

Recent PhDs

Anette Sture Iversen

Recent PhD graduates from Norway's Oslo National Academy of the Arts

Heidi Haraldsen:

Heidi Haraldsen is a leader in the one-year Teacher Education Program for the Performing Arts at Oslo National Academy of the Arts. In a collaboration between Oslo National Academy of the Arts and the Norwegian School of Sport Sciences, she was given the opportunity to complete her PhD in December 2019.

In her thesis, *Thriving, striving, or just surviving?: A study of motivational processes among elite junior performers from sports and performing arts*, Heidi looked at motivational processes in elite training in classical ballet, music and sports, more specifically the interplay between personal motivational mentality and contextual conditions in relation to malfunctioning and various debilitating motivational outcomes.

Her conclusion was that talent development environments should be encouraged to facilitate autonomous functioning in order to better safeguard and aid elite junior performers in developing their full potential as both performers and human beings.

The dissertation can be found here: <https://nib.brage.unit.no/nib-xmlui/handle/11250/2634164>

Janne-Camilla Lyster:

In February 2020, dancer, choreographer and author Janne-Camilla Lyster defended her PhD in artistic research at Oslo National Academy of the Arts. In her dissertation, *Koreografisk poesi: Utvikling av litterære partiturer for dans* (Choreographic poetry: Development of literary scores for dance), Janne-Camilla explored writing, composing and performing such scores. The scores are addressed or directed to the dancer, who is free to interpret them in her own way.

Brynjar Bandlien:

Brynjar Bandlien is a freelance dance artist who defended his PhD in artistic research at Oslo National Academy of the Arts in April 2020.

The background for his research project, *Dancing recurrences* – a performative practice within dance and dance-making, was his interest in recurring situations, actions, movements etc. in creative processes. By recognising and following these recurrences, they may become a structure for the dance itself. The work was explored and shared through both performative practice and reflection.

For more information, see: <https://kbioda.kbio.no/kbio-xmlui/handle/11250/2425899>