

**Nordic Sound Art
Pilot Study Program
2007 – 2009**

Evaluation Report

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1. Preface

We are pleased to present the final evaluation report concerning the pilot face of Nordic Sound Art. NSA is a two-year joint study program initiated by KUNO, a higher education network of Nordic art academies partially funded by NordPlus. This first face of the program has been run by four academies in Copenhagen, Malmö, Oslo, and Trondheim respectively, and it has been open to master students from all KUNO member institutions.

The evaluation report is the end product of an evaluation process that has taken place during the final semester of the program, a semester that ended up with a degree show in the spring of 2009. The purpose of the report, with its thorough accounts of both contents and structure of the program, is to provide a transparent basis for decision-making hopefully leading to improvements of the next face of NSA. Thus, the report will be absolutely instrumental in the discussions of the future organization of this as well as other joint programs with in the KUNO framework.

Establishing and steering a program such as NSA has been a great challenge as well as a pleasure for the institutions and people involved. We ventured into this without any specific role models and without substantial prior experience in making joint, trans-national study programs. All things considered the committee is confident that we have now laid a solid foundation upon which we can build an even better international program on sound art so that we can assure an academically and artistically inspiring platform for the training of visual artists working with sound. This report will be an important steppingstone in the work to come.

On behalf of KUNO's steering group I would like to warmly thank PhD Karen Vedel who is the author of the report. The evaluation process leading up to this point has been collaborative but the insightful conclusions and recommendations are hers. For those we are all most grateful.

Mikkel Bogh
Rector, member of the KUNO steering group
The Schools of Visual Arts
Royal Danish Academy of Fine Arts

2. Introduction

The two-year pilot phase of the Nordic Sound Art Study Program (NSA) was completed at the end of April 2009. This evaluation was commissioned slightly earlier to be carried out in the final months of the program activities. As a pilot study program – the future form of which is yet to be decided - the parameters against which to determine success or the opposite, are still in the making. In the following I have traced briefly the history of the program, gone into more depth with the organizational structure on which it rests, and catalogued the activities in the first two years with an eye to the special conditions of NSA as a collaborative study program 'on-the-move'. The last section identifies some of the questions that need to be resolved before the study program is resumed. It is my hope that the evaluation can be of use in the process, which lies ahead.

I wish to thank the members of the steering group, the workshop teachers, the students and the members of the administrative staff at the academy in Copenhagen. All have generously granted me their time in order that I might gain an understanding of NSA. I am particularly grateful to study program co-ordinator Rune Søchting for the readiness with which he has supplied me with background papers and answered all queries.

2.1 Aims and objectives of the evaluation

The intentions behind the evaluation have been to provide a reflexive tool for the considerations that will take place, before proceeding into the next phase of the study program. As such the evaluation aims to:

Describe the study program with regards to

- a: The background
- b: The organization
- c: The academic activities
- d: The student facilities

Identify the strengths and challenges of the study program

Evaluate the different aspects of the study program

Make recommendations for future developments

2.2 The evaluation process

When	What	Who
January 2009	Background information gathered	Mikkel Bogh, Rune Søchting
February 2009	Three different sets of questionnaires are sent out	9 students, 8 workshop teachers, 4 members of steering group
March 2009	Data is processed Supplementary	The above Kim Gundersen, Kari B. Johnsen and students

	information is gathered	
April 2009	External censor interviewed	David Toop
May	Evaluation report draft version	Mikkel Bogh and Rune Søchting
June	Evaluation report completed and distributed	The above + Steering Group

The work on the evaluation began in January 2009 with the gathering of background information to be used in designing the questionnaires, which were sent to the three groups most directly involved in the study program: The students, the workshop teachers (selected on basis of having made substantial contributions to the program), and the members of the steering group. All responded with valuable information.

Through interviews a more in-depth understanding was gained of a number of issues such as the history and vision of the program (Mikkel Bogh and Rune Søchting), the work of the Study Program Co-ordinator, the program activities (Rune Søchting), the economic administration (Kim Gundersen and Kari B. Johnsen). One student was contacted for additional information. After the opening of the students' exhibition at the Museum for Contemporary Art in Roskilde and the evaluation of their works, the external examiner, David Toop, was interviewed.

In May the descriptive sections of the report were presented for preliminary comments/corrections to Rune Søchting and Mikkel Bogh before the evaluation was completed and distributed in June.

2.3 Summary of recommendations

1. The status of the NSA study program must be resolved at the level of NSA program leadership as well as that of the individual institutions
2. The admission procedures and requirements should be reworked accordingly
3. The organizational structure of the program should be rethought taking into the consideration the suggestion of setting up a 'study board' with student representation
4. The administrative procedures (for the participating academies as well as the students) should be worked through with a view to enhanced efficiency and transparency
5. The imbalances in terms of distribution of costs on the level of administration, the investment of 'in-house' academic staff and other obligations should be addressed

6. The NSA study program activities should be anchored more securely within the respective academies
7. The potential of the website should be explored with a view to increased efficiency in terms of communication both within the study program and with the world at large.
8. The question of supervision of student works and thesis writing should be resolved at a principal level
9. Successful features of the pilot study program such as the internal half-way-evaluation and the use of an external examiner with an international profile should be formalized.
10. The program leadership should prioritize a seminar, which addresses the future of NSA study program taking into account the evaluation and the questions formulated by Rune Søchting (attachment 7.4)
11. The program leadership should make NSA study program a corner stone in the internationalization strategies of the collaborating academies
12. Recruitment of a highly qualified body of students to NSA should be secured by international advertisement and a selective admission procedure
13. The strategy for developing the artistic and academic profile of NSA should be formulated as a plan covering 4-5 years, to which the collaborating partners commit

3. What is Nordic Sound Art Study Program?

Nordic Sound Art Study Program offers a specialized education at MFA level to the Art Academies in the KUNO network. It was launched as a pilot project under KUNO (Kunsthögskoleutdanning i Norden), running from 2007 – 2009.

The study program rests on a collaborative agreement between The Royal Danish Academy of Fine Arts (The Schools of Visual Arts), Malmö Art Academy, Oslo National Academy of the Arts (Faculty of Visual Arts) and Trondheim Academy of Fine Art. (Attachment 1) The agreement provides only minimal guidelines for the scope and execution of the program, but it does stipulate the number of students to be admitted as well as the admission requirements. It also notes that the students will attend the study program from a base in their 'resident academies'. Finally it defines loosely the structure of the program activities and the obligations of the host academies.

NSA Study Program is launched with a total of 9 students from 6 different Nordic art academies in September 2007.

The two-year study program is arranged as a series of intensive courses or workshops of 2 weeks. Each course-module takes place in one of the 4 participating art academies. There are 3 course modules per semester and 12 in total. In this way each of the academies hosts 3 course modules within the two-year cycle.

The pilot study program has a loosely structured study plan with thematic headlines for the difference course modules. The detailed plans for the courses (the workshop-teachers, lectures, etc.) are devised either by academic staff in the host academies and/or by Study Program Co-ordinator Rune Søchting.

NSA relies on a high degree of student mobility. The students are granted economic support towards covering the extra costs through KUNO's mobility stipends funded by Nordplus. Economic support from KUNO's Joint Study Program priority area has also gone into financing partly the costs involved in establishing the study program.

The overall formal requirement for participation in the program is a minimum of 80% attendance rate for the students.

The program concludes with a presentation of the students' works opening at Museum for Contemporary Art in Roskilde, ultimo April 2009.

3.1 Background

The events leading to the actual start of the study program may be outlined as follows:

2005–2006

KUNO consolidates the wish to collaborate on study program activities at MA-level in setting up "Hard Revolution" (30 ECTS). The program, which has an investigative focus on the production of meaning and knowledge in today's visual culture and contemporary arts, takes 3 students from each of 5 KUNO institutions. It is concluded with an exhibition in Berlin.

Fall 2006

KUNO Teachers meet for seminar in Reykjavik
Mikkel Bogh, Rector of the Royal Danish Academy of Fine Arts, Gertrud Sandqvist, Professor at Malmö Art Academy and Laura Beloff, (Professor Oslo National Academy of the Arts) propose the idea for a joint Nordic MA program in Sound Art. A working group/steering group is established to develop the idea.

30.01.2007

First program description of Nordic Sound Art, authored by Mikkel Bogh on behalf of the NSA steering group, is included in KUNO's application to Nordplus.
Rune Søchting, Cand. phil. Composer, is appointed to serve as study program co-ordinator under the Royal Danish Academy of Fine Arts

Spring 2007

Nordic Sound Art Program planning between NSA steering group and co-ordinator.

March – April 2007

Advertisement of the NSA Study Program in the KUNO circle. Student admission

26.06.2007

Agreement is signed between the academies outlining the terms of collaboration

September 2007

NSA Pilot Study Program begins

Virtual home established on www.nordicsoundart.com

September 2007 - May 2009

Study program activities

26.02.2009

The Steering Group decides to continue the NSA Study Program in the fall of 2010 with a call for applications to be made for the spring of 2010

3.2 Aims, contents and structure of the program

The aims of the program are listed briefly on the NSA webpage. It states that the ambition of the study program is to provide the students the necessary basic knowledge and professional to create and analyze sound art. Further it is the aim of the program to enable the student critically and independently to make use of the sonic dimension in the visual arts.

Beyond the collaborative agreement and the short text on the webpage there are at this stage no 'official' documents (i.e. a curriculum) that state the aims, contents and 'weight' of the different parts of the program in any detail. The elaboration below therefore relies on a) the texts in Nordplus applications and reports for 2007 and 2008 and b) the study plan for the pilot study program 2007 - 2009 authored by Rune Søchting.

The program intends to meet the growing interest in sound based art. In establishing the first Nordic education in the area it also intends to strengthen on a more general level the experimental sound art in the Nordic countries. And finally it intends to enhance the collaborative dimension of the Nordic art educations. In this sense the aim is to integrate the resources and the knowledge of the field, which already exists in the individual institutions. The program further draws on relevant competences from other educational and research institutions, centers, laboratories as well as professional artists from the Nordic countries and other countries.

By placing the course modules in the different academies it becomes possible to use the physical facilities and educational resources (i.e. technical equipment) that already exist in the institutions. The activities of NSA are thus based on student and teacher mobility, as they need to travel between the academies in order to attend the workshop intensives of two weeks each.

In the manner of contents NSA relies on a cross-medial interpretation of the concept of Sound Art. Sound Art is in this context understood as an artistic field of work that involves a reflexive and experimental use of sound, be it either in primary or secondary use, be it in an auditory, visual or spatial context.

In order to enhance the students' understanding of acoustic signification in general, the students are encouraged to make observations and analyze the role of sound in contemporary culture, as for example in the form of studies of the sounds of the city or sounds related to particular social situations.

Throughout the two years of the Study Program emphasis is put on the individual student's artistic production, but collaborative projects are also encouraged.

Both teaching and supervision is focused on the artistic practice and concentrates in the areas of the technical, the artistic and the theoretical. The **technical area** consists for the main part of an introduction to the basic tools of relevance for an artist working with sound. Digital tools of sound editing and tools basic to working with sound in experimental and interactive settings are also introduced.

The **artistic area** takes as a point of offset the students' artistic production. It further involves course-elements that start in the analysis of different artistic media, approaches and strategies related to Sound Art. The aim in this area of the study program is to enhance the students' knowledge of and sensitivity for the phenomenological and semiotic aspects of the sound medium.

The **theoretical area** aims to give the student basic knowledge of the history of sound art and more generally the history of sound experimentation, and further, to central positions in general cultural theory.

Teachers in their home institutions supervise the students in an ongoing manner. Through meetings and other network activities the Study Program co-ordinator makes sure that a continuous exchange of knowledge and experience of the involved supervisors and teachers is maintained.

The students are required attendance of minimum 80%. They go through the pilot study program as a cohort, following the same courses. The study program ends with an external evaluation of the individual student's work, which includes a written text.

3.3 Admission

The NSA pilot study program is advertised by the cooperating institutions and by KUNO in e-mail to the network partners as well as on the KUNO webpage in the early spring of 2007.

The program is announced for min. 5 - max. 12 students, who should be enrolled in one of the KUNO academies. The formal requirements are stated as a BA or equivalent from an Art Academy. Interested students are requested to submit an application containing a portfolio with examples of their work as well as a motivation. It is noted that formal training in working with sound is *not* a requirement.

The steering group reviews the applications. Out of a total of 12 applications 10 are from students in the art academies in Stockholm, Copenhagen, Helsinki, Trondheim, Gothenburg and Oslo. In Malmö, where Nordic Sound Art is announced as a degree program in its own right, there are no applications from within the institution, but two 'external' applicants. All except 1 are accepted. 3 forfeited their place in the program before start.

The distribution of the remaining 9 students in the pilot study is as follows:

(2) Malmö Art Academy (Professors/Supervisors Andrea Geyer and Nathalie Melikian)

(3) The Schools of Visual Arts, The Royal Danish Academy of Fine Arts

(1) School of Media Art (Professor Ann Lislegaard)

(1) School of Time-based Media Art (Professor Gerard Byrne)

(1) School of Painting 3 (Professor Tumi Magnusson)

(1) Trondheim Academy of Fine Art, MFA (Professor Per Teljer)

(1) Oslo National Academy of the Arts, Faculty of Visual Arts (Professors Steinar Elstrøm, Gerd Tinglum) (1)

(1) Royal Swedish University College of Fine Arts, Stockholm (Professor Peter Hagdahl)

(1) Academy of Fine Arts Helsinki, Department of Sculpture (Professor Jyrki Siukonen)

It should be noted that the last 2 students on the list are from art academies *not* directly involved in the study program.

3.4 Status vis a vis home academies

The status of NSA in the 4 collaborating academies varies in several respects. Some are due to the fact that the institutions are at different stages in relation to the implementation of the Bologna process and the educational structure of BA/MA. Others rely on factors that have to do with the preliminary stage of the study program, such as the lack of a formalized study plan and other more pragmatic reasons.

At Malmö Art Academy, which also has MFA programs in Fine Arts and in Critical

Studies, the NSA study program has from the beginning been run as a degree-program on its own. The institution has allocated study points equal to 30 ECTS per semester (or 10 per NSA course module) = 120 ECTS in total over the two years. The study program is thus *the* focus/activity for the 2 NSA students enrolled there. Attending courses in the other MA-programs at Malmö Academy is considered extra-curricular activity and is as such not accredited on the final degree.

Both the Norwegian academies have implemented the Bologna process to the extent that the educations are structured over the format of 3 years (BA) and 2 years (MA). Also the European Credit Transfer System (ECTS) has been implemented. The course work/ECTS of the Trondheim student in NSA pilot program have been integrated in the 'normal' MFA and she contributed to the final MFA exhibitions in both programs. The question of how the course work should be counted in Oslo has not yet been resolved.

In Copenhagen the officially stipulated time of study is 6 years, currently consisting of an obligatory 2-year foundation course in the Basic Studies Department followed by 4 years in the professor schools. In 2003 the school launched the MFA degree. At this point in time the BFA is being worked out. The academy does not use ECTS accreditation of course work. For the students in both Oslo, Trondheim and Copenhagen the NSA study program is at this stage considered a supplement to the MFA degree program in which they are enrolled in the first place.

The academies in Stockholm and Helsinki, which are not part of the collaboration and yet have each one student in the study program, have both implemented the ECTS credit system devised by the Bologna agreement. In these institutions the NSA activities function as a parallel activity, isolated from the education in which they are involved at their home institutions. As this evaluation is being written it has not yet been resolved, whether the NSA course work will be accredited to the Helsinki student as an integral part of his MFA or as a supplementary activity.

Other differences between the academies relate to how the course activities in NSA's pilot study program are anchored in relation to the institutions' academic/artistic staff as well as their students. These questions are elaborated on in points 4.2. and 4.3.

3.5 Evaluation

The overall ambitions behind Nordic Sound Art - to create a study program at MA level with high standards and a Nordic profile, which prepares the students for professional work in Sound Art - have been successfully realized in the pilot phase. The students are generally satisfied and enthusiastic about the program and the same can be said for the teachers, who have been asked in the evaluation.

The political intention of enhancing the collaborative dimension of the Nordic art educations has also been met. By virtue of the students' active participation in a range of sound art events during the pilot phase, the NSA study program has already strengthened the experimental sound art in the Norden, even if the full effects will only be revealed on a longer term, at the pace of the graduates' development as artists.

In the eyes of the external evaluator, the issue that stands out as the most

precarious in terms of the overall identity of NSA is the question of the status of program *vis a vis* the individual academies. The fact that the program in one institution (Malmö) is considered a full MFA, while in another it counts as a supplement to an MFA (Copenhagen) and in a third has been integrated with ECTS into the MFA (Trondheim) sends a confused signal in regard to the academic weight of the program. Transparency in terms of the academic accreditation is imperative for the NSA students, including those who are enrolled in institutions that are not a part of the program collaboration.

The lack of a common understanding of the status of the NSA study program on the part of the collaborating academies raises the following questions:

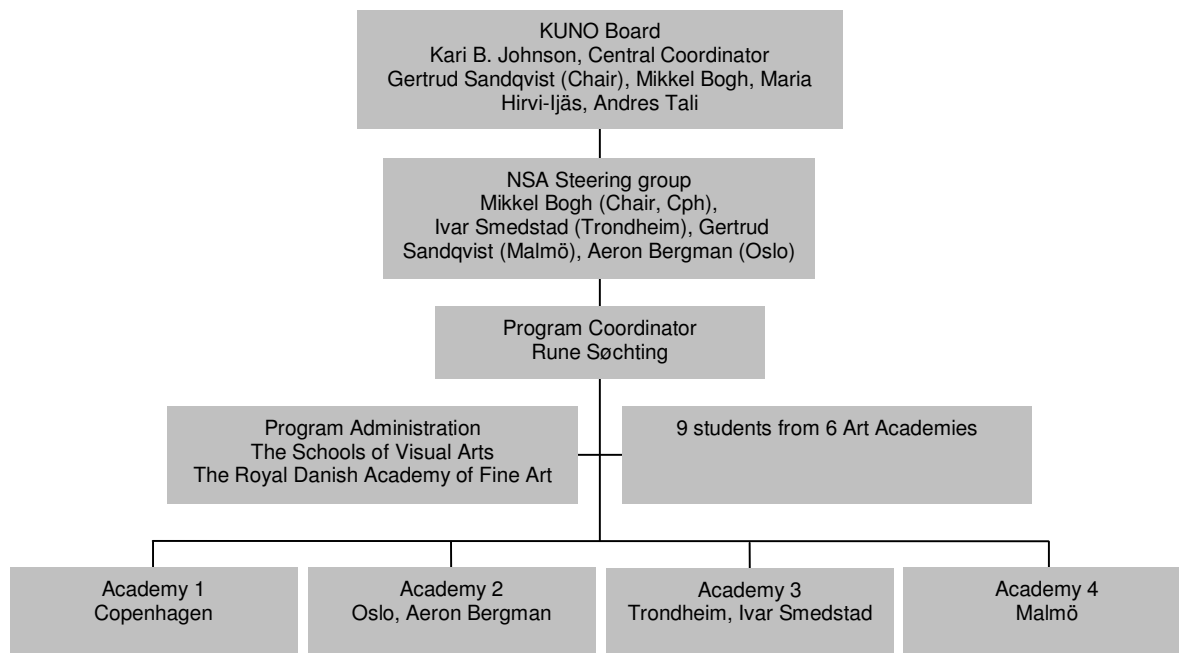
- Is NSA a degree program, a supplementary study program or both?
- In terms of the general ambitions of NSA - does the program aim to provide *basic* or more *advanced* knowledge about Sound Art?
- In terms of admission requirements/procedures – if the study program grants the student a full degree, it would seem important to enforce higher standards of admission, for example in the form of documented prior experience with/previous knowledge of Sound Art? Subsequently it would be important to have a review committee made up of professionals, who are informed in terms of Sound Art?
- If the admitted students complete NSA as a specialization alongside another study program, do they complete one, or in fact two MFAs?
- Is it possible to agree on a collaboration that allows for variations in terms of the status of the study program? If so, how can this be organized in a manner that secures transparency on all levels?

3.6 Recommendations

1. The status of the NSA study program must be resolved at the level of NSA program leadership as well as that of the individual institutions
2. The recruitment and admission procedures and requirements should be reworked accordingly

4. Program Organization and Infrastructure

4.1 Organization Diagram



4.1.1 KUNO

KUNO is a Nordic-Baltic network promoting higher art education. The members are eleven Nordic and three Baltic art academies.

The KUNO network has a secretariat run by Central Co-ordinator Kari Bjørgo Johnsen at Bergen National Academy of the Arts (KHiB) and a board of 5 members: Gertrud Sandqvist Professor, Malmö Art Academy and KUNO chair; Maria Hirvi-Ijäs, Rector, Finnish Academy of Fine Arts; Mikkel Bogh, Rector, The Schools of Visual Art, The Royal Danish Academy of Fine Arts; Andres Tali, Academic Vice Rector, Estonian Academy of Arts.

In relation to NSA the KUNO secretariat acts as a mediator between the four cooperating institutions and the Nordplus infrastructure. Together they have worked out a flexible administrative framework that has succeeded in finding practical solutions to issues encountered during the pilot phase.

KUNO is also responsible for applications to Nordplus, the Nordic Council of Ministers' program for co-operation within higher education in the Nordic-Baltic Region. Formally there has been an annual contract between KUNO and the academy in Copenhagen to secure that the Nordplus allocation for NSA is spent in accordance with the Nordplus requirements. (Attachment 2).

The NSA students apply for mobility support from KUNO according to a fixed tariff

approved by the KUNO network meeting. Practically the stipends are awarded through the secretariat at KHiB using standard KUNO procedure for express mobility.

KUNO has followed the progression of NSA pilot study program through regular presentations/updates at the annual network meetings and teachers seminars. Presentations have been given by Mikkel Bogh and Rune Søchting. Relevant information has also been presented to the wider network through the KUNO board meeting minutes.

4.1.2 The Steering Group

At an early stage of planning for the study program, there was set up a Steering Group of four representatives from the collaborating academies:

- The Schools of Visual Arts, The Royal Danish Academy of Fine Art (Copenhagen) is represented by Mikkel Bogh, Rector, who also holds the chair of the group
- Trondheim Academy of Fine Art, NTNU is represented by Ivar Smedstad, Associate Professor and Institute Chair, Intermedia
- Oslo Academy of Fine Art is represented by Aeron Bergman, Professor in Media Art
- Malmö Art Academy, University of Lund is represented by Gertrud Sandqvist, Professor of Theory

As the collaborative agreement provides only minimal guidelines for the scope and execution of the program the activities have, in the pilot phase, prompted numerous questions that needed to be solved along the way. The Steering Group has met at least twice a year and held regular group conferences over the telephone, which has made it possible to monitor the pilot study program in close contact with the Study Program Co-ordinator.

4.1.3 Study Program Co-ordinator

Cand. phil. and composer Rune Søchting was appointed Study Program Co-ordinator in January 2007 and has, since the fall of 2007, served on a 50% salary. While he refers directly to the Steering Group, his contact to KUNO and the staff at the academy in Copenhagen goes through rector Mikkel Bogh.

Rune Søchting is *the* key person in the pilot study program and his responsibilities have been numerous:

- Calling NSA Steering Group meetings on an as-need-basis.
- Organization of the application procedure and the final evaluation in accordance with guidelines from the Steering Group.
- Writing outlines for Nordplus applications in collaboration with Mikkel Bogh and evaluation reports.
- Writing drafts for plans for the program, agreements, guidelines for the

written assignment (see attachment 7.3 Draft study plan)

- Maintenance of the NSA website.
- Communication with international co-ordinators at the Nordic art academies.
- Channeling information among relevant parties in the program network.
- Planning study activities and realizing the contents of the workshops in collaboration with professors and host-academies.
- Practical arrangement of the activities, invitation of guest-professors and organization of the practical details at the host institutions - either in collaboration with faculty of host institutions or on his own.
- Participation in all organized student activities, sometimes as assistant to invited professors.
- Organizing the final student exhibition at Museet for Samtidskunst in Roskilde in collaboration with the museum (co-curator Mads Kullberg).
- To be a continuous problem-solver throughout the program for students, teachers and others.

On a more general level Rune Søchting has identified potential collaborators, discusses possible future activities and works towards establishing a network of possible collaborators for program activities, institutions, organizations, individuals. In relation to a possible continuation of the study program beyond the pilot phase he has developed a plan that maps out important issues for future consideration.(Attachment 3)

4.1.4 Administration

The overall economic administration of the pilot study program has been dealt with in The Schools of Visual Arts, The Royal Danish Academy of Fine Arts in Copenhagen, where Head of Administration Kim Gundersen has taken care of all financial business regarding the course-modules (in reference to Rune Søchting and Mikkel Bogh).

In the pilot phase the program has relied on economic support from the Nordplus priority area for establishing joint MA study programs. Kim Gundersen has collaborated with KUNO Central Co-ordinator Kari B. Johnsen on this aspect. In the overall budget, Nordplus funding has covered approximately 50% of the total costs involved in the steering group's planning activities, the salary of the study program co-ordinator as well as travel costs. The larger budget also includes the individual course-budgets with posts that go towards hiring in guest artists and professors, materials and covering a part of the students' accommodation.

The collaborating academies have supplied the rest of the costs, i.e. salary for professors already on the academic staff and costs involved in providing the facilities used for the intensive courses such as studio spaces and technical equipment. It should be noted that Copenhagen's share in the collective expenses in the pilot phase is approximately twice the amount of the other academies. There has not been charged an overhead to the collaborating academies for administrative costs.

The individual academies are responsible for the respective budgets related to the course modules given in their institutions. The economic reports are made by the academies' financial administration and sent to Kim Gundersen for reimbursement. As noted by one of the members of the steering group it would be important in the future to work out more detailed guidelines for the financial transactions among the academies.

4.1.5 The students

The students have applied for Nordplus mobility stipends for travels outside their own country from Kuno in Bergen. During the intensive courses away from home they are accommodated in hostels or similar affordable housing. Some of the costs involved have been covered from the NSA budget's Nordplus funds.

In terms of the course activities, the students have been given feedback and supervision on their sound art study projects from Rune Søchting and to some extent the workshop teachers.

In terms of integration of NSA study activities with their other educational activities and commitments, the students have relied on supervision from professors/teachers in their home academies, from where there has (in most cases) also been provided supervision for the final written thesis.

It should be noted (once more) that the students, who come from academies that are not part of the collaborating four, have special circumstances. From the response to the questionnaires, they seem to have relied on the support of the international co-ordinators in their home institutions.

4.2 The Partners in Nordic Sound Art Study Program

The collaborative agreement between the academies does not specify in any great details the obligations of the host institutions' obligations beyond the provision of the necessary location, technical equipment and support in order to realize the respective course modules. It also recommends that the host academies make arrangements for working facilities (computers, studio space, etc) for the individual students.

4.2.1 Trondheim Academy of Fine Art, NTNU

NSA has been situated as a supplementary study program within the 2-year MFA program in Fine Arts. Trondheim's anchor person is Associate Professor of Intermedia and Institute Chair (2007 - 2009?) Ivar Smedstad. As member of the steering group Ivar Smedstad has been an active participant in the preparatory phase and has also taken main responsibility in terms of planning the course modules in his home institution. In technical, administrative and practical matters he has had assistance from Eivind Vedlog, technician at Intermedia Department and members of the administrative staff. In terms of the actual workshop activities many teachers were brought in from outside the institution.

4.2.2 Oslo Academy of Fine Art (Kunsthögskolan i Oslo)

NSA has been situated as a supplementary study program within the two-year MFA Study Program in Fine Arts. The academy's representative in the steering group

(starting August 2007) is Aeron Bergman, Professor of Media Art with a focus on sound. In Oslo Aeron Bergman has co-ordinated all NSA activities with help from Petr Svarovsky, also on the academic staff. While Aeron Bergman has been responsible for course planning, guest artist coordination, teaching workshops, student tutorials and supervision, Petr Svarovsky has done student tutorials, provided technical help and taught workshops.

The administrative staff of the institution has been involved in terms of booking student accommodation as well as some financial management.

4.2.3 Malmö Art Academy (Malmö Konstakademi, University of Lund)

NSA is a separate MA-degree program and the students were enrolled directly into the study program.

Professor of Theory Gertrud Sandqvist has been involved from the earliest planning phases as an active member of the Steering Group and as KUNO chair.

While Malmö Academy has provided a logistic frame for the course modules, Rune Söchting has done all programming of the course activities.

Luca Francesconi, member of the academic staff in Malmö, has been involved as a teacher in the course modules. Also the technical staff has assisted during workshops. Also composer Stefan Klaverdal, who is a teacher on the staff in Malmö, has taught in the course modules.

The students enrolled in Malmö have each worked with a personal supervisor on the academy's staff, with whom they have had regular contact.

Outside the activities of the NSA study program, Gertrud Sandqvist has been involved with the students in 'close readings' of theoretical texts.

4.2.4. The Schools of Visual Arts, Royal Danish Academy of Fine Arts

NSA is a supplementary study program for students already enrolled at the institution. As such it runs parallel with the students' other activities in the professor schools.

In his capacity as chair of the steering group and as rector of the institution that hosts the administration of NSA, Mikkel Bogh has been involved since the inception of the program.

The Copenhagen students have come three different professor schools: Media Art, Time Based Media Art and School of Painting. They have received supervision in terms of their overall activities from the respective professors.

The activities of the study program have not been anchored with any one person on the academic staff of the institution. Rune Söchting has been responsible for the planning of the workshops / course intensives.

Computer workshop lecturer, Assistant Professor Benny Jørgensen has contributed actively in technical issues and has also been teaching workshops. All other workshop teachers have been external. The students' work on the written thesis has been supervised by Assistant Professor Jan Bäcklund.

International study advisor Otto Jul Pedersen has further served as language consultant on the all Nordic Sound Art students' written thesis. (The necessity for a

language consultant was agreed upon as it was decided that the thesis was to be written in English and thus not the native language of the students).

4.3 Communication in and around the program

Study Program Co-ordinator Rune Søchting has been the key person in terms of communication within and around the program. In this capacity he has communicated the dates and times of the course modules to the students by e-mail early in each semester. Although the overall timetable has been relayed well in advance, there were a few instances, where details within the individual course modules were subject to change, in which case this was immediately been communicated to all relevant parties.

Rune Søchting has not only been available to answer questions from the students at all times, he has also been a crucial partner for the workshop teachers in terms of dialogue on the content matter of their contributions. Both students and teachers unanimously praise the study program co-ordinator and report that they were generally well informed and have found Rune Søchting to be 'on top of it'.

The 9 students' feedback is also positive on the accessibility of the workshop teachers as well as on the assistance received from administrative persons in the different academies, who have gone out of their way to help them.

This said, the response also has some pointers to where communication can be improved as the program goes beyond its pilot phase:

- Three students express that they would like to have better time to prepare for the workshops. This frustration should be seen in the light of the need to coordinate the NSA study activities with the activities in their home academies.
- Because of the travel involved, there is also a sensitivity to time changes in the course plans, which has happened on two occasions.
- In-between the workshops the internal the students communicated by e-mail or chats. As noted by one student, electronic communication can foster misunderstandings, especially if a larger group of people has to come to a joint decision, and there are no ground rules or guidelines for how decisions are made. (See also section 4.3.1. below)
- Generally the NSA students would have liked for both the academic staff at their home departments and their fellow students to be better informed of NSA. In this sense they would have a better idea of what they were doing, when they were not attending the activities in their home departments. This feedback is backed by the suggestion that parts of the program be opened for students in the academy that hosts the module.

In terms of the interface to the students in the respective faculties, the activities of NSA in Copenhagen and Malmö have largely been reserved for the students enrolled in the program. This has enforced the impression of NSA being 'a school in the school' with only limited integration into the activities of the host academy. In Oslo and Trondheim, where parts of the course program were opened for attendance by other MFA students in the host education, there has been a larger degree of integration.

4.3.1 The website

The website was launched at the start of the program as an internet-based platform for NSA. The ambition was not only to create a virtual meeting place for students and teachers, but also to create an artistic platform of interest to the larger field of Sound Art in Norden.

It took some time to get the webpage up and running and the use of it has presented obstacles along the way. The feedback from the students and teachers suggests that these obstacles are not entirely overcome. In this sense the website's full potential is still un-realized.

On the positive side it is found useful for posting/finding notifications of events i.e. exhibitions. It also works well as a site with links to the webpages of the institutions and individuals (teachers, artists and students) involved in the education as well as to general information on sound related activities in the region. The students have each created a profile – some more elaborate than others. It was the intention that the student webpages should be updated regularly. This has only been the case with a few of the students.

A few of the workshop program were posted on the site beforehand and followed up by uploaded results from the workshop. Also some background articles and play lists have been put up. But there is a lack of consistency here.

On the negative side, the students have generally found the webpage limited/limiting in artistic terms and /or too technically complicated. As a result they have given up trying to use it. In terms of internal communication they have used chat fora, Facebook and Myspace profiles or other internet platforms, where the students are already active.

Some of the teachers made use of the website beforehand for general information about the study program, the students and their work. Others looked in vain for information about the previous workshops and seminars at the separate institutions. Generally their criticism echoes that of the students for example re. the technical interface (i.e. restrictions in terms of document formats). It is also noted that regular uploads during the workshop intensives, which are necessary in order for the webpage to become an active tool *during* the workshops, requires internet access, which was missing in two of the workshop locations.

Some suggestions for improving the use of the webpage were provided by the teachers and students:

- Scheduled crash-course early in the program on how to use the webpage as an efficient tool for creating early a constant flow of communication in the gaps between the workshop intensives.
- Students should be required to keep their pages updated and all projects as well as workshops should be documented on the website.
- The website should be programmed to send a notification to the students' private e-mails, when something new has been put up
- It should make all information available such as the workshop schedules beforehand with a complete list of teachers and activities.

- It should have an open forum to discuss ideas and projects between the workshops.
- It should be more accessible (simpler) in terms of layout and structure.
- It should be possible to upload video excerpts.
- It should have links to old students.
- The interface with information of interest to the general public should be improved, so that the webpage becomes a more efficient tool in advertising the study program

A search on the websites of the collaborating institutions reveals that only 2 of the 4 collaborating academies (i.e. Copenhagen and Malmö) have posted a link to "<http://www.nordicsoundart.com>" on their website. It is also found as a link on KUNO's webpage.

4.4 Evaluation

The organizational structure devised for the pilot phase has worked well. As one member of the steering group puts it: "There has been the freedom to 'make the way as we go', which has been important in terms of trying things out."

This said, NSA has in the pilot phase been time consuming on the part of the members of the steering group, especially those who are themselves anchor persons/NSA teachers in their respective institutions, have taken on administrative responsibilities or been engaged with the co-ordination of the program.

The study program co-ordinator has done a tremendous job. His insightful approach to organizing the program activities and his outgoing dialogue with the steering group has been decisive for the success of the program. In terms of leadership structure it seems, however, that it could be worth considering setting up a 'study board, with which the study program co-ordinator could share the academic responsibility. In order to be most effective, such a board should be made up of persons that are more directly engaged in NSA activities in the respective institutions. (see attachment 4)

In the present leadership structure of NSA, it is noted that the students do not have a voice. Giving the students a seat on, for example, a study board would strengthen the program leadership.

It is also noted that the strain on the different partners in the collaboration has varied in several respects. This has been due in part to the different mandates granted by the academies to their representatives on the steering committee, which at times has presented an 'uneven playing field', as one member of the steering group notes. And it has been due in part to the different amount of work that has been invested in the program by the respective institutions.

In terms of the administrative costs, the Copenhagen academy has (voluntarily) taken on the vast majority of the workload in the pilot phase.

Looking to consolidate the program for the future, it would be beneficial to rethink the organizational structure of the program with a view to efficiency, transparency and a balanced distribution of costs between the involved academies. Would it for example be possible to relieve the burden on the steering group, the involved

academic faculty and the program co-ordinator with a higher degree of formalized procedures and secretarial help.

The program has in the pilot phase had a solid anchoring in sound expertise in the academy in Oslo and to a lesser extent in Trondheim. It would, however, be strengthened if it was better integrated into the existing academic/artistic expertise in the art academies of Malmö and Copenhagen. In the longer term it would also support the study program, if there was achieved some level of coordination between the study activities in NSA and in the home academies.

With respect to the communication within the program, it has functioned surprisingly well given the conditions of being a pilot project. This is again thanks to the commitment of the program co-ordinator. Still, as pointed out by both students and teachers, there is room for improvement, which largely points to the yet unexplored potential of the website.

4.5 Recommendations

3. The organizational structure of the program should be rethought taking into the consideration the suggestion of setting up a 'study board' with student representation
4. The administrative procedures should be worked through with a view to enhanced efficiency and transparency
5. The imbalances in terms of distribution of costs on the level of administration, the investment of 'in-house' academic staff and other obligations should be addressed
6. The NSA study program activities should be anchored more securely within the respective academies
7. The potential of the website should be explored with a view to increased efficiency in terms of communication both within the study program and with the world at large.

5. Academic activity 2007 - 2009

The academic activities in the pilot study program are the same for all participating students, who go through the course modules as one cohort. (The guiding study plan as drafted by Rune Søchting is attached at the end of the report under 7.3.)

5.1 Study Plan

Fall 2007

1. Meeting and presentation and kick-off (September 3-14, Malmö)
 - Rune Søchting, Kim Cascone, Luca Francesconi and others
2. Surround sound in cinematic space (October 10-21, Trondheim)
 - Ivar Smedstad, Associate professor, Institute Chair, Trondheim Academy of Fine Art/NTNU
 - Per Platou, artist, co-ordinator for PNEK
 - And others

PRESENTATION/PERFORMANCE	Matchmaking Festival in Trondheim
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3. Electro acoustics and digital editing (November 19-30, Copenhagen)
 - Eddie Bøgh Brixen
 - Benny R. Jørgensen and others

CONCERT OF OWN WORKS	The Danish Royal Academy of Fine Arts in connection with the conference "Sound Art. Auditory Cultures", Copenhagen Doctoral School, University of Copenhagen
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WORKS PRODUCED FOR ONLINE PRESENTATION/EXHIBITION

Spring 2008

4. History of sound (February 25-March 7, Oslo)
 - Aeron Bergman
 - Petr Svarovsky, lecturer / artist, Academy of Fine Arts, Oslo
 - Goodiepal, Tony Conrad, and others

OPEN STUDIO, The Oslo Academy of Fine Arts, Faculty of Visual arts
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5. Soundscapes and city space (March 24-april 4, Malmö)
 - Christina Kubisch, sound artist, Professor for audio-visual art, Department of New Media, The Art Academy of Saarbrücken, Germany
 - Jacob Kreutzfeldt PhD-Candidate, The University of Copenhagen, Arts and Cultural Studies
 - And others
6. Sound in public space (April 28-May 9, Copenhagen)
 - Brandon Labelle artist, Bergen Art Academy
 - And others

EXHIBITION/PERFORMANCE	LARM i ØREstaden
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Fall 2008

7. Instruments, Material, and improvisation (September 1-12, Malmö)
 - Shinji Kanki, Composer/Teacher, Finnish Academy of Fine Arts
 - Francisco Lopez and Ralf Christensen and others

PERFORMANCE Malmö Art Academy

8. Field Recording (October 7-18, Trondheim)
 - Ivar Smedstad, Associate professor, Institute Chair, Trondheim Academy of Fine Art/NTNU
 - Per Platou, artist, Co-ordinator for PNEK
 - Carsten Seiffarth and others

PRESENTATION MATCHMAKING

PRESENTATION Charlottenborg, Copenhagen, Wundergrund Festival

9. Installation and space (November 17-28, Oslo)
 - Aeron Bergman, Pedro Rocha and others

Spring 2009

10. Sound and film - and video art, theory and history (February 10-20, Trondheim)
 - Asbjørn Tiller, Camille Norment, Alexander Rishaug
11. Performance, aesthetic positions (March 10-20, Oslo)
 - Aeron Bergman, Ultra Red

PUBLIC PRESENTATION at Atelier Nord, KUNSTNERNES HUS

12. Work on final pieces (April 13-24, Copenhagen)
 - Carsten Seiffarth, Jacob Kirkegaard

SOUNDINGS FINAL WORKS EXHIBITION IN MUSEET FOR SAMTIDSKUNST, ROSKILDE

SOUNDINGS open seminar held at The Royal Danish Academy for Fine Arts

Exams

5.2 International profile

NSA has an significant international profile. Within the student group there have been as many as 6 nationalities represented and the main language of the program is English, which seems to have worked to everyone's satisfaction. As the course modules rotate among the four Nordic academies, the students are also introduced to different art educations. This gives 'added value' in both artistic and pedagogical terms, which is appreciated as such by all involved.

The international profile of the program is further enhanced through the workshops and the encounters with the different guest artists/professors. The involved in the pilot study program count over 10 different nationalities:

Stefan Klaverdal (SE)
FM3 (US/CH)
Jan Cardell (SE)
Luca Francesconi (IT)
Eva Sjuve (SE)
Kim Cascone (US)
Kristina Lindström & Åsa Ståhl (SE)
LARM/ Liv Strand and Maria Bjurestam (SE)
Ivar Smedstad (NO)
Per Platou (NO)
Robin Støckert/ Soundscape studios (NO)
Asbjørn Tiller (NO)
Eddy Bøgh Brixen (DK)
Benny Robert Jørgensen (DK)
Goodiepal (Kristian Vester) (DK)
Aeron Bergman (US)
Petr Svarovsky (CZ)
Tony Conrad (US)
Roc Jimenez and Anne Ramos (ES)
Christina Kubisch (DE)
Jacob Kreutzfeldt (DK)
Torben Sangild (DK)
Brandon LaBelle (US)
Shinji Kanki (JA/FI)
Mark Bain (US)
Francisco López (ES)
Ralf Christensen (DK)
Stine Hebert (DK)
Carsten Seiffarth (DE)
Dont Rhine (US)
Pedro Rocha (PO)
Alexander Rishaug (NO)
Camille Norment (US/NO)
Jacob Kirkegaard (DK)

5.3 Teaching, Learning and Assessment

The course modules combine different didactic formats such as lectures, lecture demonstrations, field recordings, documentation, activism, composition, improvisation, technical skills, studio visits, studio work, discussions, group presentations as well as one-on-one critiques, and public presentations of student works.

In each one of the course modules the students encounter several teachers/artists. Only in Trondheim and Oslo, where local NSA 'anchor persons' are pedagogically involved in the intensives, have the students met the same workshop teachers more than once.

In the spring of 2008 Rune Søchting carried out a 'half way evaluation', which

formed the basis for a one-on-one dialogue between him and the students.

Completion of the individual modules has been decided from course module to course module. Typically feedback and assessment of the students' work has taken place as an integrated part of the planned activities. There have been three main types:

- Studio visits / individual tutorials: an invited professor/guest gives individual critique with the students. This is done in a one-on-one situation of typically 45 minutes.
- Group critiques: The students present their work in a group setting. A professor or guest-lecturer is usually been present for these sessions.
- Group presentations: The students make presentations for each other. These can have topics of a more theoretical nature of be works of art.

The overall study program was concluded with a final evaluation based on a body of work, a written text/thesis (10 pages) and an oral examination by an external examiner. Present at the exam were also the student's professor and the study program co-ordinator. It was also open for the other NSA students.

5.3.1 Student feedback. Re. The amount of activity

The amount of activity in the study program was generally found to have been satisfying. This said, two students find that there were perhaps too many activities. While some students prefer diversity in the shape of multiple presentations, studio visits and talks of short durations, others prefer more time spent on one topic in order to facilitate in-depth explorations. In the few cases when too little activity was planned beforehand, it was important that there were good facilities available for the students to work on their own project (i.e. space and equipment).

On a general note four of the students remark that they would benefit more from the workshops, if they had better time to prepare in advance.

5.3.2 Re. The order of the workshops

The program was introduced by a general introduction to sound art and the history of sound art in the beginning and then went on to deal more in depth with different areas. The order of the workshops was found to have worked well by 8 of the 9 students. One of the students notes, however, that there had not been a progression from one course module to the next in terms of raising the level.

Two students would like to have more continual readings, and one suggests that listening sessions be a recurring element in all modules.

5.3.3 Re. The teaching and the practical workshops

Most of the students find that both the lectures and the workshops have been good and challenging. Two students note that the level of the workshops at times was too basic, which made it difficult to push oneself.

The students, for whom Nordic Sound Art is a supplementary education, are

generally satisfied with the amount of individual supervision during the two years. Those, for whom it is the main focus, express a need for more continual and individual critique of their activities. This need has only in part been relieved by one-on-one consultations with either Rune Søchting or the workshop teachers outside the course modules.

5.3.4 Re. Public presentations

Public presentations of student works have been a recurring feature of the study program. In several practical workshops they have posed a goal for the students to work towards. They have also created a window from NSA program to the local communities, which has been important for the study program in terms of visibility, and for the students in terms of gaining inside experience in contemplating curatorial issues in working with different galleries/festivals/presenters.

When it comes to exhibitions, performances and concerts the students are generally critical, especially with regards to the early stages of the program. It is noted by two of the students in their feedback that the many presentations in the first semester diverted their focus from other aspects of the learning process, and that the conditions under which they presented in some instances were too pressed. The overall opinion seems to be that public presentations should be taken more seriously.

One student writes: "I found it problematic when the workshop ended with a public event. It was difficult to have 10 days (sometimes less) to prepare a work to present to a public. For example in Matchmaking in Trondheim: The program included artists that presented complete work that were made under a long period, while the NSA had to present work made in a short amount of time, which I feel didn't represent the high quality work that the participants are capable of. I felt it didn't give the best impression of the program. It is positive to have the opportunities to present work in public venues but I think it was at times bit too often and that the participants should have had longer time to prepare."

Again, it is remarked, that if public presentations were announced well in advance, it would become possible to prepare beforehand. Another option would be to make presentation of workshop results that was open to a limited rather than a general public.

5.3.5 Re. Balance between individual work and group work

In the workshops focus has been on the individual work with only occasional group work. This ratio was found satisfactory; two of the students underline the need to focus on own work for the second year. One student notes that the diverse interests and levels of specialization among the students made it challenging to do group work.

5.3.6 Re. Balance between theoretical and creative/artistic work

Most course modules have had a workshop with a creative/artistic focus, which has, in some instances, been complemented by more theoretical lectures on i.e. an introduction to the history of sound art. The majority of the students find this ratio to have been satisfactory. Two of the students would have preferred more theoretical readings/discussions within the study program.

5.3.7 Re. Student support and guidance

Both Rune Søchting and the teachers have given valuable supervision within the NSA program activities. In terms of integrating the studies in sound art into their other activities, the students have relied on supervision and student tutorials in their home academies. Here the level of expertise/interest in sound art has varied greatly.

The result is, that while some have been satisfied with the amount of individual support, there are several, who would have liked more continuous individual supervision.

5.3.8 Re. Other factors relating to the academic activities

The students are generally satisfied with their own investment into the program. In the few instances, where a student has missed some of the academic activities, the reasons given are competing activities in the home institution.

Asked about the main challenges in coordinating between the home academies and the NSA, the students from Helsinki and Stockholm (which are not part of the NSA collaboration) voice some frustration in terms of not always having the necessary information at the right time, as for example with regard to supervision. These difficulties have apparently escalated in the fourth and last semester, when students, who were preparing for two graduation exhibitions have felt, pressed for time.

5.4 Re. Learning Resources /Student facilities

The practical arrangements around the workshops are for the most part found to have been adequate. One student's underlines the importance of having a space to work in during the intensive courses, where the equipment can be left and there is access to studio facilities, computers etc. On one occasion the workshop had to shift between several rooms, which was unfortunate because of the disturbance involved. One teacher would have liked to see more separate rooms for individual sound work and more updated facilities in terms of live electronic tools. On another occasion the location did not have internet access.

In terms of shifting between different physical frames for the workshops, the students generally seem to have found it to be both inspiring and productive.

Pulling in a negative direction are the few cases where the students have been accommodated in shared rooms in hostels that do not have bathrooms and showers, which adds an unnecessary strain.

The financial support in terms of travel grants have for all the students been a necessary supplement towards covering (some of the) extra costs involved when doing workshops away from home. On more than one occasion it created problems, when either the travel grant was late or the hostel was paid for by the students themselves and not refunded immediately. As a rule the students were recommended where to stay while participating in the workshops and required to book their own accommodation, which by some was found to take time and effort out of an already busy schedule.

The amount of time spent away from home/the home institution has for some of the students been satisfactory, while others note that they would prefer if the workshops were reduced to the length of 1 week or 10 days rather than two weeks. The desire to cut down the time is motivated with the difficulty in missing out on activity in the home departments. One student also calls for fewer workshops in the last semester, as this is the time, when those in a parallel education in their home academy are under double pressure to finish e.g. final exhibitions and/or written thesis.

5.5 Quality Assurance and Enhancement

The more general feedback provided in the half-way evaluation carried out by Rune Sjøchting in May 2008 was taken into consideration in the planning and execution of the remaining course modules.

David Toop, Sound Artist, Author and Research Fellow at London College of Communication assured the overall quality of the education. David Toop was called on to perform the task of external examiner at the final stage of the study program. Interviewed about the general standard of the students' work, David Toop stated that he was impressed with the level of reflection in the written thesis, which he found to be of a higher standard compared to UK students at MFA level. On the topic of the organization of the oral exams, he found them to be close to that of a PhD-defense in the UK. Given this frame, it was understandable, that nerves marked some of the students' performances. On the artistic level, he found that the works were of a quality that met with his expectations to work at MFA level.

As a general observation on the exams, David Toop noted that "sound itself" was not very present. This, he suggested, was perhaps explained by the fact that the study program was framed within institutions of visual art.

5.6 Evaluation

As noted by one of the members of the steering group: By anchoring a Sound Art study program theoretically and philosophically within the art academies, the field gains legitimacy.

The overview of activities of the pilot study program is impressive in terms of the grounds covered. The thematically organized course modules have granted the students insights into a wide array of aspects of Sound Art, and through the encounters with internationally acclaimed artists as well as highly qualified lecturers and teachers they have been presented with a comprehensive basic knowledge of the field.

The variations in terms of teaching and learning methods are commendable, even if it is inevitable that some students would benefit to spend more time on/go more in depth with one topic or another.

The ongoing supervision of the students' work, which in the pilot phase was solved on an ad hoc basis, stands out as a point that would need consideration in the longer term, not least for those students not in the collaborating academies.

The criticism voiced by some of the students with regard to the extensive exhibition

activity, especially in the beginning semester of the study program seems relevant. The same can be said for the concerns with the workload in the 4th and final semester of the program.

The intention of using existing learning facilities in the collaborating academies has proved to work well in terms of both physical resources (such as classrooms and studios) and in terms of human resources (such as technical and academic staff).

The halfway evaluation is a good tool for identifying 'issues' that have not come up otherwise. In terms of quality assurance the combination of feedback sessions and group critiques also seem to have worked satisfactorily. Ultimately organizing the exams with an external examiner of international standards such as David Toop has been a good choice that has added to the qualitative profile of the program.

5.7 Recommendations

8. The question of supervision of student works and thesis writing should be resolved on a principal level (also for the students from outside the collaborating academies).
9. Successful features of the pilot study program such as the internal half-way-evaluation and the use of an external examiner with an international profile should be formalized.

6. The future of the program

NB Attached under point 7.4 the reader will find a list of questions regarding the future of the NSA program, as Rune Søchting formulated them in September 2008.

Asked by the external evaluator, whether NSA has a future in the collaborating academies, the answers from the members of the Steering Group were as follows:

“Yes” (Gertrud Sandqvist, Malmö)

“I wish! Traditionally KIT has had a strong base around Intermedia Studies and sound. I certainly wish that this continues, and currently the other academic staff is of the same opinion. However, since none of the academic positions at KIT are tenured it is hard to plan for a steady future ;-).” (Ivar Smedstad, Trondheim)

“Yes! Our institution has benefited a lot from the program, not only in terms of offering a new set of courses to students but also in terms of breaking down barriers that have existed between our departments by showing that a transversal program can actually exist alongside the departmental programs.” (Mikkel Bogh, Cph)

“Yes. I feel personally responsible for the health of the program because of the level of commitment that I have already invested.” (Aeron Bergman, Oslo)

Given the possibility to prioritize between three different scenarios, the views on the future direction and level of ambition of the overall study program differ among the members of the Steering Group.

Upgrade to full study program	1 st priority	2nd priority	3rd priority
Malmö	X		
Oslo	X		
Trondheim		X	
Copenhagen			X

Aeron Bergman (Oslo) and Gertrud Sandqvist (Malmö) prefer to upgrade the NSA study program to a full MFA study program. The choice is motivated as the most realistic and interesting from an artistic point of view. Securing the program for the future with a formalized and solid base will also grant legitimacy to the field in artistic terms. As a natural consequence there would have to be worked out a solid curriculum/study plan with allocation of ECTS etc.

Ivar Smedstad (Trondeheim) finds that the idea to advance the study program to a full degree is an interesting option, but argues that it is too early at the moment due to the administrative challenges and the costs involved.

Mikkel Bogh (Copenhagen) notes that a full 120 ECTS program would make NSA a less attractive elective for local students, who would also like to be enrolled in one of the professor’s schools.

Maintain status quo	1 st priority	2nd priority	3rd priority
Malmö		(X)	
Oslo			X
Trondheim	X		
Copenhagen	X		

Gertrud Sandqvist (Malmö) expresses interest in maintaining status quo only in the sense that the program should be a full degree program.

Aeron Bergman (Oslo) argues that it is too stressful to maintain the current level of activity, i.e. on the part of the students to maintain to parallel requirements of two full study programs and on the part of the teachers to teach two parallel programs.

Mikkel Bogh (Cph) prefers to maintain status quo in terms of level of activity in NSA ("It has proved to work relatively well like this."). Ivar Smedstad (Thm) is also in favor of maintaining status quo.

Reduce level of activity	1 st priority	2nd priority	3rd priority
Malmö			(X)
Oslo		X	
Trondheim			X
Copenhagen		X	

Again my understanding of Gertrud Sandqvist's view is that the only interesting option is to have NSA as a full degree option as is already the case in Malmö.

As an alternative to a full MA-program Aeron Bergman (Oslo) suggests to reduce the stress level of students and faculty by reducing the level of activity in NSA.

Ivar Smedstad (Thm) states that to reduce level of activity – would be "the first nail in the NSA coffin".

Mikkel Bogh (Cph) finds that the level of activity could perhaps be reduced a little, but with the risk of losing energy and momentum.

6.1 Nordic and other international collaborations

The transnational identity of the study program is by all involved considered a strength that should be sustained. The students have found it positive to be able to travel and see how other institutions work. To meet, learn from and engage with sound artists from an international field, not only prepares the students for the

reality of artistic life, it also provides them with a strong base for professional networks in the future. It follows that it is considered important to upkeep a widespread network of collaborators outside of the institutional framework.

The possibility of including other institutions from in- as well as outside the KUNO circle in the collaboration is mentioned as an interesting option in the feedback from both students and members of the Steering group. More concretely the Academy of Fine Arts in Saarbrücken, where Christina Kubisch is Professor of Klangkunst, is considered attractive from the point of view of opening the program up to the world outside the 'box' of the neighboring Nordic countries.

6.2 Main strengths of the study program

This summary is divided between the three groups who have provided input into the evaluation.

6.2.1 Steering Group

Among the main strengths of the study program, which should be sustained in the future, the members of the steering group emphasize the following:

(Malmö)

That by joining forces it is possible to create a program among the institutions that would otherwise not have been possible.

To build up a Scandinavian platform which could be interesting for artists working with genre-transgressing works between sound and other art forms.

(Trondheim)

The fact that the students get to move around between the different institutions, are in different environments and are constantly challenged.

That the participating academies are a diverse group with different strengths and focuses, which add to the variety and broadens the spectrum of the education.

(Copenhagen)

Transnational identity

That the program is run by a co-ordinator with a thorough knowledge of sound art.

A widespread network of collaborators outside of the institutional framework.

The local benefits of the study program on an institutional level, i.e. that NSA has offered a new set of courses to students, broken down existing barriers between departments, showing that a transversal program can actually exist alongside the departmental programs. (Cph.)

(Oslo)

Its unusual and flexible mix of people and activities.

6.2.2 Workshop teachers

On the main strengths of the program, the workshop teachers say:

It makes clear how important sound is for our life and in artistic work

It provides the students with more specific knowledge and expands their toolboxes - making it easy to overcome more basic practical problems on their way to their artistic expression.

It strengthens exchange amongst the related institutions while granting students the chance to work across a range of contexts

Its diversity and good teamwork

It has good expert level from different fields

It has international scope.

The mobility between different locations

The intensive nature of the workshops, where the students almost live together.

6.2.3 Students

From the perspective of the 9 students some of the main strengths of the program are:

The Study Program Co-ordinator Rune Sjøchting

The traveling and the international aspect – to be introduced to how other institutions/countries work

The variety of qualified guest teachers and artists

The variations in theory and creative production

Public presentations (that are worked out beforehand)

In-group presentations with critique from other students

Diversity of the disciplinary fields of the students

The structure of NSA being 'a school within the schools', thus providing a more broad education

The interaction between the different academies

The community created by gathering a group of diverse students among a shared area of interest

The large variation in guest teachers/artists

The very open approach which emphasizes a certain mode of discussion rather than certain demands in terms of theoretical knowledge

The support in terms of laying the foundations for a personal network

The ambitious approach of the whole program

6.3 Main challenges of the program

6.3.1 Steering group

According to members of the steering group the main challenges of the program are:

(Trondheim)

To achieve a clearer sense of the economical frame and more transparency in administrative matters

To achieve better structure 2-year schedule that covers a wider variety of sound art topics based on the resources of the different academies

(Copenhagen)

To keep/find the right person for the post as co-ordinator

To involve the institutions' staff more

To solve the financial situation, i.e. running a full-fledge program without support from Nordplus

(Oslo)

To get more applicants in order that we can reject the less qualified ones

To get stable financial base

To provide more organized logistic coordination with standardized format for communication between the faculties.

(Malmö)

Financial

To make sure that there are stable partners, ensured by a collaborative agreement of 5 years

To keep Rune Søchting as program co-ordinator

6.3.2 Workshop Teachers

The workshop teachers mention as the main challenges of the study program the following:

The integration of both technical and conceptual modes of working

The continuous questioning of any stable notion of "sound art"

To maximize the involvement of the faculties and resources of each related institution

To be more clear about exactly what kind of academic and/or artistic competence this particular study gives related to Sound Art

To ensure that students have a higher entry level regarding technical knowledge about formats, basic equipment etc.

To have more transparency/predictability in economic matters (i.e. regarding the workshop fee)

That the necessary equipment (i.e. mics, preamp etc.) is provided by the institution that hosts the workshop rather than be on loan from the teacher

To be extended to a wider Nordic region. Including Baltic countries

To introduce more interdisciplinary collaboration

To have more out-reach to local societies

To make the program more consistent and ensure high quality output

Students

From the perspective of the 9 students, the main challenges to the future of the study program are:

To build a more thorough level of understanding of the sound art practices and historical practices that lead up to the term sound art in the first place

To set higher demands in terms of preparations, i.e. by sending out required readings before a workshop, which can give a more qualified level of discussion

To secure a high level of information between the home institution and the NSA, maybe some workshops in other places than in home institutions

To avoid that the program becomes insular and continues to be only a 'side thing' for the students

To enhance the integration with the academies that host the course modules – i.e. to open up for participation of students that are not enrolled in NSA

To try to synchronize to some extent the activities between the home institution and NSA

To find comfortable living situation during the workshop that fits within the budget.

To get motivated and talented students/artists to apply.

6.3 Evaluation

If sound art, as claimed by David Toop, is a 'homeless' art form, it is important to consider carefully the implications of making it an 'adopted child' on a more permanent basis in the realm of academies of visual arts.

While the parties in the collaboration of NSA agree that the study program has a future, the understanding of *how* that future is to be played out is a matter of contention, which needs to be resolved in the coming months.

The most radical, and perhaps most interesting option artistically from the point of view of sound art, would be over time to establish/develop a *joint degree* with formal accreditation as an education at MA level. To proceed in the direction of a joint degree would require re-consideration of aims and contents, the admission procedures and the organizational structure of the program. With this level of formalization, it would be possible to build on the Nordic profile as a grounds for

seeking partners as well as students outside the KUNO circle, which would further the education's international profile for the future. It should be noted, however, that at this point in time there are bureaucratic obstacles on ministerial level to creating joint degrees.

For further information on joint degrees (EU) and accreditation (in Denmark) see:
<http://www.jointdegree.eu>
<http://www.miba.auc.dk/undervisningsweb/Akkrediteringsvejledning.pdf>

A less radical option would be to continue with the current state of collaboration. This would still require a fair amount of structural rethinking of the program in order to make it more transparent and efficient in terms of the human resources invested in running it.

The lists of strengths from the involved parties testify that the pilot study program has proved interesting and inspiring in multiple ways from the collaborative networking, over the focused study on sound, to the insights gained through the nature of the international profile of the program.

In terms of challenges (or weaknesses) of the program, there are several concerns, which should be taken into consideration. Three will be mentioned here as a suggested priority: First of all it seems necessary to secure a longer term commitment of the participating academies in order to secure not only the financial basis, but also the anchoring of the program in the academies. The suggestion, made by one of the members of the steering group, of a time frame of 5 years seems a reasonable amount of time for developing and consolidating the program.

Attention should also be paid to the concern that the program has a qualified pool of applicants to recruit from. This is an issue, mentioned by both the students and the members of the steering group.

And finally there is the question of securing that a person with a thorough knowledge of sound art and sound related topics (such as Rune Søbchting) can be at the head of the program.

6.4 Recommendations

10. The program leadership should prioritize a seminar, which addresses the future of NSA study program taking into account the evaluation and the questions formulated by Rune Søbchting (attachment 7.4)

11. The program leadership should make NSA study program a corner stone in the internationalization strategies of the collaborating academies

12. Recruitment of a highly qualified body of students to NSA should be secured by international advertisement and a selective admission procedure

13. The strategy for developing the artistic and academic profile of NSA should be formulated as a plan covering 4-5 years, to which the collaborating partners commit

7. Attachments

- 7.1 Agreement between the four academies, 26.06.2007
- 7.2 Agreement between KUNO and The Royal Academy of Fine Arts, Copenhagen
- 7.3 Draft Study Plan (Rune Søjting)
- 7.4 Memo on the future of NSA Study Program, 17.09.2008 (Rune Søjting)
- 7.5 Draft suggestion of a revised organization diagram (Karen Vedel)

7.1 Agreement between the four academies, 26.06.2007

Nordic Sound Art. Agreement

We the four academies, Kunstakademiet i Trondheim, Kunsthøgskolen i Oslo (Fakultet for visuell kunst), Konsthögskolan i Malmö og Det Kgl. Danske Kunstakademi i København, agree to participate in Nordic Sound Art – Joint Study Programme.

The project is in the planning. The study activities will start September 2007, and lasts for 2 years.

Representatives of the 4 academies make up the steering group of the programme.

Number of students to participate: min.5, max.12.

The student needs a bachelor degree (or equivalent) from an art academy in a Nordic country in order to be admitted to the programme.

The student will be based in his/her resident academy. From there the student will attend the programme activities

The activities of the programme that cover the disciplines of the sound art programme are arranged as a series of modules that each lasts 1–2 weeks.

A module is a course, a workshop, and/or lectures.

Each module will be hosted by one of the 4 participating academies.

It is the obligation of the host academy to supply the necessary location, and technical equipment and support, in order to realise the content of the module.

It is also recommended that the host academy will arrange for working facilities (i.e. computer, studio) for the individual students attending the module.

7.2 Agreement between KUNO and The Royal Academy of Fine Arts, Copenhagen

k:)

KUNSTHØGSKOLEN
I BERGEN

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E-POST: khib@khib.no
www.khib.no

Deres ref:

Vår ref:

Dato:

KUNO: TILDELINGSAVTALE , NORDIC SOUND ART 2008-2009

Denne avtalen mellom Kunsthøgskolen i Bergen (KHIB) og Det Kongelige Danske Kunstakademi, Billedkunstskolerne (DKDK) gjelder den del av KUNO-nettverkets Nordplus-bevilgning som er øremerket det felles studieprogrammet Nordic Sound Art. Følgende er avtalt:

- Som koordinerende institusjon for Nordic Sound Art, får DKDK overført bevilgningen på 40156 euro fra KHIB i to omganger: 80%, dvs. 32125 euro, overføres i november 2008, mens de resterende 20%, dvs. 8031 euro overføres mot tilsendt regnskap. DKDK er ansvarlig for at underliggende dokumentasjon til regnskapet er tilgjengelig på forespørsel.
- Bevilgningen må være brukt innen 1. oktober 2009, da kontraktperioden mellom Nordplus og KUNO utløper.
- DKDK forplikter seg til å levere regnskap til KHIB, som står ansvarlig overfor Nordplus, innen 1. oktober 2009.
- DKDK forplikter seg til å forvalte midlene i tråd med retningslinjene som er nedfelt i „Nordplus Handbook 2008“, som er tilgjengelig på www.nordplus.online.org.

Kari Bjørgo Johnsen
KUNO-koordinator, KHiB
DKDK

Bergen, 17. november 2008

Kim Gundersen
Administrationchef,

København,

7.3 Draft Study Plan (Rune Söchting)

Studieordning

Nordic Sound Art, Joint Study Programme (MA level)

GOALS AND CONTENT

It is the goal of the Nordic Study Programme in Sound Art to provide students at Art Academies a specialised, cross-medial education through a programme that works as a supplement to the education in one of the Nordic Art Academies. It is the aim of the programme to provide the student qualifications on a MA level. The programme will give the student the necessary base for professional work in the area of Sound Art, covering theoretical, practical, reflexive and analytical aspects.

The Study Programme takes as an offset a cross-medial interpretation of the concept of Sound Art. Sound Art must in this context be understood as an artistic field of work that involves a reflexive and experimental use of sound, be it either in a primary or secondary use, be it in an auditory, visual or spatial context. Sound can in the practice of pictorial arts appear in different medial constellations such as in installation, sculpture, architecture, film, video, performance, painting, photography as well as in isolated sound works.

To enhance the students understanding of acoustic signification in general, the students will further be encouraged to make observations and analysis of the role of sound in contemporary culture, i.e. in the form of studies of the sounds of the city or sounds related to particular social situations.

Throughout the Study Programme emphasis will be put on the individual student's artistic production, but collaborative projects will also be encouraged as part of the programme.

The education and supervision that will have the artistic practice as its main focus, will be concentrated in three main areas: the technical, the artistic and the theoretical.

The technical area will for the main part consist of an introduction to the basic tools of relevance for an artist working with sound. Digital tools of sound editing and tools basic to working with sound in experimental and interactive settings will be introduced.

The artistic area will take its offset in the students' artistic production, and further it will involve course-elements that take its offset in the analysis of different artistic media, approaches and strategies related to Sound Art. The student will hereby gain knowledge and a heightened sensitivity for the phenomenological and semiotic aspects of the sound medium.

The aim of the theoretical area is to give the student basic knowledge of the history of sound art and more generally the history of sound experimentation, and further, to central positions in general cultural theory. Throughout the programme the student will work with texts written by the students.

The ongoing supervision of the student is maintained by teachers at the student's home institution. The Study Programme coordinator will, through physical meetings and other network activities, make sure that a continuous exchange of knowledge and experience of the involved supervisors and teachers is maintained.

Admission

To be granted admission to the Programme the student must have a Bachelor-degree or equivalent from an Art Academy. Admission will be granted by a panel of representatives of the involved Academies. This will happen on the basis of an application containing examples of the student's work as well as motivation. It is not necessary that the student has any formal training in working with sound. A maximum number of 12 students are granted admission.

Structure

The Joint Study Programme in Sound Art is a pilot project and a collaboration between

Kunstakademiet i Trondheim, Kunsthøgskolen i Oslo (fakultet for visuell kunst), Konsthögskolan i Malmö and Det Kgl. Danske Kunstakademis billedkunstskoler i København.

The Study Programme is based on the fact that each of the involved institutions provides teaching resources and facilities, including the individual supervision. If the teaching resources are not found within the academy staff, necessary competences can be found outside the academy. Further it is based on student as well as teacher mobility, but the teaching is concentrated in intensive courses and workshops in order to reduce costs of travel and accommodation.

The study plan is the same for all students participating. The Study plan equals 120 ECTS points. Course concession is not possible from other study programmes as focus is put on the fact that the students go through the programme as a group.

The Study Programme in Sound Art starts in the fall semester and runs for four consecutive semesters.

The activities of the Study Programme are organised as a series of course modules/workshops. As a general rule there are three course modules per semester. A semester equals 30 ECTS points. Each course module typically lasts two weeks.

The student must participate in no less than 80% of the study activities.

EVALUATION

The study Programme ends with an evaluation of the student, where the student presents a body of work. This evaluation will have external examiners.

[And it may include a written text]

Study plan

Fall 07

1. Workshop 1. Malmö
2. Workshop 2. Trondheim
3. Workshop 3. København

Spring 08

4. Workshop 4. Oslo
5. Workshop 5. Malmö
6. Workshop 6. København

Fall 08

7. Workshop 7. Trondheim
8. Workshop 8. Oslo
9. Workshop 9. Malmö

Spring 09

10. Workshop 10 København
11. Workshop 11. Trondheim
12. Workshop 12. Oslo
13. EVALUATION

7.4 Memo on the future of NSA Study Program, 17.09.2008 (Rune Söchting)

Questions regarding the future of the Nordic Sound Art programme.

Question 1

Should the programme be a full programme (equalling 120 ECTS points)?

If this is the goal we must at least aim for the same level of activity as we have now.

Further it must be evaluated/considered what is needed to be a full programme.

Two other models could be considered:

1. The Nordic Sound Art programme is a supplement study programme. Here we can scale the level of activity to fit an agreeable financial framework.

2. The programme is a series of activities for example a seminar and a workshop per semester. In this respect the programme will more be like a platform for arranging sound art related activities.

Question 2

What should be the structure of the programme? Even though a lot of local planning is involved, the organisation of the activities is based on the initiative of the central coordinator. A more flat structure could be suggested:

1. Parties (a teacher or a professor) from each involved academy meet and plan the program-activities.

The coordinator solves practical tasks, fundraising etc.

2. One academy (one professor) is taking the initiative and is the organising force.

Question 3

How should the program be financed?

The Nordplus funding will not continue therefore a new financial base is needed.

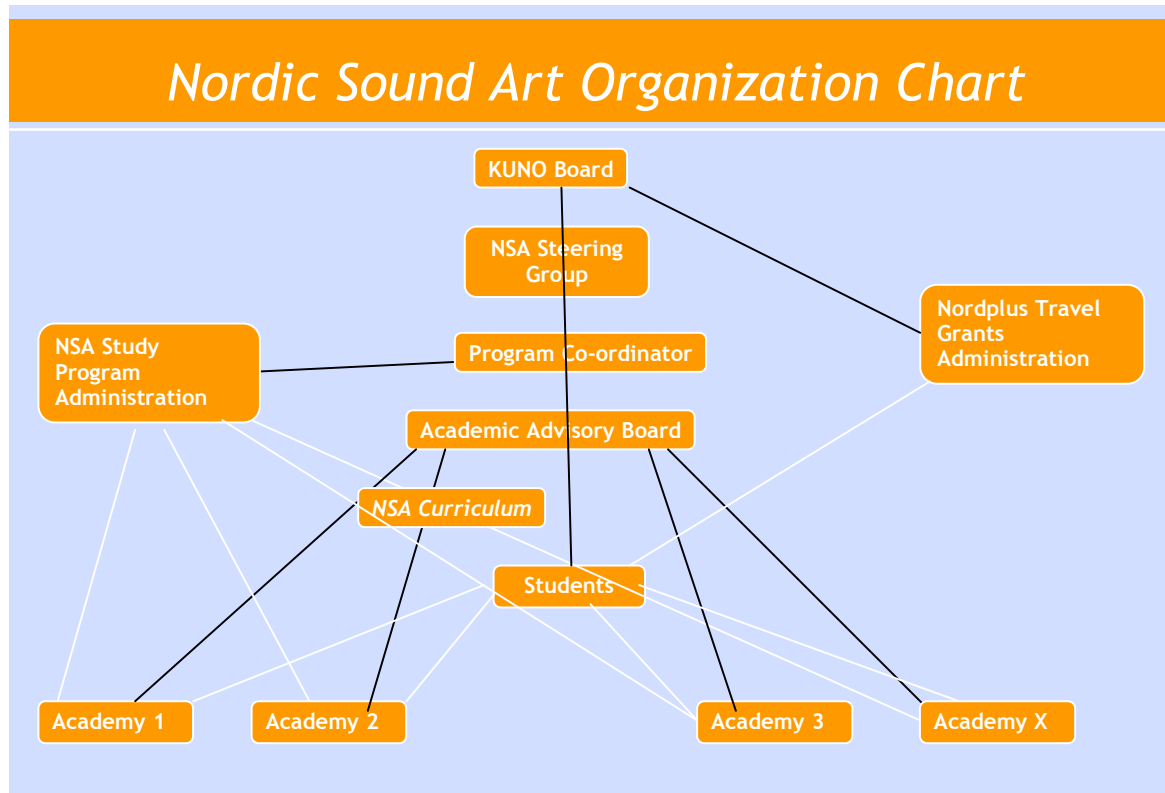
1. One model is to have the organising academies paying the expenses. If four academies are organising then the expenses are paid by them.

2. Another model is to have the students' academies pay for having their students participate in the activities. This means that if a student from Umeå wants to participate, then the academy of Umeå pays for the seat.

KUNO's role in possible financing has to be settled. I guess there is a possibility for support for student travels with the regular travel grants.

Finally an option of expanding the collaboration geographically and applying for EU-funding. We have good contacts in Germany, but I guess other partners could be considered.

7.5 Revised Organization Diagram (Karen Vedel)



8. Bibliography

KUNO applications to Nordplus 2007 and 2008

KUNOs reports to Nordplus 2005-2006, 2006-2007, 2007-2008

NSA Budgets 2007 and 2008 by Kim Gundersen

Re joint degree

<http://www.jointdegree.eu>

http://www.jointdegree.eu/uploads/media/Curriculum_JD_History_of_South-Eastern_Europe.pdf

re. accreditation of new educations

<http://www.miba.auc.dk/undervisningsweb/Akkrediteringsvejledning.pdf>