- *clarify what is meant by performers' quality as a category of assessment.*
- *interview the applicants in order to assess their motivation, reflective and communicative skills.*
- *clearly define the ranking criteria of the entrance exams to applicants in instructions*

Assessment

The additional information on the recruitment process of students clarifies what the criteria for acceptance are sufficiently. The student's formal, practical as well as personal qualities that are assessed are outlined and a related feedback process is established. The basic structure and contents of the examination process is described so as to ascertain that the suitable candidates recruited.

Conclusion

Yes, the institution's presented documentation is satisfactory.

4.1.5 When part(s) of the provision is taught outside the degree awarding institution formally agreed documents must be in place to regulate issues of importance for the students.

The institution is required to

- *Construct a standard agreement to regulate the collaboration between the student, the outside institution and KHiO, to secure students' rights.*

Assessment

The agreement of collaboration is clear and instructive. It secures the student's position in the collaboration and shows the responsibilities of KHIO as well as the collaborating institution or other partner.

Conclusion

Yes, the institution's presented documentation is satisfactory.

4.2.2 The provision must be described with reference to learning outcomes

a. Learning outcomes must be expressed in terms of a candidate's intended achievements in knowledge, skills and general competence, as related to the National Qualifications Frameworks.

The institution is required to:

- *Relate the mentioned aesthetic perspectives more closely to the studied field; namely the aesthetic perspectives of dance and the performing arts (skills).*
- *Add to the learning outcomes that students understand the dance heritages they carry and work with as a part of their reflective skills (knowledge)*
- *Add to the skills list (ferdigheter) that the students can use their skills in new areas in the field of dance and art as well as apply their expertise to communal and societal ends*
- *Add into the learning outcomes (general competencies) competencies related to artistic development work or research.*

Assessment

In relation the scope of aesthetic perspective, dance heritage or tradition, applied dance and artistic development work or research the revised learning outcomes are well formulated.

Conclusion

Yes, the institution's presented documentation is satisfactory.

Final conclusions

On the basis of the written application with attached documentation and the commentary from the institution, the expert committee concludes the following:

The committee recommends accreditation of a master degree program in Dance at Oslo National Academy of the Arts.

8 Decision⁴

Vi viser til søknad innsendt til fristen 1. februar 2013 om akkreditering av et mastergradsstudium i Dans ved Kunsthøgskolen i Oslo. De sakkyndige avga sin uttalelse i vurdering datert 12. desember 2013, med tilleggsvurdering av 22. januar 2014.

Vi vurderer at vilkårene i NOKUTs forskrift om tilsyn med utdanningskvaliteten i høyere utdanning av 28. februar 2013 nå er fylt, og har dermed truffet følgende

vedtak:

Mastergradsstudium i Dans (120 studiepoeng) ved Kunsthøgskolen i Oslo akkrediteres. Akkrediteringen er gyldig fra vedtaksdato.

NOKUT forutsetter at Kunsthøgskolen i Oslo fyller de til enhver tid gjeldende krav for akkreditering. I tillegg forventes at institusjonen vurderer de sakkyndiges merknader og anbefalinger i det videre arbeidet med utvikling av studiet.

9 Documentation

13/154-1 Kunsthøgskolen i Oslo - søknad om akkreditering av masterstudium i dans (120 studiepoeng)

13/154-21 Kommentar til sakkyndig rapport - Kunsthøgskolen i Oslo - søknad om akkreditering av masterstudium i dans (120 studiepoeng)

13/154-9 Supplert søknad - Kunsthøgskolen i Oslo - søknad om akkreditering av masterstudium i dans (120 studiepoeng)

⁴ The decision is not translated into English, but in the letter informing the applicant of the decision, we write the following: "It is NOKUT's assessment that the conditions in NOKUT's Regulations concerning NOKUT's supervision and control of the quality of Norwegian higher education of 28.02.2013 now are met, and the master degree program in Dance (120 credits/ECTS) at Oslo National Academy of the arts is accredited. The accreditation is valid from the date of the decision