

AKKREDITERINGS- RAPPORT

Master in Media Arts
Høyskolen Kristiania

2025

NOKUT 



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Grad/studiepoeng	Master/120 studiepoeng
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Dato for vedtak	11.02.2025
Saksnummer	23/00371

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Introduction

NOKUT ensures the quality of Norwegian higher education, among other things, through supervision of the institutions' systematic quality work, accreditation of new study programs, and supervision of established study programs. Universities and colleges have different authorities to establish study programs. If institutions wish to establish a study program outside their authority to accredit study programs, they must apply to NOKUT for accreditation of the study program.

The expert committee appointed by NOKUT has assessed the application from Kristiania University College for accreditation of Master in Media Arts. The committee has compiled its assessments in this report.

Master in Media Arts at Kristiania University College meets the requirements for accreditation of study programs in the study supervision regulations and the study regulations and is accredited by decision of 11 February 2025.

The decision is not time-limited.

Hege Brodahl
Head of Higher Education

All NOKUT's assessments are public, and this and similar reports will be electronically available on our website www.nokut.no.

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1 Information regarding the applicant institution

Kristiania University College (Høyskolen Kristiania) is a foundation, and one of the oldest private institutions of higher education in Norway, established by Ernst G. Mortensen in 1914 as «Norsk Korrespondanseskole» (NKS). From 2012, they have been an accredited university college with the name “Høyskolen Campus Kristiania». In 2017 Kristiania University College and Westerdals Oslo ACT merged and in 2019 The Norwegian College of Musical Theatre and The Norwegian University College of Dance also joined Kristiania University College. In 2023 Kristiania University College had more than 15.000 students and 610 employees.

As an accredited university college, Kristiania University College has the power of self-accreditation for educational provisions at bachelor level (first cycle).

2 Decision

Vilkårene i NOKUTs forskrift om tilsyn med utdanningskvaliteten i høyere utdanning av 9. februar 2017 (studietilsynsforskriften) og i forskrift om kvalitetssikring og kvalitetsutvikling i høyere utdanning og fagskoleutdanning av 1. februar 2010 (studiekvalitetsforskriften) er oppfylt.

NOKUT akkrediterer Master in Media Arts ved Høyskolen Kristiania. Studiet er en mastergrad etter § 3, 120 studiepoeng, jf. forskrift om krav til mastergrad.

Akkrediteringen er gyldig fra vedtaksdato.

3 Expert assessment

3.1 Summary

Kristiania University College (KUC) submitted an application for a Master of Arts in Media Arts 1 March 2023, and the application has been assessed by an expert committee. Overall, the committee finds that the programme is of good quality, and it has assessed that all formal requirements are fulfilled. It has also given several recommendations to KUC, to clarify and improve the programme.

The programme focuses on collaboration, artistic research, multidisciplinary experimentation, media art's role in society, industry relevance, and the development of innovative solutions. The core subjects are titled Master Project 1 to 4. The committee advises KUC to clarify the descriptions of the Master Project courses to better distinguish between them and ensure students understand their structure and expectations. It also suggests adding an exegetical component to the Master Project courses to help students develop critical reflection skills and prepare for further academic research. They also recommend articulating a clear research strategy for artistic research to strengthen the programme's focus on research methodologies and prepare students for further studies.

The committee has also assessed composition of the academic staff, and has concluded that it meets both the quantitative criteria and also have the right scientific background to cover all the core elements of the programme. The committee has some concerns regarding the workload on the programme director and advises KUC to review the workload allocation to ensure the Programme Director has the necessary capacity to fulfil their leadership role.

The committee recommends accreditation of Master in Media Arts.

3.2 General prerequisites for accreditation

3.2.1 Demands expressed in the Universities and College Act

Regulations on Quality Assurance in Higher Education

Section 3-1 (4) It is a condition for accreditation being granted that the requirements of the Universities and University Colleges Act are met. Regulations adopted under the authority of Section 3-2 of the Universities and University Colleges Act shall form the basis for the accreditation.

Academic Supervision Regulations

Section 2-1 (1) The requirements of the Act relating to Universities and University Colleges and its corresponding regulations must be met.

Assessment

The requirements for governance structure, regulations, appeals body, learning environment committee, and quality assurance system have not been assessed in this report as the institution is an accredited university college. In this section, only relevant requirements in the master's degree regulations, and the diploma, and diploma supplement have been assessed. The programme meets the requirements in the master's degree regulations for at least 30 credits in independent work (i.e. the master's thesis), and the overall scope of the degree corresponds to 120 credits.

Admission Requirements

The admission requirement for the MA in Media Arts is a three-year bachelor's degree in audiovisual media, storytelling, screenwriting, visual art, design, technology, or equivalent with at least 80 credits within the field of study for the master's programme.

The admission requirements also include an entrance exam of two parts: an application, including a motivation letter and artistic portfolio, as well as an interview. The committee finds these admission requirements adequate and in line with the regulations.

The committee notes that while admission interviews are standard practice, they also create grounds for potential prejudice and increase the workload of academic staff. Considering the projected size of the cohort and therefore pool of applicants, the professional portfolios with associated motivation letter might be sufficient for the institution to assess candidates' ability to reflect on their portfolio work.

The committee also suggests making evaluation criteria for the portfolio/interview publicly available and ensure that at least two examiners review every application.

Conclusion

The requirements are fulfilled.

The institution should:

- re-evaluate the need for interviews as part of the admission requirements to ensure fair review of applicants and limit potential prejudice and to reduce cost
- if keeping interviews, make the evaluation criteria publicly available and have at least two examiners per entry application

3.2.2 Information about the programme

Academic Supervision Regulations

Section 2-1 (2) Information provided about the programme must be correct and show the programme's content, structure and progression, as well as opportunities for student exchanges.

Assessment

The course handbook contains relevant information on the programme's content, structure, progression as well as opportunities for student exchange. The programme focuses on collaboration, artistic research, multidisciplinary experimentation, media art's role in society, industry relevance, and the development of innovative solutions. The programme content, structure and progression follow these focal points and the premise in the application materials. The course handbook is sufficiently clear, and the information provided is correct and in accordance with the description in the application. Student exchange can take place in the third semester of the programme and do not negatively impact student progression. Student exchange is further assessed in 3.3.8.

Conclusion

The requirement is fulfilled.

3.3 Requirements for the degree programme

3.3.1 Learning outcomes and title of programme

Academic Supervision Regulations

Section 2-2 (1) The learning outcomes for the programme must be in accordance with the National Qualifications Framework for Lifelong Learning, and the programme must have an appropriate title.

Assessment

The programme is titled Master of Arts in Media Arts. The title reflects the programme's learning outcomes, structure and content. It offers sufficient depth and focus while allowing breadth and space for students to explore, experiment, innovate and develop their own professional identities. The committee concludes that the name Master of Arts in Media Arts is appropriate.

The learning outcomes of the programme are in accordance with the National Qualifications Framework for Lifelong Learning. They are stated at a master's level. Most learning outcomes are appropriately specific to the discipline.

The committee recommends that the programme learning outcomes listed here ought to reflect the relevant discipline more specifically:

- K3 – can analyze current and emerging technologies and their cultural and artistic impact.
- S3 – can use idea and concept development methods to impact society, relevance, and artistic innovation.
- G1 – has advanced knowledge of best practices in the implementation of sustainability and Equity, Diversity and Inclusion (EDI).

The learning outcomes also align well with the programme's content, as described in 3.3.4.

Conclusion

The requirement is fulfilled.

The institution should:

- improve the referencing to the discipline for learning outcomes K3, S3 and G1

3.3.2 The academic currency and relevance of the programme

Academic Supervision Regulations

Section 2-2 (2) The programme must be academically up-to-date and have clear academic relevance for further studies and/or employment.

Assessment

The programme addresses the need for innovative media artists who can navigate the rapidly evolving media landscape and contribute to its future development. This need is driven by rapid technological advancements, new media habits, and the convergence of different media platforms. The programme aims to equip students with the skills to create new interdisciplinary media art, develop innovative products and services, and manage the complexities of new audio-visual technologies.

This programme is designed to service the need for:

- professionals with interdisciplinary and collaborative skills. The programme trains media artists who can initiate and carry out interdisciplinary and collaborative media art projects, utilizing a range of technologies and distribution methods. It emphasizes the ability to collaborate across disciplinary boundaries, providing students with production skills to lead technologically innovative projects. The programme responds to the media industry's demand for more interdisciplinary collaboration, new development methods, and new ways of storytelling.
- expertise in emerging technologies. The programme focuses on skills and knowledge in areas such as mobile apps, unreal engine, virtual production, augmented reality, and virtual reality. It also addresses the impact of artificial intelligence and algorithms on media production and audience engagement. By combining storytelling expertise with design and technology, the programme prepares students for the convergence of media, art, and technology.
- innovative approaches to media art. The programme encourages students to develop new and innovative media art productions, moving beyond traditional industry norms. The programme emphasizes artistic research methodologies, encouraging experimentation, testing, and critical reflection within the creative process. This includes focusing on green production methods and issues of equality, diversity and inclusion.
- adaptability and resilience in a changing industry. The programme acknowledges that the media landscape is undergoing profound change due to new technologies and the programme equips students to understand and navigate these changes. By teaching students to develop sustainable business models and explore new opportunities, it prepares graduates for long-term success.

Strategic partnerships with local or international industry players could add to the programme, specifically within the suite of Master Project courses. They would provide students with critical networks for employment as well as allow them to contribute to addressing gaps in industry knowledge/skills, thereby advancing industry capacity.

Graduates of this programme are well-positioned for further studies. As the master's level curriculum is clearly planned to closely follow research, and engage with research and development activities, graduates of this programme are likely to be able to pursue a research career, with continued PhD level studies, should they desire to do so. The programme is intended to qualify research-oriented individuals for admission to a doctoral programme in artistic research, with the institution working towards establishing its own PhD in artistic research. To this end, the programme's faculty are active researchers and practicing media artists who are actively engaged in the international media art community.

The institution is encouraged to add an exegetical component to the assessments in Master Project 4 to help prepare students for further studies and the associated methodological and writing conventions.

Conclusion

The requirement is fulfilled.

The institution should:

- add an exegetical component to assessment in Master Project 4 to help prepare students for further studies
- consider strategic industry partnerships as part of Master Project courses to allow students to build critical networks and use research to support industry partner needs

3.3.3 The programme's workload

Academic Supervision Regulations

Section 2-2 (3) The total workload of the programme must be between 1,500 and 1,800 hours per year for full-time students.

Assessment

The two-year Master of Arts in Media Arts assumes a total workload of 3200 hours for full-time students, which falls within the guidelines.

Workload distribution is consistent across the courses: The expected annual workload is 1600 hours, 7.5 ECTS courses require 200 hours, 15 ECTS courses require 400 hours, and the 22.5 ECTS Master's Project 4 requires 600 hours. This structure aligns with established standards and expectations.

The committee considers the workload to be appropriate and aligned with the programme's objectives. As for all studio-based work, monitoring actual student workload should be part of the supervision within project-based courses, specifically the Master Project courses. Student projects need to be designed and mentored to fall within the allocated time for each course.

Conclusion

The requirement is fulfilled.

The institution should:

- ensure that student projects in Master Project courses and other project-based courses can be adequately realised within the estimated workloads

3.3.4 The programme's content, structure and infrastructure

Academic Supervision Regulations

Section 2-2 (4) The programme's content, structure and infrastructure must be adapted to the programme's learning outcomes.

Assessment

The content and structure of the study programme

The content and structure of the study programme are appropriately adapted to the programme's learning outcomes. A positive aspect of the programme is that it provides flexibility and opportunities for student exploration across the Media Arts through the list of electives. Students can further individualise their studies through project-based courses, specifically the four-semester long Master Project courses. This flexibility and student-focus is a strength of the application and one that is in line with the diverse career, employment and research opportunities across the media arts more broadly.

As an assessment committee, we have some concerns around the structure of the Master Project courses. Those appear to be deliberately written with flexibility in mind – though this makes them somewhat vague in some rather important considerations. For instance, it is unclear when exactly ideas for the students' final projects are proposed and agreed upon. It appears as if Master Project 1 & 2 are organised around a 'research question' and/or professional interest of individual students that slowly, through continuous iteration, experimentation and development, take shape into a project proposal for Master Project 3 & 4 – though this is somewhat unclear in the course descriptions. We encourage the institutions to ensure enough flexibility for students to pivot throughout their first year of studies. Our recommendation is to focus on iterative, cyclic projects across Master Projects 1 & 2 to lower risks for students and emphasise the programme's focus on experimentation and innovation. More clarity is also required on whether students are organised into production groups in Master Project 1 and then remain in those groupings for the entirety of the two-year programme, or if groupings are more agile and fluid; and if so, how this agility would be organised. The committee recommends focusing on agile teams that allow students to form larger networks and work with many of their peers throughout at least the first year of the programme, as learning about team work often becomes more apparent when working across multiple teams over time. These concerns are however of minor importance for the quality of the programme but are mainly suggestions for improvement and increased clarity.

The programme puts a strong emphasis on experimentation, artistic research and innovation. This is a clear strength. The committee recommends further build on this core logic by embedding an exegetical component into the Master Project courses. The application currently mentions individual student reflections. The committee holds that more specifically calling this 'exegesis', with clear requirements for providing industrial/theoretical contexts, problem statement, contribution to knowledge and a critical

reflection on the work, strengthens the programme's focus on artistic research and its associated methodologies. This would also more strongly prepare students' for further/research study as well as industry careers.

Finally, because of the strong focus on continuous development and teamwork across all four Master Project courses, we recommend that the provider has a clear strategy on how to accommodate students that fall out of the usual full-time study patterns and ensure their progress.

The learning outcomes for each course are mostly appropriate. The committee recommends reviewing some of the mapping between course and programme learning outcomes to ensure a greater balance and consistency. Examples of this include:

- Master Project 2 has one learning outcome associated with the Knowledge domain, but is currently not mapped to a programme learning outcome in the Knowledge domain
- the Research Methods course is currently not mapped to the programme learning outcome K2 ("...has thorough knowledge of artistic and academic research methods within the field of media arts")
- only one course (Art and Society) is currently mapped to programme learning outcome K4 ("...has thorough knowledge about innovative project development and knows how to lead an explorative and artistic media project" and "...has knowledge of sustainability and diversity, equity and inclusion (EDI)") creating potential imbalance
- only one core course (Dissemination Strategies) is currently mapped to programme learning outcome C2 ("...can analyze and communicate knowledge and methods for research and development in the field of media arts and the general public") creating potential imbalances

The infrastructure of the study programme

The programme's infrastructure is robust and purposefully aligned with its academic objectives and the demands of advanced media art production. Campus Fjerdingen provides dedicated workstations, modern classrooms, and social zones conducive to collaboration, while the newly renovated Urtegata 9 premises feature specialized studios, editing suites, a full-scale cinema, and extensive equipment. These resources, coupled with flexible access to campus libraries and support services, ensure that students can seamlessly translate theory into practice.

Conclusion

The requirement is fulfilled.

The institution should:

- consider rewriting course descriptions of Master Projects 1-4 to more clearly distinguish between the individual courses, with a focus on:
 - considering agile teams across the two-year programme,
 - considering iterative, cyclical experimentation through project work in the first year of the programme,
 - considering adding an exegetical component into Master Project 4 (and possible Master Project 3)
- consider remapping course learning outcomes to programme learning outcomes as suggested above
- discuss a strategy on how to ensure the progress of students that fall out of the usual full-time study patterns

3.3.5 Teaching, learning and assessment methods

Academic Supervision Regulations

Section 2-2 (5) The teaching, learning and assessment methods must be adapted to the programme's learning outcomes. The programme must facilitate students taking an active role in the learning process.

Assessment

The Master of Arts in Media Arts programme employs a variety of teaching, learning, and assessment methods that are adapted to the programme's learning outcomes, and designed to promote active student engagement. The programme uses a combination of teacher-led activities, supervision, interdisciplinary teamwork, and independent study, rooted in artistic research and experience-based knowledge. Emphasis is placed on active student participation through group discussions, peer feedback, student-initiated projects, and individual reflection.

The learning methods include lectures, workshops, and seminars that encourage dialogue and discussion, and aim for a holistic understanding of the material, often featuring guest lecturers from the field. Project work includes theoretical and practical tasks with an emphasis on collaborative work. Supervision and mentoring are provided individually and in groups, fostering academic and peer dialogue. The programme utilizes formative assessment throughout the courses, with feedback from both teachers and peers, to allow students to develop their work. Summative assessments evaluate the students' acquired knowledge and skills, and includes written and oral exams, along with the master's project. The master's project is a central part of the programme, with assessment based on methodical approach, technical skills, and theoretical references.

The programme facilitates an active role for students by encouraging them to find solutions and define research questions, promoting student-led projects, and collaborative work in teams. This is especially apparent in the Master Project courses. The master's project runs throughout the entire programme, continuously adding new knowledge to the core project

and activating multidisciplinary groups. The programme is designed to be highly interactive, collaborative, and focused on the students' ability to engage critically with their work.

Conclusion

The requirement is fulfilled.

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

Academic Supervision Regulations

Section 2-2 (6) The programme must have relevant links to research and academic development work and/or artistic research.

Assessment

The application document together with the research project attachment provide a clear description of a multifaceted and rich research environment. The many research groups provide both structure and agility. Student inclusion and the role of research in the education is well described in the application document.

Students will be exposed to and included in research projects led by academic staff and external contributors' research work. They will learn and carry out artistic research in large collaborative projects as well as develop within their own areas of expertise, for which the master's project will be the foremost catalyst. The courses "Research Methods" and "Dissemination strategies" are taken across all areas of interest.

Research-based teaching is also structurally supported by the teaching staff being active researchers and practicing media artists. See further assessment about academic staff's research, artistic research and academic development work in 3.4.5. Students will benefit from an already existing artistic research environment offering both academic and artistic research at the institution. The research environment is made up of several formalized research groups. Students will be working in close contact with the research group Collaborative Media Arts. Other relevant research groups are ArchCommLAB, Forskergruppen kunstfag og Forskning møter kunst (FoKu) TYP-0.Lab, Media Seas of the High North Atlantic and The Arts Management and Leadership Research group. The Master of Arts in Media Arts programme is rooted in the datalabs and studios at Urtegata, where much of the future research will be based. The programme has also established a relationship with The PIT, a VR research lab localized in Kirkegata. There have also been some research papers written together with members of this lab. Members of faculty at the MA programme are part of internationally funded research- and dissemination projects.

There is well thought out content and progression in the Master Project courses (1-4), which are designed for leading students into artistic research and preparing them for future

studies and future careers, notwithstanding the committee's recommendations on minor changes to the courses. See 3.3.2., 3.3.3., 3.3.4., 3.3.5. and 3.3.8. Positive examples of key learning outcomes as described in the course plan for the last of the four project courses are listed:

- **Knowledge**
can independently apply artistic research and work methods related to the subject area as part of an exploratory practice and has advanced knowledge of the production and dissemination of own projects specifically and development work in general
- **Skills**
can critically assess one's own progression, and renew strategy in one's art project through advanced exploratory practice and activation of feedback
and can carry out an independent artistic development project that is innovative or distinctive in form, expression, methodology, concept or in the use of technology in line with research ethical norms
- **General competence**
can contribute to innovation and renewal in the field of emerging media.

The committee consider the links to research and academic development work and/or artistic research are sufficient.

Conclusion

The requirement is fulfilled.

3.3.7 The programme's internationalisation arrangements

Academic Supervision Regulations

Section 2-2 (7) The programme must have internationalisation arrangements adapted to the programme's level, scope and other characteristics.

Assessment

The programme demonstrates a clear alignment with the internationalisation requirements. The admission of students from diverse global backgrounds and the exclusive use of English as the teaching language demonstrate clear internationalisation arrangements. The programme's focus on media art within a social and cultural context necessitates an international orientation and an understanding of global challenges, which are incorporated into the curriculum.

Furthermore, the programme leverages its academic staff's extensive international networks, exposing students to a broad range of contemporary and global perspectives.

This is reinforced by the inclusion of international guest lecturers and English-language literature, which is often drawn from a diverse pool of translated works. Students are actively encouraged to engage with international academic and professional communities through participation in relevant conferences and workshops. This comprehensive approach to internationalisation fosters students who are well-equipped to address global issues within their fields, aligning with the programme's level, scope, and characteristics.

Conclusion

The requirement is fulfilled

3.3.8 The programme's arrangements for international student exchange

Academic Supervision Regulations

Section 2-2 (8) Programmes that lead to a degree must have arrangements for international student exchanges. The content of the exchange programme must be academically relevant.

Assessment

The programme demonstrates a well-structured approach to facilitating international student exchanges. KUC has established agreements with several international institutions, ensuring the academic relevance of exchange opportunities through rigorous processes. The programme's mobility options include Nordplus in the Nordic and Baltic regions, ERASMUS+ in Europe, and the Study Abroad scheme for institutions beyond Europe.

Students in the master's programme in media arts have the opportunity to participate in an exchange during their third semester, where they can select 30 credits worth of courses relevant to their academic trajectory. These courses are reviewed and approved by academic supervisors to ensure they align with the programme's academic objectives. When one student completes a student exchange, it will benefit the cohort as a whole via likely knowledge transfer of the returning student's new skills, knowledge and experiences onto the larger cohort. The established partnerships with reputable institutions, such as Tampere University of Applied Sciences, Aalto University, and Deakin University, among others, provide students with access to high-quality and diverse academic environments.

Overall, the programme's arrangements for international student exchanges are robust and academically relevant, offering students opportunities to enhance their academic and cultural competencies through well-defined and credible partnerships.

The committee has some concerns regarding how the institution allocated Master Project 3 for the exchange course. As stated in the course handbook, MP3 is supposed to be the course where the students get their project greenlit and start working on their master project. This impact a project group if one or more students go on exchange. The

committee advises KUC to clarify this in the course handbook, so students going on exchange will know how this will affect the master project.

Conclusion

The requirement is fulfilled.

The institution should:

- clarify in the course handbook how the student will get their project greenlit and start the work if they choose to go on exchange

3.3.9 Supervised professional training

Academic Supervision Regulations

Section 2-2 (9) Programmes that include supervised professional training must have formal agreements between the institution and the host for the supervised professional training.

Assessment

Not applicable to this programme.

3.3.10 The programme's scope and breadth

Regulations on Quality Assurance in Higher Education

Section 3-2 (1) Master's degree programmes shall be defined, delimited and have sufficient academic breadth.

Assessment

The applied programme will be located within Westerdals Department of Film and Media. As one of the most comprehensive and broadest professional environments for media arts in the Nordic region, the Department offers an appropriate environment for a defined, delimited and sufficiently broad Master's programme. (See 3.4.1, 3.4.4 and 3.4.5.) The programme is based on an academic environment with sufficient breadth.

The programme content, structure and learning outcomes put a strong emphasis on collaboration, experimentation, artistic research and innovation within and across the media arts. The programme brings together students with diverse backgrounds to work in interdisciplinary teams, creating new and innovative media art productions. It combines storytelling expertise from fields like film and screenwriting with technical skills in game design, 3D-graphics, and VFX, encouraging an approach that works across technologies and distribution platforms (supported by the academic staff as described in 3.4). These subject areas contribute to a clear definition and delimitation of the programme.

The curriculum is structured around a continuous master's project, where students collaborate under the supervision of faculty and visiting professionals. Emphasis is placed

on experimentation and testing, using artistic research to develop innovative media products and expressions. The programme aims to create media artists who can lead developments in the media industry and the arts. Students will learn to critically reflect on various aspects of media creation, and develop a critical, investigative, and experimental approach to media art. The programme promotes a focus on sustainability, equality, diversity, and inclusion in media art production and encourages students to engage with emerging technologies. The programme emphasizes the collaborative nature of media arts and its potential role in society.

This approach provides students with sufficient academic breadth to discover and develop their own professional and artistic identities, while clearly defining and limiting the programme's focus and range of offerings.

The committee finds that the programme is defined, delimited and has sufficient academic breadth.

Conclusion

The requirement is fulfilled.

3.4 Academic environment

3.4.1 The academic staff's composition, size and competence

Academic Supervision Regulations

Section 2-3 (1) The academic environment for each programme must be of a size proportionate to the number of students and the programme's characteristics, be stable over time in terms of competence and have a composition that covers the programme's topics and subjects.

Regulations on Quality Assurance in Higher Education

Section 3-2 (2) Master's degree programmes shall have a broad, stable academic environment comprising a sufficient number of staff with high academic expertise in education, research or artistic research and academic development work within the field of study. The academic environment shall cover the subjects and courses that the study programme comprises. Staff members in the academic environment in question must have relevant expertise.

Assessment

The academic staff detailed in the application comprise a group of skilled researchers, each with expertise in their respective fields. Collectively, they demonstrate strong teaching capability, particularly in relation to the programme's shared core curriculum.

This teaching proficiency is closely connected to their research activities, which is especially valuable for courses grounded in research and creative practice. The research interests and

notable artistic achievements present within the academic staff are highly commendable and align well with the goals of the proposed programme.

The programme's academic staff builds on the strong competence in media arts across the department. The application outlines a comprehensive and well-established academic milieu, with an adequate number of staff members proportionate to the envisioned student cohort, possessing expertise across various media arts courses and specialisations. The team is diverse and well-rounded, with intersecting interests that span a wide range of theoretical and practical areas within the field. The academic staff appears to be stable over time and clearly has the composition that covers the programme's topics and subjects, with strong academic expertise in education, research, artistic research and academic development within the field of study.

Most faculty work into the programme as a small fraction of their overall workload with larger focus on teaching into other programmes. While this could become a foundational strength for the interdisciplinary and experimental nature of the programme, the large number of fractional staff might also create managerial challenges for programme leadership. This needs to be taken into account from a workload perspective for the programme leader, as discussed in 3.4.3. Special attention must also be paid to ensure a sense of cohort between students and teaching staff beyond the formal timetabled classes.

Conclusion

The requirements are fulfilled.

The institution should:

- reflect the likely managerial overheads, associated with a large number of fractional teaching staff, in the workload allocation of the programme leader

3.4.2 The academic staff's pedagogical competence

Academic Supervision Regulations

Section 2-3 (2) The academic environment must have relevant educational competence.

Assessment

The majority of the programme's academic staff has formal fundamental pedagogical competence. Employees in teaching positions, who do not have the equivalent basic competence of higher education pedagogy, must complete such education within a deadline after employment. The institution organises a course in basic competence in higher education pedagogy for the college's staff. This is an opportunity for the academic employees to meet the college's minimum requirements for basic pedagogical competence. It runs over two semesters and consists of seven sessions, guidance and online resources. There are 25 places on each course, which starts each semester. The course emphasizes

theoretical and research-based basic knowledge, and is geared towards practical aspects of teaching, learning, guidance and assessment. The Centre for Educational Development is responsible for the training program. Currently 91% of the professional community associated with the Master of Arts in Media Arts has completed the course or has other formal competence in university pedagogy.

Overall, the academic environment has the relevant educational experience.

Conclusion

The requirement is fulfilled.

3.4.3 Academic leadership

Academic Supervision Regulations

Section 2-3 (3) The programme must have a clear academic leadership with defined responsibilities for quality assurance and the development of the study programme.

Assessment

The programme will be led by a study programme leader (SPA) who will be responsible for the overall programme quality, educational experience, marketing, recruitment, academic management, and continual evaluation of the programme. The SPA will report to the head of department. With the appointment of a SPA, the programme has a clear academic leadership with responsibilities for quality assurance and development of the programme.

However, the committee is concerned for the ability of the designated SPA to satisfy the academic leadership responsibilities laid out in the application while maintaining 0.5 FTE workload in the BA 3D Graphics. We would encourage KUC to review this workload allocation to ensure the SPA has the appropriate capacity to fulfil their leadership responsibilities. This is especially relevant in view of the large number of fractional staff the SPA will have to manage while ensuring a sense of cohort among students and staff, as written in 3.4.1.

Conclusion

The requirement is fulfilled.

The institution should:

- review workload allocation of the study programme leader

3.4.4 Staff with primary employment

Academic Supervision Regulations

Section 2-3 (4) At least 50 per cent of the academic full-time equivalents affiliated to the programme must be staff with their primary employment at the institution. Of these, academic staff with at least associate professor qualifications must be represented

among those who teach the core elements of the programme. In addition, the following requirements apply to the academic environment's level of competence:

- a) For first-cycle programmes, at least 20 per cent of the members of the academic environment must have at least associate professor qualifications.
- b) For second-cycle programmes, at least 50 per cent of the members of the academic environment must have at least associate professor qualifications. Within this 50 per cent, at least 10 per cent must have professor or docent qualifications.
- c) For third-cycle programmes, the academic environment must consist of academic staff with at least associate professor qualifications. At least 50 per cent must have professor qualifications.

Assessment

Number of full-time equivalents in primary positions

The academic staff for the applied programme consists of 3.86 full-time equivalents, distributed among 16 faculty members. All of them hold their primary employment at the institution. Of the 16 employees, 13 have at least associate professor qualifications (førstestillingskompetanse), which constitutes 81.25 per cent. There are four with professor qualifications, making up 25 per cent of the academic staff.

With this, the quantitative requirements for the academic environment have been met.

How the academic environment covers key areas

The faculty represents a wide cross-section of relevant key areas, including screenwriting, cinematography, sound design, journalism, television, 3D art, visual effects, and media arts. Between them, faculty members have strong competence in traditional, converging and emerging media. Academic staff with primary employment at KUC and a professor/associate professor position (førstestillingskompetanse), cover all core elements of the proposed programme.

Conclusion

The requirements are fulfilled.

3.4.5 The academic staff's research and/or artistic research and academic development work

Academic Supervision Regulations

Section 2-3 (5) The academic environment must be actively engaged in research and academic development work and/or artistic research, and be able to demonstrate documented results with a satisfactory quality and scope in relation to the programme's content and level.

Regulations on Quality Assurance in Higher Education

Section 3-2 (3) The academic environment must be able to demonstrate documented results at a high level, and results from collaborations with other academic environments, nationally and internationally. The institution's assessments shall be documented so that NOKUT can use them in its work.

Assessment

The institution has a strong focus on artistic research, including practice-based and practice-led inquiry, and its associated public dissemination and critical reflection on the artistic process. Faculty members are actively engaged in artistic research, professional artistic practice, as well as theoretical inquiry into their respective disciplines.

Westerdals Department for Film and Media also offers one of the largest professional environments within Media Art in Norway, of which a high proportion are employees with associate professor and professor qualifications. Many of these are professional contributors to the Master of Arts in Media Arts, through module responsibility, teaching and as supervisors on the master's project. Many of the employees are practicing artists at a high international level within their respective fields, and most of the research and development at the department is based on artistic research methodologies in line with, and as an extension of, this practice. In addition, the department has staff with more academic profiles, including impressive publishing records in highly accredited journals within their respective fields. Research-based teaching is also structurally supported by the teaching staff being active researchers and practicing media artists. KUC's agreement with the union (Forskerforbundet), allots professors, docents and associate professors up to 47% research time in their positions. In addition to academic staff there is also a broad network of media artists with professional practices at a high international level.

The application demonstrates high levels of advanced artistic research as well as thought-out and well-articulated methods of benefiting the Master's programme with both the research processes and outcomes. This is also well supported strategically and structurally. The Vienna Declaration on Artistic Research and interactions with European League of the Institutes of Arts (ELIA) provides further international and high-level orientation and rigor for the artistic research and development. In the application document (page 27), it is stated that: *The Kristiania University College's strategy involves working towards establishing a Ph.D. in artistic research.* This will strengthen the research environment even further.

Having many part-time positions offers diverse research perspectives and areas of expertise, and the percentage of research time allocated in these positions is very good. However, having too many part time positions can make it more difficult to build research environments with the stability and continuity advantageous for larger EU projects over longer periods of time.

There is a clear and well-articulated plan and a rich history of impressive results that are not fully described or included in the Vision and Mission document. Here, the dedicated level of artistic research could be further emphasized.

Documented results are at a high level and, in line with the tradition of the discipline, disseminated through various traditional and non-traditional channels – including academic publishing, artistic festivals, media industry outlets, as well as relevant conferences and professional networks. For instance, Bull.Miletic's *Proxistant Vision* installations were showcased at the prestigious Museum of Craft and Design in San Francisco, with *Ferriscope* earning The Excellence Award at the Japan Media Art Festival and inclusion in Norway's National Museum. Jakobsen's sound design for the Norwegian Pavilion at the Venice Biennale demonstrated his artistic innovation. Moen's *Photofake* gained international recognition through widely read publications and contributions to public discourse on AI and deepfake technologies. Kjellmo's research on VR latency was widely cited and presented at the International Conference on Entertainment Computing, while Forsberg's pioneering XR productions redefined cinematic storytelling, blending live-action with virtual environments in cutting-edge creative practice. The academic staff is also actively participating in the Screenwriting Research Network as well as conferences of the International Association of Film and Television Schools (CILECT) and its European regional group (GEECT) by various members of the academic environment.

It is to be considered a strength of the academic staff at KUC that faculty members are actively practicing the craft they teach and present themselves as reflective practitioners with strong professional and research networks.

The academic staff is actively engaged in artistic research and other research endeavours and demonstrates documented results of high quality and broad scope in relation to the programme's content and level.

Conclusion

The requirement is fulfilled.

The institution should:

- Articulate their research strategy for artistic research into the Vision and Mission document.
- Strive towards larger employment positions where possible to ensure sustainable research environments in relevant areas for the programme.

3.4.6 Academic staff's participation in national and international networks

<u>Academic Supervision Regulations</u>

Section 2-3 (6) The academic environment for programmes that lead to a degree must actively participate in national and international partnerships and networks that are relevant for the programme.

Assessment

The programme seeks to engage students with various media arts. KUC is strongly engaged in relevant national and international networks across the different media arts such as the global association of higher education institutions in the fields of art, design, and media (Cumulus), the European League of the Institutes of Arts (ELIA), the Centre International de Liaison des Ecoles de Cinema et de Television (CILECT) and its European association GEECT, the CIRRUS network of nordic-baltic art and design institutions, as well as the Society of Artistic Research (SAR). Beyond these formal institutional networks, individual faculty members are well connected with national, regional and global academic, professional and research networks with strong relevance to their areas of teaching.

The academic environment actively participates in national and international partnerships and networks relevant for the programme.

Conclusion

The requirement is fulfilled.

3.4.7 Supervision of professional training

Academic Supervision Regulations

Section 2-3 (7) For programmes involving mandatory supervised professional training, the members of the academic environment must have relevant and updated knowledge from the field of the professional training. The institution must ensure that professional training supervisors have relevant competence and experience in the field of the professional training.

Assessment

Not applicable for this programme.

4 Conclusion

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

The committee recommends accreditation of the Master in Media Arts at Kristiania University College

5 Documentation

23/00371-1 Høyskolen Kristiania – Ernst G. Mortensens stiftelse – søknad om akkreditering av Master of Arts in Media Arts

23/00371-11 Oppdateringer til søknad om akkreditering – Master of Arts in Media Arts

23/00371-17 Tilsvar til utkast til rapport – Høyskolen Kristiania – Akkreditering av Master of Arts in Media Arts

6 Appendix

Appendix 1 Learning outcome of the programme

Knowledge

The candidate...

- has advanced knowledge and overview of the history, theory, context, practices and concepts in the field of media arts
- has thorough knowledge of artistic and academic research methods within the field of media arts
- has knowledge of multidisciplinary teamwork methods and practices with equal respect to different disciplines
- can analyze current and emerging technologies and their cultural and artistic impact
- can apply artistic knowledge to develop a critical, investigative and experimental approach to the field of media art
- has thorough knowledge about innovative project development and knows how to lead an explorative artistic media project
- has knowledge of sustainability and Equality, Diversity and Inclusion (EDI)

Skills

The candidate...

- can based on applied theory analyze and problem-solve practical and theoretical challenges in the development of a media project
- can independently and in teams apply artistic and academic research methods in the development of an emerging media project
- can independently and in teams test, process feedback, and iterate in the development of a media project
- can use idea and concept development methods to impact society, relevance, and artistic innovation
- can identify and discuss ethical issues in the development of a media art project can carry out an independent artistic development project that is innovative or distinctive in form, expression, methodology, concept or in the use of technology in line with research ethical norms

General Competence

The candidate...

- can analyze media art-related, professional, societal and ethical issues
- has advanced knowledge of best practices in the implementation of sustainability and Equality, Diversity and Inclusion (EDI)
- can develop the various stages of a media art project at an overall high standard

- has advanced knowledge on how to disseminate, communicate and discuss results with peers
- can analyze and communicate knowledge and methods for research and development in the field of media arts and for the general public
- can contribute with critical reflection on innovation, new use of media and in artistic expressions

Appendix 2 The accreditation process

NOKUT makes an administrative assessment to ensure that the application and documentation is suitable for external expert review. For applications that have been approved administratively, 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 Academic Supervision Regulations and Regulations on Quality Assurance in Higher Education. The institution is given the opportunity to comment on the committee's composition.

NOKUT is responsible for the training and guidance of the experts during the entire process. Based on the documentation the expert committee writes their assessment. The expert committee conclude either with a yes or no, as to whether the quality of the educational provision complies with the requirements the Academic Supervision Regulations and Regulations on Quality Assurance in Higher Education. NOKUT also requests that the expert committee advise on further improvements of the programme. All criteria must be satisfactorily met before NOKUT accredits a programme.

If the expert committee recommends accreditation of the programme, the report is sent to the applicant institution, which is then given one week to comment on factual errors. If the committee do not recommend accreditation of the programme, the applicant institution is given three weeks to comment and make smaller adjustments to the programme. The committee receives the institutions comments and submits a revised assessment. The Director of Quality Assurance and Legal Affairs then reaches a final decision about accreditation.

Appendix 3 Presentation of the expert committee

The Academic Supervision regulations section 5-6 determine the expert committee requirements for accreditation of study programmes at the bachelor's and master's level.

Associate professor Nico Meissner, Griffith University

Dr Nico Meissner is Associate Professor and Deputy Director (Research) at Griffith Film School in Brisbane, Australia's largest film school. He co-chairs the Learning & Teaching Committee of the Australian Screen Production Education and Research Association (ASPERA) and serves on the ASPERA Executive. Nico was previously Deputy Director

(Learning & Teaching) at Griffith Film School and Dean of the Faculty of Cinematic Arts at Multimedia University in Malaysia. In these roles, he has managed multiple programme reviews and accreditations for Diploma, Bachelor's and Master's degrees across the Cinematic Arts. Nico is a documentary filmmaker by training and has published on screen entrepreneurship, storytelling in social innovation, as well as the scholarship of teaching and learning in screen production. He was Co- Investigator of two Arts & Humanities Research Council UK projects as well as Principal Investigator for one Ministry of Education Malaysia grant. Nico received his PhD from the University of Salford, UK, and has taught in Australia, Finland, Malaysia, Myanmar, Portugal and the UK.

Professor Steven Monroe Bachelder, University of Inland Norway

Steven Bachelder is a professor in Game Design at the Department of Game Development, University of Inland Norway (INN). He has been a professor and researcher in digital games and play for over 20 years with focus on the design of engaging participation models. He leads the UPEXRE research group at INN which develops and tests games and forms of applied game design in the study of User Perception and Engagement in XR Experiences (UPEXRE). He studies participatory systems from a play perspective of affordances and agency as a way of exploring game design and systems.

Student Mads Madsen Klepper, University of Agder

Mads Madsen Klepper holds a Bachelor's degree in Multimedia Technology and Design from University of Agder, where he worked on developing a full-stack web application for his bachelor's project. He is currently pursuing a Master's degree in Multimedia and Educational Technology at UiA, writing his master's thesis on digital learning technology for the Vocational School in Agder. Mads has worked as a student consultant at Young Industrial Innovators (YI2), assisting with various technology and design projects. At UiA, he has also held several roles, including producer and assistant director for the web series "Aktiv på Sørlandet" as well as student assistant in computer engineering and student mentor for programming. Throughout his studies, he has worked with IT, marketing, and design for several student associations.



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