

TILSYNS- RAPPORT

2022

PhD in Artistic Research in Film and Related Audio-Visual Arts

Inland Norway University of Applied Sciences
(Høgskolen i Innlandet)



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Degree/ECTS	ph.d. i kunstnerisk utviklingsarbeid /180
Expert Committee	Nina Malterud, Raija Talvio, Sara Eliassen og Magnus Bærtås
Decision Date	10 February 2022
Case Number	21/00531

Preface

The external quality assurance performed by NOKUT consists of a periodic supervision of the institutions' systematic work on assuring and enhancing the quality of the education they offer, 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.

An expert committee appointed by NOKUT has evaluated the application from Inland Norway University of Applied Sciences for the accreditation of PhD in Artistic Research in Film and Related Audio-Visual Arts and their assessments are found in this report.

The PhD in Artistic Research in Film and Related Audio-Visual Arts (ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer) at Inland Norway University of Applied Sciences (Høgskolen i Innlandet) does fulfil the conditions for accreditation in the Quality Assurance Regulation in Higher Education and the Ministerial Regulations concerning quality assurance and quality development in higher education and tertiary vocational education. The provision is accredited 10 February 2022.

Kristin Vinje
Chief Executive

Innhold

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1 Information regarding the applicant institution

Inland Norway University of Applied Sciences is the result of a merger between Lillehammer University College and Hedmark University College, which was formally approved by the Ministry of Education on 14 October 2016. From 1 January 2017 the merger was initiated under the name Inland Norway University of Applied Sciences (INN). INN's new organisation came into force on 1 January 2018. INN has 6 faculties located on 6 campuses (Lillehammer, Hamar, Elverum, Rena, Blæstad and Evenstad), as well as two decentralized campuses (Kongsvinger and Oslo). INN has in 2020 a total of 15987 registered students and 1094 full time equivalent employees (ref. dbh.hkdir.no).

INN has six faculties:

- Faculty of Applied Ecology, Agricultural Sciences and Biotechnology
- Faculty of Audio-visual Media and Creative Technologies
- Faculty of Social and Health Sciences
- Faculty of Education
- Inland School of Business and Social Sciences
- The Norwegian Film School

INN provides bachelor's and master's level programmes within a comprehensive number of subject areas: ecology and agricultural sciences, psychology, sports, law, music, pedagogy, health sciences, social sciences, teacher education, language and literature, biotechnology, film, television and culture, tourism, animation and game sciences, economics, leadership and innovation.

In addition, INN has five accredited PhD programmes:

- Child and Youth Competence Development
- Innovation in Services
- Teaching and Teacher Education
- Audio-visual Media (joint degree offered in collaboration with NTNU)¹
- Applied Ecology and Biotechnology

As a university college, INN does not have power of self-accreditation for educational provisions in the third cycle (PhD). In compliance with the European Standard and Guidelines (ESG)², the institution's quality work was subject to an external review and approved in 2019.

The Norwegian Film School opened in the autumn of 1997. The school was established in close dialogue with the Norwegian film and television industry and continues to aim both to prepare candidates for creative work in the Norwegian film and television industry and to

¹ No admittance to the programme. The last disputation was held in 2020. There may still be experiences and resources in the environment useful for the new artistic PhD.

² The Standards and guidelines for quality assurance in the European Higher Education Area provide the framework for internal and external quality assurance. This was adopted in 2015 by the European Higher Education Area (EHEA) Ministerial Conference. See www.enqa.eu

contribute to the development of Norwegian film as an art form and cultural expression. The Film School is located in Lillehammer and in Oslo.

Center of Excellence in Film and Interactive Media (CEFIMA, 2017-21) supported by INN and DIKU was established within the Film School as a platform for education and research as a crossover between technology and storytelling, related to film, TV, extended reality and gaming. The center has been stimulating the development in all parts of the Film School. Some of the recent research fellows are funded through CEFIMA.

The academic staff are all employed on artistic competence, and the Film School is the only faculty at INN fully dedicated to artistic research as means and methodologies of research. The school has been an active contributor within the Norwegian environments for artistic research for the last 20 years (Norwegian Artistic Research Programme (NARP) 2003- and Universities Norway (UHR) Council for Artistic Research 2012-18, from 2019 UHR-Kunst, design og arkitektur³). Artistic research within an otherwise scientific environment at INN is supported by the institutional management and included in INN's strategies and is obviously now inspiring other faculties with employees on artistic competence.

As of today, the Film School offers study programmes within all the fields included in *Film and related audio-visual arts* at bachelor's, master's and third cycle levels, the latter through the Norwegian Artistic Research Fellowship Programme (Stipendiatprogrammet i kunstnerisk utviklingsarbeid)⁴. In the spring 2021, there were nine active research fellows at the Film School. This programme is acknowledged as equal to PhD but does not give a degree. The new doctoral programme at the Film School will be based on the content and experiences from the fellowship programme (a similar situation to the other institutions with newly established PhD programmes in artistic research). To achieve a formal PhD degree at INN is crucial both for the local, national and international recognition.

INN applied for accreditation of PhD in Artistic Research in Film and Related Audio-Visual Arts 15 January 2021.

The University College's description of the programme and the applicant's grounds for the application

The subject area for the doctoral degree is all disciplines that is part of the development and production of film and the audiovisual art forms, related to an artistic film discourse. The programme covers subject areas that traditionally are part of film and television production such as screenwriting, directing, documentary directing, cinematography, editing, sound design, production design, VFX and producing - as well as art practices in the expanded film field that addresses the use of new technology and media and explores new audiovisual format for new platforms. The PhD programme will be linked to the Norwegian Artistic Research School. The Norwegian Artistic Research School provides both a study-oriented and institutional affiliation to a larger environment of PhD candidates and doctoral programmes in artistic research. Through a joint training programme in theory, methods and ethics in artistic research, equivalent to 20 ECTS, the Norwegian Artistic Research School safeguards the interdisciplinary dimension within the arts which is an important part

³ <https://www.uhr.no/strategiske-enheter/fagstrategiske-enheter/uhr-kunst-design-og-arkitektur/>

⁴ This programme is now closing down, due to the new institutional PhD programmes in artistic research.

of the Norwegian model for artistic research. The remaining 10 ECTS in the training component will be offered at the Film School (more about this in 3.4.4).

The Ministry of Education and Research has given INN/the Film School a dispensation from the general demand for the number of 15 Research fellows (*stipendiater*) in a PhD programme (2019). This dispensation is lasting no further than to 31 December 2024. The dispensation is understood at the Film School as an encouragement to establish a PhD now while preparing for a lasting solution. They have already made an intentional agreement, not yet formalised, with University of Tromsø (fine art and music) and Østfold University College (Norwegian Theatre Academy) to establish a joint PhD programme in artistic research. Until now the potential partners have had five meetings to sort this out. To run their own PhD programme at the Film School in the meantime will obviously provide useful experience and continuation of the current setting with the artistic research fellows.

2 Decision

NOKUT's Board made the following decision on 10 February 2022:

The PhD programme in Artistic Research in Film and Related Audio-Visual Arts at Inland University of Applied Sciences satisfies all requirements for accreditation and the programme is accredited.

The original decision in Norwegian:

Ph.d.-studiet i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer ved Høgskolen i Innlandet tilfredsstillir alle krav til akkreditering. Studiet akkrediteres.

Vedtaket er fattet med hjemmel i:

- *NOKUTs forskrift om tilsyn med utdanningskvaliteten i høyere utdanning av 9. februar 2017*
- *forskrift om kvalitetssikring og kvalitetsutvikling i høyere utdanning og fagskoleutdanning av 1. februar 2010*

3 Expert assessment

3.1 Summary of the report

The committee finds the application for the PhD programme very well written, giving relevant information and demonstrating thorough information about and understanding of the platform and the discourse of the artistic PhD.

The main challenges for the Film School concerning the PhD programme are the volume and stability of the academic environment. This is thoroughly described in the application and affects many of the demands for accreditation. However, as a result of the total assessment the committee is convinced that the Film School is capable to handle the requirements and follow up on the next step after 2024. There are a few advices from the committee listed under the chapters.

The Film School has already for years had research fellows on PhD level affiliated to the Norwegian Artistic Research Fellowship Programme (nine research fellows in 2021). Along with the application and documentation the committee has been able to use information on the current situation to evaluate how the future PhD programme will be handled. Therefore, some parts of the report refer to the practice of today.

The committee concludes that all the requirements for PhD programme are met and recommends accreditation of PhD in Artistic Research in Film and Related Audio-visual Arts (*ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer*).

3.1.1 The doctoral degree programme's field of study

The *PhD in Artistic Research in Film and Related Audio-Visual Arts* intends to make space for all relevant research projects within the Film School's subject area and matches the original mission for the school from 1997. To organise programmes with an overall inclusive umbrella for the subject area is a typical way for the relatively small art educations (such as *Kunsthøgskolen i Oslo* (KHiO), *Norges musikkhøgskole* (NMH), *Universitetet i Bergen* (UiB)) to achieve a critical mass within the group and encourage crossover projects, at bachelor, master and PhD level. (More about this in 3.4.1)

The committee finds the subject area of the PhD programme reasonable and constructive and has no doubts about the following rights of self-accreditation within this field.

3.2 Basic 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 Ministry's instructions for the PhD in artistic research (2018) which states that the artwork shall be the core of the doctorate work, followed by an explicit reflection that makes it possible for others to achieve insight of the artistic work, make in this case an additional requirement to be fulfilled.

INN presents in the application a draft of *Forskrift for graden Philosophiae doctor (ph.d.) i kunstnerisk utviklingsarbeid ved Høgskolen i Innlandet*. This regulation (*Forskrift*) is based on Universities Norway's (UHR) *Veiledende forskrift for doktorgrad i kunstnerisk utviklingsarbeid* (2018). Additionally, drafts for *Supplerende retningslinjer* and *Studieplan* are presented. References are made to the regulations for corresponding programmes at KHiO, NMH, UiB and *Norges teknisk-naturvitenskapelige universitet* (NTNU). These four institutional regulations established since 2019 are mostly similar in content but vary in a few paragraphs (on demands for format of the doctoral result, se 3.3.1). INN's considerations and decisions on these issues are well presented in the application, attachment no. 2. The draft of the *Forskrift*, the presentation in the attachment and the supplementary documents clearly show that INN's framework is based on a thorough information on and understanding of the platform and the discourse of the artistic PhD in Norway today. INN's existing regulation *Forskrift for graden Philosophiae doctor (ph.d.) Høgskolen i Innlandet* is also a main reference. The effort to make these two regulations and the practical handling of them as parallel as possible within the institution seems reasonable. For the current PhD regulation at INN there is a PhD handbook and supplementary guidelines easily accessible at the institution's website. The information and support there will be extended also to include the new PhD in artistic research and adapted where the specific content differs, for instance the demands to format of the doctoral result.

The committee finds that the drafted regulations meet the demands. INN's experience and routines from their existing PhD programmes, both academic and administrative, will be a great resource to manage the new programme.

Admission

The admission requirements are stated in the regulation Part II Section 6 *Opptak*. For admission to a doctoral programme, the applicant must normally have a five-year master's degree in the relevant field/subject area according to the descriptions in the Norwegian qualification framework (NKR) level 7. For admission to the artistic PhD the master's degree must be in *performing or creative art (utøvende eller skapende kunst)*. As an exception other equal education or artistic competence may be accepted for admission. The paragraph follows the national guidelines for PhD in artistic research from UHR.

Diploma and diploma Supplement

The attached template of the diploma and the diploma supplement follow the national standard, and we find the English translation of the learning outcomes in the Diploma Supplement (DS) to be satisfactory. However, the committee recommends it to be reworked once more, in order to keep the nuances in some of the learning outcomes with regards to the inclusion of both artistic practice and artistic research. E.g. Artistic competence – the candidate, bullet point 1 and Knowledge – the candidate, bullet point 3.:

Artistic competence – the candidate

Can identify relevant ethical concerns and carry out *artistic research and the artistic practice* with professional integrity.

Knowledge – the candidate

Can contribute to the development of new knowledge, theories, interpretations, practices, and methods of documentation (and dissemination) of *artistic research* within the subject area of film and related audio-visual media arts.

Quality Assurance System of the PhD in artistic research

The quality assurance system at INN was adapted 1 August 2018 and was last revised in March 2020. The system description is presented in attachment no. 8 in the application and is also available at the institution's website. The Pro Rector for Education has the overall responsibility of the quality assurance system. The system description describes the roles and committees and their responsibilities for different phases of the quality assurance work for study programmes at all levels. NOKUT is responsible for periodic supervision of the institutions' systematic work, and the systematic quality work at HINN was approved by the NOKUT Board in 2019.

INN has five PhD programmes, and thus have experience with the quality assurance (QA) and running PhD programmes. Each of the PhD programme is situated at a host faculty with its own PhD programme committee. See 3.5.6 for the assessment of academic leadership and the responsibilities for quality assurance and the development of the PhD programme.

The artistic research fellows at the Film School are currently part of the Norwegian Artistic Research Fellowship Programme and participate in the National Artistic Research School. The Fellowship Programme has to a certain extent been running a QA for the fellows and the Research School has a specific QA for its courses. Therefore, the artistic research fellows at INN are not yet included in the institutional QA loop. However, when the PhD in Artistic Research in Film and Related Audio-visual Arts is established, the QA for this PhD programme will be harmonised with the other PhD programmes at INN. The committee's impression is that this will be professionally and sufficiently handled as soon as the programme is established.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- To ensure the nuances in some of the learning outcomes with regards to the inclusion of both artistic practice and artistic research.
- Assure that future PhD candidates in artistic research will be included in INN's QA and, if necessary, adjust the system to fit the programme's profile.

3.2.2 Information about the programme

<u>Academic Supervision Regulations</u>

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

Content, structure and progression are described in the three documents supplementing each other: *Forskrift*, *Supplerende retningslinjer* and *Studieplan*.

The PhD study of 180 ECTS consists of an independent artistic project, the artistic doctorate work, of 150 ECTS and a mandatory training part 30 ECTS (se template and more detailed information in 3.4.4). Within the 30 ECTS the Norwegian Artistic Research School gives mandatory seminars on theory, methods and ethics of 20 ECTS. The content and requirements for these are described in a separate course plan. The Film School will be responsible for field specific courses of 5 ECTS and the last 5 ECTS shall be individual project specific training necessary for the project, defined in detail during the first months in the programme.

Content, structure and progression are clearly described in the documents. It shows that the PhD candidates' progression shall be formally checked by the main supervisor's reports, and includes a thorough midway seminar and supervisor's recommendation of the candidate's application for assessment.

International exchange is encouraged to be part of the plan, if possible, during the first two years.

Overall, the committee finds the information provided in the application accessible, sufficient and reliable. *Forskrift*, *Supplerende retningslinjer* and *Studieplan* with additional course plans from the Norwegian Artistic Research School altogether describe the content, structure and progression in a convincing way. The proposed framework follows the Ministry's statements for the artistic PhD (see 3.3.1) and the regulations for the other already established Norwegian PhD programmes in artistic research.

Conclusion

Yes, the requirements are fulfilled.

3.3 The doctoral degree programme's field of study

3.3.1 The programme's field of study shall constitute a scientific or artistic whole

Regulations on Quality Assurance in Higher Education

Section 3-3 (2) The doctoral degree programme's field of study shall constitute a scientific or artistic whole, and the individual parts that make up the programme shall be internally coherent.

Assessment

The subject area of the proposed PhD programme is Film and Related Audio-Visual Arts. The Film School describes in the application how this is in line with the Film School's original mission, including traditional and newer forms of film as well as new media, and support dialogues and crossovers in the field. (See 3.3.1 about this.) The subject area is well and coherent described and is deliberately constructed to fit the master and bachelor programmes and the research at the Film School.

The individual artistic doctoral project of 150 ECTS is the core of the study, to be worked out through the approach of artistic research – theory, methods, ethics. The work with the artistic project shall be discussed and supported in the training elements to make a connection between the individual efforts and the common ground of artistic research.

In the Ministry's instructions for the PhD in artistic research (2018) the artwork shall be the core of the doctorate work and followed by an explicit reflection that makes it possible for others to achieve insight of the artistic work. The already existing PhD regulations of KHiO, UiB and NTNU follow this instruction closely, but there are different operative demands for the delivery of the doctoral results. These alternatives are discussed in attachment no. 2. The Film School has chosen not to underline a potential division between the artwork and the reflection as two different elements of delivery but leave it to the candidate to find the form to present this (same as KHiO). The committee appreciates this decision as a mean to encourage and support the project as an inseparable unit, and for the PhD candidates to find the form to express the reflection that best suits the actual project. Thus, it is important that INN follows and evaluates the various ways to document artistic reflection and further contribute to the general discourse by encouraging supervisors to participate in the Norwegian Artistic Research School and Artistic Research Forum.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Follow closely and evaluate the various ways to document the artistic reflection, in dialogue with the other Norwegian PhD programmes.
- Support optimal connections between the general discourse of artistic research and the specific projects, by encouraging supervisors to participate in the Norwegian Artistic Research School activities and Artistic Research Forum.

3.3.2 Quality and scope of the education and research

Regulations on Quality Assurance in Higher Education

Section 3-3 (1) The institution shall offer education and research in the doctoral programme's field of study of a quality and scope that ensure that the programme can be completed at a high academic level. The institution shall offer a wide range of first and second-level degree programmes within the doctoral degree programme's field of study.

Assessment

The Film School offers a wide range of bachelor's degree in different specialised areas within film:

- Bachelor i film og fjernsyn - manus
- Bachelor i film og fjernsyn - regi
- Bachelor i film og fjernsyn - dokumentarregi
- Bachelor i film og fjernsyn - produsent
- Bachelor i film og fjernsyn - foto
- Bachelor i film og fjernsyn – produksjonsdesign
- Bachelor i film og fjernsyn - klipp
- Bachelor i film og fjernsyn - lyd
- Bachelor i film og fjernsyn - visual effects (VFX) design

INN has a master's programme within film accredited in 2015. The master's programme *Master i seriell fortelling* at the Film School has been through several revisions since it was accredited in 2015. The study programme focuses on serial storytelling with specialization in all fields of film and media, and facilitates work with the use of new technology, for new formats and platforms. The areas of specialization within the master's programme are within directing fiction, directing documentary, screenwriting, producing and audiovisual design. There is no equivalent master's programme in the Nordic or European film schools. The master's programme has admission every other year, and 20 students have been admitted to this master's programme for the two-year period 2020-2022. These are recruited from bachelor studies also abroad, and many of them have some years of professional practice before entering the master.

According to the master's students at the site visit, the name of the study is not excluding certain areas of interest but is open for quite different individual projects, and the large variation within the group is experienced as positive. From the relatively small number of students it seems reasonable that the master's programme is organised as a whole and not divided into specific directions. Within this setting there is also a positive potential for crossing old borders and redefining areas. There is a similar condition for making the master programmes broad for instance at the Art Academies in Oslo and Bergen. (See 3.1.1.)

The education at the Film School shall prepare for work in a highly commercial field of production as well as training a focus on artistic discourse. The site visit proved that both dimensions are present for students and staff in a vivid dynamic. There is focus on the individual artistic potential and reflection as well as basic skills from the very beginning, and the notion of artistic research is present at all levels. The master programme obviously makes space for individual artistic directions overlapping and formulating new areas highly relevant for the field and motivating for further artistic research.

Quality and scope of the research is further described and assessed in 3.5.1. The demands for the research within the field of study to ensure the quality of the PhD programme are fulfilled.

The internal academic communication between students (especially the master's programme), research fellows and academic staff seem to be very active. They are often involved in each other's projects, seminars and courses. Some systematic actions have been taken to support and develop the research aspect in the internal and external environment.

The *Artistic Research Café*, monthly in Oslo, can be mentioned as a successful meeting point both for students, researchers and externals.

Conclusion

Yes, the requirements are fulfilled.

3.4 The educational provision

3.4.1 Learning outcome 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 formal title of the programme is *Ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer* (PhD in Artistic Research in Film and Related Audio-visual Arts). This indicates that this is not a scientific PhD. The name *kunstnerisk utviklingsarbeid* clearly indicates that the programme is methodologically founded on artistic research, in accordance with the PhD in artistic research established by the Ministry of Education and Research in 2018.

The part of the name in film and related audiovisual arts clarifies the field/subject area of the programme. This is further elaborated in the application that this should be understood as film in an expanded field in the extension of the film tradition. The term in an expanded field is used in the fields of art to describe how art disciplines and formats change over time. The name includes the related audiovisual forms of art that work with new technologies, format and media, and also for new platforms, which continue and develop the cultural tradition of the film tradition and discursive references and which further develops specialized disciplines that are included in film. CEFIMA (see part 1, page 4) has had an impact on the research at INN the later years, focusing on interactivity, digital platforms and their potentials for storytelling. Through the interviews it became clear that the proposed PhD programme is widening the scope of investigations and will also give attention to the research in more traditional film practices. The learning outcomes of the PhD include elements of professional collaboration and communication training very relevant for the subject area. A film team relies on persons with their individual expertise and professional integrity.

The descriptors cover the National qualification framework (NKR) level 8. The institution should especially elaborate on relevant strategies to ensure that the candidate will share and contribute in relevant research environments: "...can disseminate and share the artistic research with others, using established arenas and channels both nationally and internationally that are relevant both for artistic research generally and film and related audiovisual media arts specifically." (Learning outcome no. 15 "Artistic competence"). The Norwegian Artistic Research School is an arena for this, but more are needed. The planned collaboration with Stockholm University of the Arts (see 3.4.4) may be an important arena

and network to support this. See 3.4.6 about the links to academic development work and artistic research.

The Norwegian and the English name of the programme is considered appropriate, and the learning outcomes of the programme is in accordance with the formal title *ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer* (PhD in Artistic Research in Film and Related Audio-visual Arts).

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- develop relevant and efficient strategies for learning outcome no. 15 (Artistic competence).

3.4.2 The programmes's academic update and professional relevance

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 academic environment at the Film School (see 3.5.4) is to be a guarantee for the programme's update and relevance. Most of the staff (including supervisors) at the Film School have tenured positions and the documentation on the application demonstrates that they are very active in and informed about the external field.

The Film School has emphasised in the application both the close connections to the professional field and the obligation for research. The committee was curious whether there is a conflict between commercial production demands, often with large budgets and strict deadlines, and the research approach with different focus, timeline and funding. Film and the expanded media are of the most expensive fields in the arts and to a large degree dependent on commercial fundings. This potentially problematic relation is briefly mentioned but not fully addressed in the application and was presented by the committee as a theme at the site visit. The interviews proved that this is a vibrant relation but also a driving force, and that consciousness and reflections on these issues are dynamic and present in the environment. The current research fellows at the Film School published in 2020 in International Journal of Film and Media Arts⁵ a highly relevant article on the possible conflict between artistic research and "the industry". The large variations within what is often called "the film industry" were described – from the most commercial business to a one-person idealistic company. INN and the Film School consider it their mission to influence and challenge existing practices and contribute to new artistic perspectives through research, including technological advancements as well as artistic and ethical issues. The committee's impression from the site visit is also that external employers

⁵ Vol. 5 No.2 (2020): GEECT Special Issue: Mapping Artistic Research in Film

are increasingly informed about and recognise the importance of artistic research in and for the field.

There is a potential conflict between a PhD as an individual career project and film and media production as mostly collective projects including different competences. According to the interviews this is not considered a challenge. Collaboration and teamworking are also addresses issues in the learning outcomes.

INN considers the Film School as its most international faculty, involved in Nordic, European and other international networks on film education and research, and through the staff in international productions. The large Erasmus+ project CEFIMA from 2018 has made it possible to test out new technology and made new networks in the audio-visual field. From the application and the site visit the committee is ensured that the programme will be academically up to date.

The committee met four (out of five) previous research fellows from the Film School, all employed in relevant and important positions within the field. They described the impact of their period in the Fellowship Programme and their individual projects as crucial to their current professional activities.

The R&D committee (FoU-utvalg) at INN will introduce early career arrangement for PhD candidates, also including the Film School. It was notable from the site visit that a further career within artistic research and teaching appears attractive to the present master students and the research fellows. See 3.3.2 about the range of programmes at INN that are relevant for the recruitment for this PhD programme.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Continue to elaborate on the artistic research discourse and mission.
- Continue to strengthen the active and critical relation to external agencies and professional industries.

3.4.3 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 PhD programme is three years of full-time study, with a total of 180 ECTS; 30 ECTS mandatory training part and 150 ECTS the artistic doctoral project. Each credit in the training part represents an estimated workload of 25-30 hours, as the sum of organised activity, individually pre- and post-work and self-organised activity.

The framework for the proposed PhD programme describes a workload corresponding to the formal demands of hours in the national regulations. However, for the Film School as

well as for other Norwegian art educations the organisation of a PhD is rather new and very different from other types of art projects. The obvious challenge will be to organize the individual projects so that they fit in and can be handled within these frames. A too large workload because of an expanding project is more likely than workload becoming too small. INN is encouraged to support that candidates and supervisors are informed about and operate within the programme's timeline and progression and use the milestones in the regulations to discuss and adjust the project's volume and aims.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Make sure that candidates and supervisors are informed about and operate within the programme's timeline and progression, and that volume and delimitation of the project are discussed and addressed in reports, midway seminar and other milestones.

3.4.4 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 description of the structure and content of the PhD programme is found on page 13 to 16, 24 to 30 in the document *Søknad om akkreditering* and the attachment *Vedlegg 10 studieplan for doktorgrad i kunstnerisk utviklingsarbeid film og beslektede audiovisuelle kunstformer*. Table 1 shows the content and structure of the programme.

Table 1 Content and structure

Emnekode	Kurstittel	Obligatorisk/ valgfritt	Studiepoeng/ ECTS
	Teori, metoder og etikk i kunstnerisk utviklingsarbeid	Obligatorisk	20 studiepoeng
	Kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer	Obligatorisk	5 studiepoeng
	Prosjektspesifikk opplæringsdel	Obligatorisk	5 studiepoeng
	Det kunstneriske doktorgradsarbeidet	Obligatorisk	150 studiepoeng

There are three mandatory courses.

Teori, metoder og etikk i kunstnerisk utviklingsarbeid (20 ECTS) provides an introduction to methodology, theory and ethics related to artistic research. The courses intend to support the artistic doctoral project and contribute to academic depth and breadth. The training is offered through the Norwegian Artistic Research School in collaboration between all higher education institutions in Norway with PhD-programmes in artistic research. All artistic

research PhD candidates in Norway have this as a mandatory training part. The courses take care of the interdisciplinary dimension that is an important part of the Norwegian model for artistic research. In seminars and conferences, the candidate meets peers from his/her own and other art fields, and gains experience in disseminating research as well as participating in debates in the field with an emphasis on complex interdisciplinary issues.

The Norwegian Artistic Research School has been developed since the very beginning of the Fellowship Programme in 2003, was revised in 2010-11 when the concept of learning outcomes was introduced in general and in the later years been reorganised to serve the new institutional programmes. It has its own board with members from the PhD programme institutions. The board has overall academic responsibility for the Research School's courses and its own QA for its activities. Once INN has an accredited PhD programme in artistic research they are eligible to be part of the Artistic Research School's Board. The research fellows at the Film School are already participating in the research school and thus have an influence on the content and format, and staff from The Film School has been active contributors to the courses. The committee's impression is that the courses with the interdisciplinary meetings are considered important by the present fellows. The research school also plays an important role in adding to a critical mass. The committee will not go further into an assessment of the content of the research school.

Kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer shall provide an introduction to artistic research specifically related to work with film and related audiovisual arts, with emphasis on theories, methods and practices that are relevant for artistic research in this specific field. These courses are yet not described in detail in the documents, but the mission is clear. Within this part of the programme the candidate is also expected to do a presentation in at least one international research conference in the field, participate in local PhD meetings and participate in the Film School's Artistic Research Café in Oslo once a month. The Film School has already been offering some graduate seminars for the research fellows and has recently signed a document of intention for collaboration with Stockholm University of the Arts (SKH), where producing common field specific courses is one of the intentions. The committee is very positive to this alliance for broader PhD environment and human resources.

Prosjektspesifikk opplæringsdel shall meet specific training needs related to the candidate's artistic doctoral work. This part of 5 ECTS is common in the other artistic PhD programmes in Norway. The elements in this part shall be defined during the first months of the project and shall enable the candidate to carry out his/her specific artistic doctoral work. The Film School should pay attention to this part further on and evaluate whether it is functioning as assumed.

The Film School has described in the application how the elements together fulfil the learning outcomes – which certainly overlap each other. The committee has no objections to this.

Infrastructure

The Film School was from 1997 located at Lillehammer together with other parts of INN, with technical facilities for all students and research fellows. The later years the master students and research fellows have their primary location in Oslo, also with some technical equipment. There is a lot of interaction between Lillehammer and Oslo and the division is not considered problematic. Academic staff and administration are present at both sites when needed. The last years' explosive use of Zoom has positively stimulated the

communication across sites. The library is situated at Lillehammer but serving more and more on digital platforms. The committee's impression is that the infrastructure is well equipped to serve the PhD level.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Actively take part in the further development of the Norwegian Artistic Research School.
- Follow up on content and function of their own two 5 ECTS mandatory parts.

3.4.5 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 programme places high demands on the candidate's active participation in all parts and is obviously dependent on the candidate's own initiative and motivation.

The artistic doctoral work (150 ECTS) shall be carried out as an independent artistic research work at international level with national and international professional relevance. This is to be developed in dialogue with peers in the field of art. Guidance is central to the programme, for regular follow-up and as a link to the professional community. As a rule, the candidate must have two supervisors. One is appointed as the main supervisor and has the main responsibility for follow-up of the candidate's professional development and implementation in accordance with the progress plan. The mandatory part (30 ECTS) shall contain the professional and methodological basis that is necessary for the artistic research project and provide a deeper insight into the subject area. Furthermore, it provides the candidate's experience in communicating academic work to peers, students and the public in general. Forms of work and teaching in the courses include lectures, conferences, seminars, presentations, self-study, supervision and independent work, and is highly dependent on the candidate's own engagement and input. Assessment (passed or not) of the courses in the Artistic Research School is conveyed from the administration of the research school to the institution. There is a continuous follow-up of the candidate's participation in mandatory activities. Annual reporting, mid-term seminar and application for final assessment are important milestones along the way. These are stated in the PhD regulation such as in Sections 10-1 (the candidate and supervisors submit annually separate reports of the progress), 10-2 (mid-term evaluation) and 13-2 (the candidate has to apply for a final assessment before the public presentation of the artistic doctoral result).

The formal descriptions of learning and assessment methods are in line with the learning outcomes, and definitely emphasise the candidate's responsibility for progression.

However, to make it work in real life will depend on supervisors and candidates understanding and referring to the framework in the project development. As this is new to the environment, it will be important for the institution to follow up continuously.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Follow up supervisors and candidates on their different roles and responsibilities within the programme.
- Ensure that the supervisors are familiar with the framework and the formulated learning outcomes.
- Follow up the field specific mandatory courses to be ready to offer when the PhD programme starts up (see 3.4.4).

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

Academic Supervision Regulations

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

Assessment

See Assessment 3.5.1 about the artistic research at the Film School.

The PhD candidates are to be actively participating in relevant environments at the Film School, with supervisors and external guests. Residency is demanded in the regulations. The committee was convinced at the site visit that close contact within the research environment is already happening with the current research fellows and is recognised as a necessary quality. Sharing of reflection on artistic processes is a central part of artistic research and explicit artistic reflection as method is focussed upon among academic staff as well as candidates and students. There are Monday lectures and monthly seminars on research, as well as the Artistic Research Café, which are functional sharing arenas and meeting places for students, research fellows and the faculty. The external supervisors and guest teachers contribute to exchanges with external national and international research environments. The candidates are assumed to present their own work in relevant national and international professional contexts.

There are two annual national conferences - Artistic Research Forum under the auspices of The Artistic Research School and Norwegian Agency for International Cooperation and Quality Enhancement in Higher Education (former Diku, became a part of the Norwegian Directorate for Higher Education and Skills from 1 July 2021) where artistic research from all fields of art is presented and discussed. The two conferences are mandatory for PhD candidates. There are dialogues between the Nordic film schools, both one to one, and through Nordic and European film school networks. These are key sharing arenas for both learning and development of teaching and learning methods. There is also a strengthened

international cooperation with other film educations offering meeting points, sharing and exchange opportunities for the Film School's research fellows more field specific than it is possible to achieve within the Artistic Research School.

Many of the academic staff were involved in the process of making the PhD application and are well informed, and the process itself has obviously been strengthening and motivating the Film School's research environment.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Continue to expand the communication between PhD candidates and the relevant research environments, national and international.

3.4.7 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

INN and the Film school has a broad international network, such as the International Association of Cinema, Audiovisual, and Media Schools (CILECT), The European Grouping of Film and Television Schools (GEECT) and especially important is The Nordic Network for Film Schools (NORDICIL).

The purpose of NORDICIL is to enable and facilitate co-operation between member schools by exchange of information, teaching and practice, and the professional and pedagogical development work. The network helps provide the Film School with external and international professional supervision competence in the doctoral program, external members of professional assessment committees for admission, opponents for mid-term evaluation and committee members for the final assessment. Through CEFIMA the Film School has built additional international networks, which has further helped promote the film school and brought in professional expertise. INN and the film school contributes and has an active participation in these important networks. They have just become portal partners in the international Research Catalogue⁶, and for further development networks where artistic research is discussed internationally will be important, such as Society for Artistic Research, Screenwriting Research Network.

The rectorate at INN considers the school as its most international faculty, involved in Nordic, European and other international networks on film education and research, and through the academic staff in international productions. The film school recruits academic staff internationally and they invite and employ international capacities as guest teachers for a shorter or longer period of time. Profiled and current film artists and educators from

⁶ <https://www.researchcatalogue.net/>

abroad are regularly invited as guest teachers. See 3.5.8 in this report for the assessment of the academic staff's participation in national and international partnerships and networks.

Recent announcements for research fellow positions have had many international applicants, and the Film School currently has fellows who have been recruited nationally and internationally. The fellows are encouraged to participate in international professional fora, and arrangements are made for international exchange. In the subject/course *Kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer* it is expected that the candidate participates with a presentation at least at one international conference.

International connections are one of the main characteristics of film and the expanding media and education and research at the Film School are organised according to that. The committee considers the international arrangements both formally and in daily life well adapted to the programme's level and within the expectations of the field of artistic research.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Follow up and prioritise international networks for artistic research.

3.4.8 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

INN and the Norwegian Film School has of 30 October 2021 signed an Erasmus+ programme agreement with Stockholm University of the Arts to cooperate for the exchange of students and staff. The specified subject area is Audio-visual techniques and media production in second and third cycle, i.e. master and PhD level. They are also in the process on establishing an agreement with Aalto University. For the PhD candidates, field specific exchanges with selected partner institutions may be important so support their projects to be on a high international level. Apart from exchanges with international research and higher education institutions, there is great potential for international exchange within the film and media industry. The doctoral programme educates to a research-driven creative industry, and research periods with the partners in the film industry can be of great value. This kind of institutional agreements are usually more difficult to formalise. This must be established for the individual project, often in collaboration with an international external supervisor for the project. Many fellows and PhD students have co-supervisors who have been recruited internationally. In the course *Prosjektspesifikk opplæringsdel*, fellows are encouraged to take part in international exchange programmes, international study trips and participation in international courses

and conferences. The fellows will through these make use of the film school's broad network and contacts. International recruitment of fellows will also contribute to strengthen the Film School's international orientation.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Follow up on relevant exchange partnerships.

3.4.9 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 for this programme.

3.5 The academic environment

3.5.1 The academic environment's educational and research expertise

Regulations on Quality Assurance in Higher Education

Section 3-3 (3) The doctoral degree programme shall be affiliated to an academic environment with a high level of expertise in education and research. The academic environment shall be able to document research results, including publication, at a high international level, and results from collaborations with other national and international academic environments. The doctoral degree programme in Artistic Research shall be affiliated to an academic environment with a high level of expertise in education and artistic research. Artistic qualifications in subject areas described in [Regulations concerning appointment and promotion to teaching and research posts](#), section 1-1 second paragraph shall form the basis for the appointment to teaching and research posts. The academic environment shall document comprehensive artistic research, at a high international level, and results from collaborations with other national and international academic environments.

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.

Assessment

Academic staff at the Film School covers all fields for the PhD programme in a range from 100 % to 20 % positions, recruited on artistic competence as described in the regulations for appointment, most of them in tenured positions. The committee appreciates an exemplary gender balance in the list of staff. Academic staff, especially those in more than 50 % positions, are active within research and professional practice. Time in the position dedicated for research is individually allocated. See 3.5.4 about number of staff. There are quite many smaller positions which is good for the covering of the breadth of the field. However, 50-100 % positions may be more important for the production of research.

The committee is informed that the Norwegian CRISTin database is still not adapted to the needs for registration of artistic research where results appear in artistic formats such as exhibitions or film. The activities of the academic staff are well documented in the application by CVs and excerpts from International Movie Database. Most of the projects are collaborative and many international in a highly competitive field. To strengthen the documentation and dissemination of the research the Film School has recently become portal partner in the international Research Catalogue (RC) which is increasingly used by most of the Norwegian art education institutions to document artistic research.

The intention of the tenured positions is to secure employees that are involved and updated in the professional field. The documentation and the site visit show that the academic staff consciously make a strong connection between their professional practice and their role as educators and researchers. Students and research fellows are informed about and involved in external projects through their supervisors. There is an ongoing discussion – not only in the Film School but also in the other art educations in Norway - about the overlap and differences between artistic research and professional practice. The borders are not at all obvious. The site visit proved that this is a highly relevant issue which is being addressed at all levels. The mutual interests or conflicts between research and the commercial industry are already mentioned in 3.4.2. The committee will encourage the Film School to elaborate on the various roles research may have when included in external projects and consider whether it may be useful to differ between the concepts of *basic research* and *contract research* in some cases.

The Film School has received funding from the Norwegian Artistic Research Programme (NARP) for four relatively large projects (2012-21), within various field such as directing, editing and interactive storytelling. The Film School's staff, research fellows and students were involved in these. Such applications for funding are peer reviewed and allocated in competition with all the other Norwegian art educations. The importance and impact of these projects is highly recognised within the Film School and results are visible in the field, such as a very recent publication combined with video interviews on film editing⁷. New applications to NARP are on their way.

The academic staff at the Film School is obviously a rather small volume to make up a research community and this is recognised by the dispensation from the Ministry. However, the committee is convinced that artistic research at the Film School has the volume and quality needed to back up the PhD programme, and that the academic staff is prepared to take the responsibility. The relation to other faculties at INN having PhD programmes is already strengthened. The connection to the National Artistic Research School and to NARP,

⁷ Niels Pagh Andersen: Order in Chaos – Storytelling and Editing in Documentary Film, 2021

the collaboration with SKH and later the joint degree will add to a critical and more sustainable mass.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Clarify conditions for research time for the academic staff.
- Watch the structure of positions (%) and secure that there are enough 50 % or more to perform research.
- Continue to clarify criteria for and documentation of artistic research, the artistic and the reflective dimensions, locally as well as through the national networks for artistic research
- Consider whether it in some research cases, involving with external partners, may be useful to differ between the concepts of *grunnforskning (basic research)* and *oppdragsforskning (contract research)*.

3.5.2 The academic environment's depth and breadth

Regulations on Quality Assurance in Higher Education

Section 3-3 (4) The academic environment shall have depth and breadth in all important parts of the doctoral degree programme, so that the doctoral candidates can participate actively in different academic relations and be introduced to different perspectives.

Assessment

As documented in the presentation of the faculty, the academic environment at the Film School shows a sufficient depth and breadth for a PhD programme in Artistic Research in Film and Related Audio-visual Arts. This is evident by the size and diversity of the staff within the various specializations of the field, and the high quality of their artistic work and collaborative projects and research. It can be safely said that all aspects of film and related audio-visual arts are well covered. The past and ongoing NARP funded artistic research projects of the institution as well as the activities of CEFIMA further form a solid base for the development of the PhD programme. The depth and breadth of the academic environment is also built on the wide-ranging slate of specializations and focus areas of the bachelor and master programmes.

During the site visit it became clear to the committee that the Film School is planning to formalize how artistic research time is allocated to and used by the faculty, especially those who are employed part time and are active in the industry as well. The committee encourages the school to address this issue. The committee also encourages the school, as a relatively new research environment, to train the staff to be more conscious of the artistic research aspects of their (industry and artistic) practice and how the reflections and findings of this work could be documented and shared in a more systematic way.

The committee finds the demands for depth and breadth fulfilled despite the Film School's marginal volume.

Conclusion

Yes, the requirements are fulfilled.

3.5.3 Sufficient and stable academic environment

Regulations on Quality Assurance in Higher Education

Section 3-3 (5) The doctoral degree programme shall be affiliated to a stable academic environment consisting of a sufficient number of staff with professor and associated professor qualifications within the breadth of the field of study. An overall assessment shall be carried out of whether the academic environment has a sufficient number of employees to cover subjects and courses and the supervision provided in the field of study. The academic environment shall consist of employees with the relevant expertise. The institution's assessments shall be documented so that NOKUT can use them in its work

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.

Assessment

See 3.5.2 on the required depth and breadth within staff. The academic staff at the Film School makes a relatively small volume but covers all main areas within the mission of the school. From the application and the interviews, the committee understands that volume, breadth and sustainability in the Film School's academic environment continuously are addressed at INN. Announcements of positions and distribution of research time are thoroughly discussed before decisions, and actions are taken, such as altering the normal tenure period from 4 to 6 years. Tenured positions are common in higher art education, supported by the law. The intention is to secure updated relations to the external art scenes. At the same time change of staff, and positions less than 50 %, are a challenge to long term research and to continuity in supervision. See 3.5.1 about the marginal volume of the research environment.

The committee finds the detailed documentation from the institution convincing but consider the environment as fragile. The institution must continuously work to support stability and relation to the PhD programme within the academic staff by arranging meeting points, seminars, relations to the national artistic research environment and other means to ensure that artistic research as concept and practice are embedded at all levels.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Ensure local support and meeting points for supervisors to secure their competence to handle the PhD programme and anchor the programme in the environment. Encourage participation in the national supervisors' seminars.
- Ensure that artistic research as concept and practice is embedded and supported at all levels within INN.

3.5.4 Capacity and recruitment potential

Regulations on Quality Assurance in Higher Education

Section 3-3 (6) The institution shall document that it has the capacity and recruitment potential to admit at least 15 research fellows to the doctoral degree programme during the first five years after its inception. In addition, the institution shall substantiate that it has the capacity to maintain a doctoral degree environment comprising at least 15 research fellows over time. Persons appointed under the Industrial PhD and Public Sector PhD schemes can count towards the number of research fellows pursuant to this paragraph and Section 3-8 (5). At least eight of the research fellows must have their main place of work at the institution. The institution may also accept doctoral candidates with other financing.

Assessment

Currently the Film School has nine research fellows and is so far planning for the same amount in the PhD programme. All the present research fellows are employed at the Film School, a few are funded through CEFIMA. The research fellows are recruited internationally. The fellows are included in the academic environment on a regular basis. So far, the number of applicants for research fellow positions has been good and will probably increase when there is a formal PhD programme.

The Ministry has given the Film School a dispensation from the demand of minimum 15 PhD candidates until 31 December 2024. The Film School is planning for a joint PhD degree in artistic research with University of Tromsø (fine art and music) and Østfold University College (Norwegian Theatre Academy) to fulfil the mass and make a larger academic environment. A Nordic alternative has been discussed, but a national joint degree based on a common national framework will be easier to handle for the partners. The joint degree will then cover the subject areas fine art, music, film and related audio-visual arts and theatre, a construction like the PhD programmes in artistic research at KHiO, UiB and NTNU. The Film School will have the largest number of candidates and supervisors in the collaboration and the potential for externally funded candidates in addition to internals is mentioned. There is also an ongoing dialogue about collaboration with the artistic environments of Faculty of Audio-visual Media and Creative Technologies at INN which may enlarge the volume of candidates and supervisors. The negotiations are ongoing and seem to be realistic.

The volume was discussed at the site visit and the committee is convinced that there is capacity among staff to handle this within the period of dispensation and also after this

period with the plan for the joint degree, where INN will actually be the largest environment of the three partners.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Make a strong plan for the transition to the joint degree and the management across the institutions.

3.5.5 The academic environment's educational competence

Academic Supervision Regulations

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

Assessment

Following the Regulations concerning appointment and promotion to teaching and research posts and INN's guidelines which was approved by the Board of INN in December 2017, all positions that entails doctoral competence and equivalent (*førstestilling*) are required to document practical-pedagogical competence in the basis of education or teaching and supervision. The applicant's teaching competence and suitability are tested before appointment. The test is adapted to the individual and his/her field and can for example be trial teaching or supervision.

Teaching is on the agenda in monthly meetings with the Film School's academic management. The Film School has developed and received an approved course in film school pedagogy in 2019 (then as one of the few Norwegian art educations). The course is of 15 ECTS and satisfies the regulations' requirements for educational competence. The focus of the course is quality of education, didactics, learning and motivation, student guidance and peer guidance. Six academic staff completed the Film School's course in film school pedagogy in 2019. The Film School will offer courses in film school pedagogy in Norwegian and English in 2020 and 2021 and the motivation seems to be good. The PhD students will also be offered this course and will be carried out as part of their duty work.

INN has established a scheme for awarding and giving merit to «qualified teacher». It requires a research approach to teaching, collegial and institution-building work, positive leadership and systematic pedagogy development over time.

Altogether, the committee finds that the Film School has established a strong environment for educational competence.

Conclusion

Yes, the requirements are fulfilled.

3.5.6 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 board of INN has the overall responsibility for all PhD programmes at the institution. The Boards's responsibility on this part is managed by the rector. The rector sets the mandate and composition for the PhD committees at the faculties. The Pro-rector for research has an overall strategic and administrative responsibility for the research, including the PhD programmes.

INNs R&D committee (FoU-utvalg) acts as an advisory body to the rector and is responsible to coordinate research and artistic research education across the faculties. The R&D committee is chaired by the pro-rector for research with members from the faculties, including a student and a PhD candidate representative.

At the faculty the Dean has overall responsibility for the PhD programme, its development, staffing, quality work and interaction with the environment. The dean writes a yearly quality report that includes an evaluation of the PhD programme and the quality assurance of the programme. The dean appoints the members of the PhD committee. The PhD committee is an advisory body to the dean in academic decisions in general and regarding the content of the PhD programmes. The committee is responsible for the quality of the compulsory and the training component of the programme, and the artistic work of the PhD constitutes a programme that is at a high artistic research level and follows international standards.

The head of the PhD programme is the chairperson of the PhD committee. The head of the PhD programme is the academic leader and programme manager and has the day-to-day responsibility for the quality of the programme and for the quality work. The head of the PhD programme ensures that the supervision function and implement improvement measures that the PhD committee has approved.

The plans for the academic leadership of the PhD programme are similar to those at the other faculties at INN and seem to be well worked through. The challenge - as for other small art educations - is probably not the framework itself, but to have persons enough to staff the various committees and positions.

It is obvious to the committee that the current research leader at the Film School has been crucial in steering the application process and stimulate the artistic research environment. To secure the programme in the long run, this competence must be strengthened and spread on more persons.

Conclusion

Yes, the requirements are fulfilled.

The institution is advised to:

- Secure continuity in the academic leadership for the PhD programme

- Secure that research leadership, competence and responsibility do not rely on just a few people

3.5.7 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:

- For first-cycle programmes, at least 20 per cent of the members of the academic environment must have at least associate professor qualifications.
- 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.
- 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

The Film School has a total of 30 people. These are mostly tenured positions. The academic staff affiliated to the PhD programme consists of 17 people and contributes with a total of 5,05 full-time equivalent (*årsverk*) to the programme. They contribute with teaching and supervision (2 full-time equivalent) and artistic research (2,6 full-time equivalent). The table (attachment no. 16 to the application) show that the academic staff covers the core elements of the programme. These core elements are production, screenwriting, directing, documentary directing, production design, cinematography, editing, sound design, VFX, dramaturgy and production of new media and artistic research. This is also documented in table 3 page 44 in the application.

11 out of 17 academic staff affiliated to the programme have their primary employment (50 per cent or more) at INN. At least 50 per cent are professors, and the rest have associate professor qualification (*førstestillingskompetanse*).

Conclusion

Yes, the requirements are fulfilled.

3.5.8 The academic environment's external participation

Academic Supervision Regulations

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

INN and the film school has formalized partnership with relevant institutions and organizations in Norway and abroad. Attachment no. 21 to the application from INN gives an overview of their collaborations and networks that is relevant for the PhD programme. Through CEFIMA, they can show a list of networks that CEFIMA fellows had participated in. In addition, there is a list of individual academic collaboration and collaboration and partnerships with creative industry partners. See also further description and assessment in 3.4.2 about the programme's update and professional relevance and 3.4.6 about the programme's relevant links to artistic research and academic development work

To conclude INN and INN's staff and faculty participate and has formalized partnership in relevant national and international networks in the field.

Conclusion

Yes, the requirements are fulfilled.

3.5.9 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 with attached documentation and supplementary information in the site visit, the expert committee concludes the following:

The committee does recommend accreditation of *ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer*, PhD in Artistic Research in Film and Related Audio-visual Arts, at Inland Norway University of Applied Sciences.

The committee has provided advice for the further development of this PhD programme.

5 Documentation

21/00531-12 Program for besøk og etterspurt dokumentasjon

21/00531-2 Høgskolen i Innlandet - Søknad om akkreditering av ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer

21/00531-1 Høgskolen i Innlandet - Søknad om akkreditering av ph.d. i kunstnerisk utviklingsarbeid i film og beslektede audiovisuelle kunstformer

Appendix

The learning outcomes of the programme

Kunnskap

Kandidaten

- er i kunnskapsfronten innen sentrale praksiser, retninger og diskusjoner i sitt fagområde innen film og beslektede audiovisuelle kunstformer og behersker fagområdets kunstneriske problemstillinger og metoder
- kan vurdere hensiktsmessigheten og anvendelsen av ulike metoder og prosesser som inngår i metodemangfoldet som preger kunstneriske utviklingsprosjekt
- kan bidra til utvikling av ny kunnskap, nye teorier, metoder, fortolkninger og dokumentasjonsformer for kunstnerisk utviklingsarbeid innen film og beslektede audiovisuelle kunstformer

Ferdigheter

Kandidaten

- kan formulere problemstillinger for, planlegge og gjennomføre kunstnerisk utviklingsarbeid innen film og beslektede audiovisuelle kunstformer
- kan drive kunstnerisk utviklingsarbeid på høyt internasjonalt nivå innen film og beslektede audiovisuelle kunstformer
- kan håndtere komplekse faglige spørsmål og utfordre etablert kunnskap og praksis innen film og beslektede audiovisuelle kunstformer

Generell kompetanse

Kandidaten

- kan identifisere nye relevante etiske problemstillinger og utøve kunstnerisk utviklingsarbeid med faglig integritet
- kan styre komplekse tverrfaglige arbeidsoppgaver og prosjekter relatert til film og beslektede audiovisuelle kunstformer
- kan formidle kunstnerisk utviklingsarbeid gjennom anerkjente nasjonale og internasjonale kanaler som relaterer til kunstnerisk utviklingsarbeid generelt og film og beslektede audiovisuelle kunstformer spesielt
- kan delta i debatter innen fagområdet i internasjonale fora som relaterer til kunstnerisk utviklingsarbeid generelt og film og beslektede audiovisuelle kunstformer spesielt
- kan vurdere behovet for, ta initiativet til og drive innovasjon relatert til film og beslektede audiovisuelle kunstformer, også i møte med andre fagfelt og andre praksiser

English (from the Diploma Supplement):

Knowledge – the candidate

- Is at the forefront of knowledge within central practices, streams, and discourses with their field in film and related audio-visual media arts, and masters relevant artistic issues and methods.
- Can develop, choose, and make use of a variety of approaches, techniques, and processes that characterise artistic practise within the field.
- Can contribute to the development of new knowledge, methods, interpretations, practices, and methods of documentation and dissemination within the subject area of film and related audio-visual media arts.

Skills – the candidate

- Can develop, articulate, and realise investigations in artistic research in the field of film and related audio-visual media arts.
- Can lead and complete artistic research at a high international level in the field of film and related audio-visual media arts.
- Can manage complex questions in a professional context and challenge the established practices and knowledge within film and related audio-visual media arts.

Artistic competence – the candidate

- Can identify relevant ethical concerns and carry out the artistic practice with professional integrity.
- Can manage complex and transdisciplinary projects related to film and related audio-visual media arts.
- Can disseminate and share the artistic research with others, using established arenas and channels both nationally and internationally that are relevant both for artistic research generally and film and related audiovisual media arts specifically.
- Can participate in debates and discourses within the field in international fora relevant both for artistic research generally and film and related audio-visual media arts specifically.
- Can assess the need for, initiate, and practice innovation in the fields of film and related audio-visual media arts as well as in transdisciplinary contexts and practices.

The accreditation processes

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. The expert assessment includes a visit, online or at the institution, where the following groups are interviewed: the management of the university college, master students, PhD candidates, academic management, the discipline community, administrative management and possibly employers. In addition, the committee inspects the university college's infrastructure. Based on both the written documentation and information from the interviews, 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 Board of NOKUT then reaches a final decision about accreditation.

The programme for the site visit

Date: 21 and 22 October 2021

DAG 1: Lillehammer, Den norske filmskolen, Vormstuguvegen 2			
Tid	Forslag	Tema	Deltakere navn og tittel
30 min	09.30	Formøte komiteen	
45 min	10.00 – 10.45	Møte med ledelsen (direktør, rektor, ev. studiesjef, dekan, FOU-ansvarlig, studenttillitsvalgt)	
		<i>Pause</i>	
45 min	11.00 - 11.45	Møte med mastergradsstudenter (relevant for rekruttering til Ph.d.-studiet, oppgi program)	
		<i>Pause</i>	
45 min	12.00- 12.45	Møte med ph.d-studenter/stipendiater (ved egen institusjon og hvis det er aktuelt, noen som er tatt opp på eksterne programmer - relevant fagområde).	Se søknadens vedlegg 22 for presentasjon av stipendiatenes prosjekter.
60 min	12.45	<i>Lunsj</i>	
45 min	13.45 – 14.30	Møte med faglig ledelse på avdeling/ institutt/ fakultetsnivå	
		<i>Pause</i>	
45 min	14.45 – 15.30	Møte med faglig/vitenskapelig personale (kan deles opp i flere grupper – og ev. separate avdelinger)	
		<i>Pause</i>	
30 min	15.45	Besiktigelse infrastruktur	Omvisning på Biblioteket (filmsamling), lydstudioer, studioer, spesialkinosal med dekan og prodekan
		<i>Kort pause</i>	
	16.15	Komiteen oppsummerer dagen (internt møte)	

DAG 2: Oslo, Den norske filmskolens lokaler i Myrens verksted, Sandakerveien 24 C			
45 min	09.00-09.45	Møte med faglig/vitenskapelig personale (kan deles opp i flere grupper – og ev. separate avdelinger)	
		<i>Pause</i>	
45 min	10.00 – 10.45	Møte med avtakere/arbeidsgivere/annet (samarbeidspartnere, relevante kandidater som har fullført)	
		<i>Pause</i>	
30 min	11.00-11.30	Besiktigelse av infrastruktur	Omvisning i undervisnings- og arbeidslokaler på Myrens Verksted, prosjektor, VR/AR-lab ved dekan og teknisk leder.
		<i>Pause</i>	
45 min	11.45-12.30	Møte med administrativt personale	
45 min	12.30	<i>Lunsj</i>	
45 min	13.15-14.00	Pause – komitemøte: oppsummering og forberedelse til avsluttende møte	
60 min	14.00-15.00	Avsluttende møte med ledelsen (direktør, rektor, ev. studiesjef, dekan, FOU-ansvarlig, studenttillitsvalgt)	
		<i>Pause</i>	
	15.15 - ...	Oppsummering for komiteen etter begge dager	

Presentation of the expert committee

The competencies of the expert committee assessing the PhD programme is amended in the Academic Supervision Regulations Section 5-6

Nina Malterud, tidligere professor og rektor ved Kunsthøgskolen i Bergen (leder for komiteen)

Malterud er kunstner med keramikk som uttrykksform og arbeider for tiden mot en omfattende separatutstilling på KODE Kunstmuseer og komponisthjem i 2022. Malterud har utdanning fra Statens håndverks- og kunstindustriskole i Oslo 1974. Siden 1975 har hun arbeidet med utstillinger og oppdrag i offentlig rom og er innkjøpt av de relevante offentlige samlingene i Norge. Fra 1994 var hun professor i keramikk ved Kunsthøgskolen i Bergen og 2002-10 var hun rektor samme sted. Her hadde hun ansvar for den internasjonale konferanseserien Sensuous Knowledge 2004-09 med fokus på kunstnerisk utviklingsarbeid. Hun ledet utredningen som førte til opprettelse av Program for kunstnerisk utviklingsarbeid med Stipendiatprogrammet i 2003 og satt i programstyret fram til 2014. Ny kunstnerisk ph.d.-grad ble vedtatt i 2018 og Malterud ledet arbeidsgruppen for veiledende retningslinjer i Universitets- og høgskolerådet samme år. Hun har vært engasjert i samarbeid mellom kunstutdanningene omkring kunstnerisk utviklingsarbeid og ledet bl.a. arbeidet med rapporten Forskning og utviklingsarbeid innen fagområdet kunst (UHR 2015). I 2014-15 hadde hun ansvar for søknader til NOKUT både fra KHiB og fra KHiO om akkreditering som vitenskapelige høgskoler – begge godkjent. Fra 2015 arbeidet hun for KHiB med etableringen av Fakultet for kunst, musikk og design ved Universitetet i Bergen, gjennomført i 2017.

Hun har undervist og vært sensor på bachelor- og masternivå, og vært veileder og leder av bedømmelseskomite for flere norske ph.d.-prosjekt i kunstnerisk utviklingsarbeid. Hun har også vært underveis-opponent for flere doktorander i Sverige. Malterud ledet forskningsevalueringen RED10 ved Göteborgs universitet – HDK, Valand og Fotechögskolan i 2010. I regi av det svenske Universitetskanslerämbetet og tidligere Högskoleverket har hun deltatt i flere institusjonsevalueringer, samt søknader om akkreditering av kunstnerisk doktorseksamensrett ved universitetene i Göteborg, Lund og Luleå, Textilhögskolan Borås og Konsthögskolan i Umeå.

Viserektor og professor Magnus Bærtås, Konstfack

Magnus Bærtås er kunstner og forfatter. Han er viserektor og leder for forskningen på Konstfack. Han arbeider med film, tekst og kollage. Hans avhandling i kunstnerisk forskning You Told Me – verkberättelser och videoessäer ble lagt fram ved Göteborgs universitet i 2010. Ett verk i avhandlingen, Madame & Little Boy, vant den største prisen på Oberhausens internasjonale kortfilmfestival samme år. Hans seneste film, The Strangest Stranger, ble nominert i kategorien beste nordisk dokumentarfilm på CPH:DOX 2017. Hans verk har blitt vist blant annet på Modernautställningen, Moderna Museet, Stockholm 2006 og 2010 og Gwangjubiennalen 2012. En større retrospektiv utstilling ble vist på Göteborgs Konsthall 2016. Sammen med Fredrik Ekman har han publisert fem essaybøker, den siste, Bebådaren, utkom på Albert Bonnies forlag i 2017.

Mellom 2013 og 2015 ledet han forskningsprosjektet Mikrohistorier (med midler fra Vetenskapsrådet). Han har vært sakkyndig for NKU, Aalto Universitet, SKH (Uniarts), Stockholm, HDK/Valand, Göteborg og for Nordisk Ministerråd. Bærtås har vært sakkyndig for NOKUT tidligere og vurdert master i kunst og offentlig rom ved KHIO. Han har også

evaluert KORO, Norge på oppdrag av den norske regjeringen i regi av Ramböll Management Consulting.

Professor Raija Talvio, Aalto Universitet

Raija Talvio, doctor of arts, er nåværende professor i manusskriving ved Aalto University ELO Film School i Finland. Talvio er en prisbelønt manusforfatter som bl.a. inkluderer spillefilmene *Little Sister* (1999) og *August Fools* (2013), flere TV-drama og et teaterstykke for det finske nasjonalteateret *Last Train to the West* (2006). Hun var en del av forskningsgruppen *Aristoteles in Change – variations in screenwriting* funded Academy of Finland 2009-2012. Temaet for doktorgradsavhandlingen (Aalto Universitet 2015) var fremveksten av manusskriving som profesjon i Finland på 1930-tallet. Talvio har publisert artikler i *Journal of Screenwriting* og i andre publikasjoner. Hun har undervist i høyere utdanning i tre tiår. Talvio ble opprinnelig uteksaminert fra UIAH Helsinki med mastergrad i filmredigering og startet sin karriere som redaktør for flere tidlige Aki Kaurismäki-filmer. Hun er tidligere president for *Screenwriter's Guild of Finland*, og er nåværende visepresident for *Women in Film and Television Finland (WIFT Finland)*. Hun har vært involvert i ulike forsknings- og opplæringsprosjekter i WIFT som *Action!* og *IN FOCUS Incubator* der hun var medutvikler og medleder. Hun har blitt tildelt den prestisjetunge *Suomi-prisen* til kulturministeren i 2000, to *Jussi* (finske Oscar) æresdiplomer og er nominert til *Jussi* og *Sylvi* (Guild award) priser.

Stipendiat Sara Eliassen, Kunsthøgskolen i Oslo

Eliassen er kunstner og filmskaper, og for tiden PhD-kandidat i kunstnerisk forskning ved Kunsthøgskolen i Oslo - Kunstakademiet. Eliassen har en MFA i film fra San Francisco Art Institute, og var deltager ved Whitney Museum of American Art Independent Study Program, 2010/2011. Eliassen har undervist ved bl.a. Kunstakademiet i Oslo, Kabelvåg kunst- og filmfagskole og San Francisco Art Institute, samt holdt en rekke foredrag og presentasjoner ved både internasjonale og nasjonale kunstinstitusjoner. Eliassen har også erfaring fra komité- og fagutviklingsarbeid både fra KHiO og San Francisco Art Institute. Eliassens kunstneriske praksis er en konseptuell filmpraksis som undersøker hvordan estetikk og narrativ presentert i levende bilder skaper kollektive minner, og hvordan disse påvirker vår forståelse av oss selv som subjekter. Filmene hennes har vært vist på flere internasjonale filmfestivaler, blant disse Filmfestivalen i Venezia, Rotterdam Internasjonale Filmfestival og Sundance, og praksisen hennes involverer også prosjekter i offentlig rom. I 2018 gjennomførte Eliassen *The Feedback Loop*, et årelangt prosjekt med Munchmuseet - Munchmuseet i bevegelse, bestående av en offentlig skjermintervensjon, en kuratert visning- og foredragsserie på Munchmuseet, samt en soloutstilling med inviterte gjester på Kunsthall Oslo. Eliassen programmerer også film og samtaler, og er for tiden medlem av det kunstneriske programrådet ved Kunstnernes Hus Kino.



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