



**DEPARTMENT
OF PERFORMING
ARTS**

INSTITUTION-LED
REVIEW

NOVEMBER 2014

FOREWORD

The following review report describes the Department of Performing Arts, one of five departments of the Iceland Academy of the Arts (IAA).

A self-evaluation review was conducted during the autumn 2014 on the occasion of the five-year cycle of the Icelandic Quality Enhancement Framework, established by the Quality Board for Icelandic Higher Education.

The review committee consisted of two members of the department's academic faculty, one student, and an international expert:

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Sverre Rødahl, Principal of The National Danish School of Performing Arts
María Dögg Nelson, 2nd year acting student

The structure of the review report is based on the European Association of Conservatoires (AEC) document, "Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures."

The report was written following numerous meetings with programme directors, faculty and part-time teachers as well as students, alumni and stakeholders during the 2014 autumn semester during which every facet of the department discussed and evaluated. The review committee convened between November 5th–7th in Iceland, where the international expert was present.

SEE APPENDIX 1A. REVIEW VISIT MEETING PROGRAMME

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1. INTRODUCTION

THE ICELAND ACADEMY OF THE ARTS

The Iceland Academy of the Arts (IAA) was founded in 1999. It is a self-governing institution which five departments provide higher education in design and architecture, performing arts, art education, fine art, and music. The Academy's departments maintain close cooperation. Through the sharing of resources, staff, equipment, library and other facilities, the Academy strives to ensure efficient and diverse educational opportunities.

As the only higher education institution (HEI) in the arts on a national level, the IAA holds a distinct and unequivocal place in Iceland's cultural and educational landscape. It was established by official charter in 1998 when a number of separate arts colleges united with a vision to create a single umbrella for all the fields of the arts..

Fifteen years later, the Academy has developed into a dynamic and diverse institution, running 18 study programmes in the five departments of arts education, design and architecture, fine art, music and performing arts.

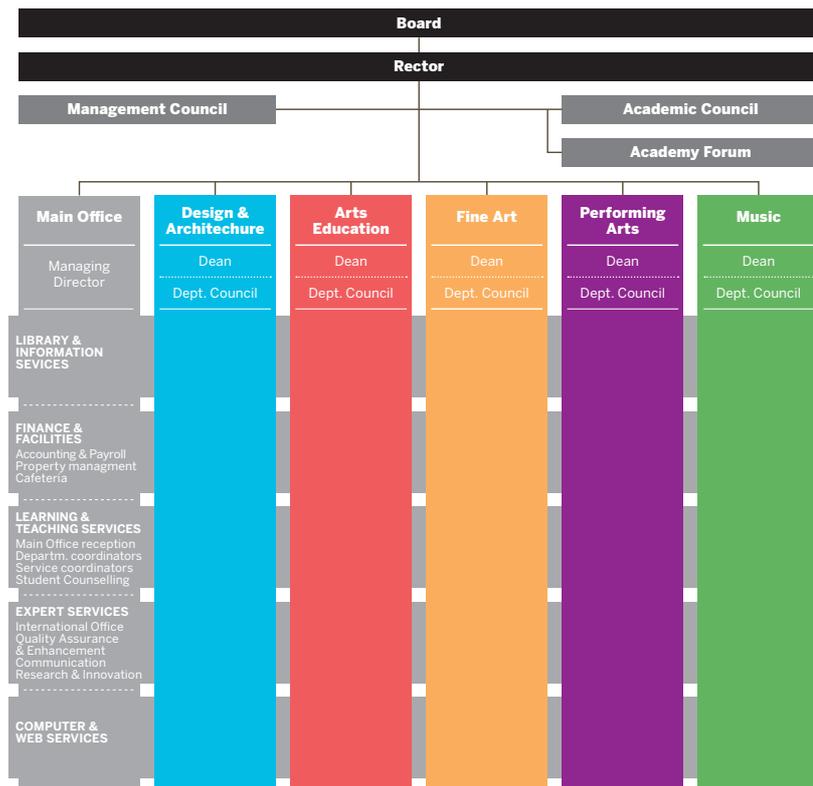


FIGURE 1 IAA ORGANIZATION CHART

In 2013-2014, a total of 472 students were enrolled at the institution, the majority as full-time students. At the same time, 96 individuals were employed, accounting for 83 full positions: 50 academic positions and 33 support staff positions. Over this period, 339 part time lecturers taught across the Academy, accounting for nearly 16 full positions. The five departments of the IAA are situated in three locations in different parts of the city, relatively close to each other.

SEE APPENDIX 1B. CHARTER FOR THE ICELAND ACADEMY OF THE ARTS

THE DEPARTMENT OF PERFORMING ARTS

The Department of Performing Arts, originally called the Department of Theatre, was established in 2000. At the time, it offered a four-year BFA in acting. Now, 14 years later, the department offers three 180 ECTS programmes leading to a BA degree in performing arts.

SEE APPENDIX 1C. THE ICELAND ACADEMY OF THE ARTS - RULES

In November 2014, 59 full time students were enrolled and 12 people were employed at the department.

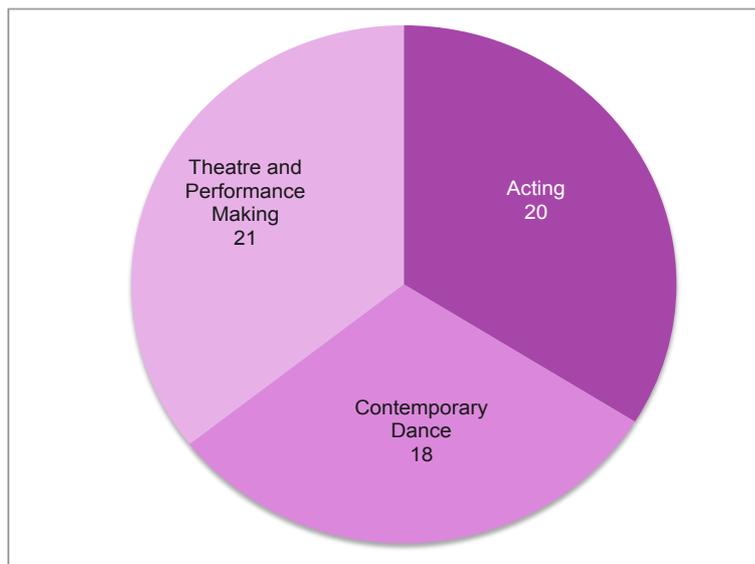


FIGURE 2 STUDENTS ENROLLED BY PROGRAMMES IN AUTUMN 2014

The Department of Performing Arts shares the site on Sölvhólgata 13 with the Department of Music. The departments share resources, support staff, equipment, libraries, and other facilities, and are run from the main office under one central administration with branches in other buildings. Support services are generally small in capacity, and some offices or divisions are the responsibility of only one person who also acts as director.

Since its foundation, 156 students have graduated from the department: 64 men (41) and 92 women (59%). More than half of (54%) the graduates come from the acting programme (85) (See fig.4).

ROLE, MISSION AND VISION

The IAA is the only Icelandic institution that offers higher-level education in the performing arts. The Department of Performing Arts' role is therefore to contribute to the maintenance of professional standards within the performing arts scene in Iceland, but equally its role is to encourage progress in the field by reaching out across physical and ideological borders. The department situates itself within an international context and aims to create an environment within its walls and beyond that promotes the three core values of IAA: curiosity, understanding and courage.

The mission is to educate independent, resourceful and creative performing artists who possess the necessary skills, courage and confidence to enter the broad landscape of the performing arts field. The department seeks to provide students with comprehensive knowledge and training in the performing arts, not only in terms of a

technical and methodological foundation, but also to broaden students' minds and widen the scope of the performing arts practice, as well as encouraging innovation and crossover with other disciplines.

The department maintains an ambitious level of teaching and training with focus on individual guidance and intimacy, as well as emphasis on students' discipline and independence. While the department offers specified study programmes in core subjects it also conducts cross-disciplinary workshops throughout the course of study and aims to give room for some flexibility within the curriculum to meet the needs of each study group. Importance is placed on interweaving theoretical components and critical thinking into the practical work, and encouraging progressive ways of thinking and working in the field.

The close proximity of the department with other art disciplines of the IAA, especially with the Department of Music, creates possibilities for formal and informal cooperation. The departments have organized cross-departmental workshops on common themes of interest, and, in addition, students collaborate on individual assignments and projects. The department values collaboration with the professional performing arts field, and has created a range of cooperative projects with institutions, artists, independent groups and festivals.

The department is currently preparing an MA programme in Performing Arts. This opens exciting possibilities for curricular development and a strengthened research emphasis, allowing the department to become a leading and dynamic venue open to research and debate in the field.

DEVELOPMENT

With the establishment of a theatre department within the IAA in the year 2000, the IAA took over the education of actors from the former Iceland Drama School. The students enrolled in the Drama School thus automatically became students of the IAA's Theatre Department, the first graduating with a BFA degree in 2001. Until 2005, the theatre department consisted solely of a four-year acting programme that lead to a BFA-degree and accepted around 10 students annually. In 2005, two new programmes were founded: Theory & Practice, a three-year BA-programme that changed its name in 2013 to Theatre and Performance Making, and a one-year diploma programme in contemporary dance, which was expanded to a full three-year BA in 2007. The department consequentially changed its name from Department of Theatre to Department of Theatre and Dance in 2009, and eventually to Department of Performing Arts in 2013.

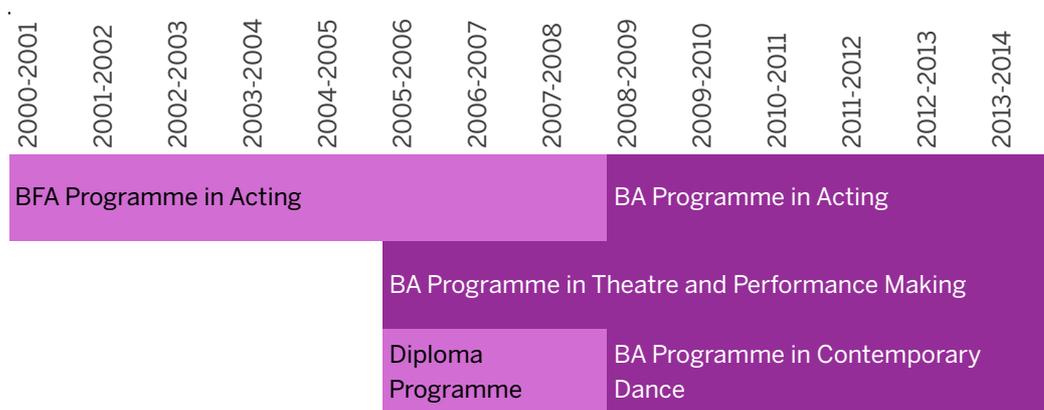


FIGURE 3 ESTABLISHMENT OF PROGRAMMES AT THE DEPARTMENT OF PERFORMING ARTS

The expansion of study tracks through the addition of the Theatre and Performance Making and Contemporary Dance programmes has strengthened the role of the Department of Performing Arts as a leading force of innovation and experiment in the field of performing arts. A number of independent groups, often working across disciplines, have emerged from the interaction of the three programmes and have had a considerable effect on the performing arts field in recent years.

The addition of the two new programmes corresponds to conceptual changes in theatre education following the transfer of acting studies from the Iceland Drama School to a university level within the IAA. Raising the studies to a university level necessarily strengthened the emphasis on critical reflection. The addition of the two new programmes in 2005 led to an intense and critical dialogue on the role and aims of theatre education within the department, both by faculty as well as students.

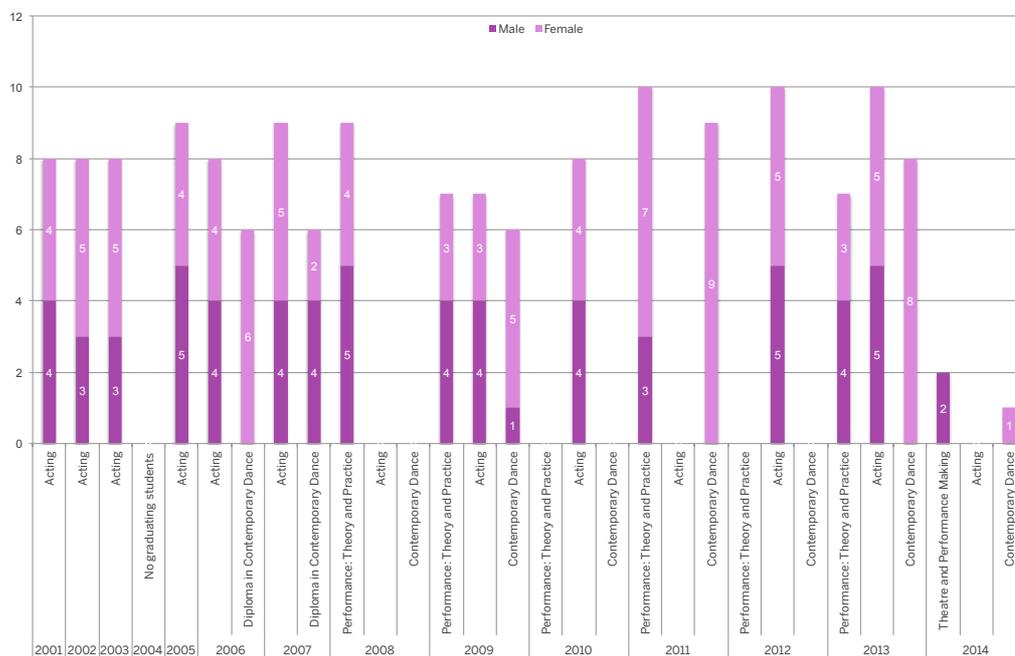


FIGURE 4 GRADUATES FROM THE DEPARTMENT OF PERFORMING ARTS 2001 - 2014

The addition to the two new programmes, along with the changing frequency of admissions, is accountable for the fluctuations in the number of graduates from the department (see fig. 4). The first three groups of students to graduate from the department in 2001-2003 were former students of the Iceland Drama School, and as no new students were admitted in 2000 there were no graduates in 2004. In the first years the Department of Performing Arts maintained the Iceland Drama School's admission policy, calling for applications for three consecutive years, but skipping every fourth year. Following the addition of the Contemporary Dance and Theatre and Performance Making programmes the admission frequency was changed to every second year, which resulted in an inconvenient departmental structure and a rupture in continuity. In 2012, the frequency was therefore changed to calling for applications for two consecutive years, but skipping every third year. Therefore, each year two classes study at each programme in the department. In accordance with other BA-programmes at the IAA, the acting programme was shortened from a four-year BFA to a three-year BA in 2012, graduating actors after three years of study for the first time in 2013. Consequentially, all three programmes of the Department of Performing Arts follow the same 180 ECTS structure.

EDUCATIONAL PROGRAMMES

The Department of Performing Arts offers three BA programmes; BA in Acting, BA in Contemporary Dance, and BA in Theatre and Performance Making. The Department of Performing Arts is the only department within the Academy that does not yet offer MA studies.

BA IN ACTING

The BA in acting aims to facilitate the artistic development and training of actors and to graduate broad-minded and creative artists who possess the skills and knowledge to contribute to the contemporary performing arts field. The emphasis is on strengthening students' independence and self-discipline, their ability to work independently as well as in an ensemble, to challenge them to think outside the established framework, and to have full command of the acting techniques on which the programme is founded.

Developments in acting methods, technique (movement, voice, singing) and theoretical approaches are supported by a balanced curriculum where integration of these key components into the creative processes is assured. A growing emphasis is on interweaving theory into the practice, for example by integrating the final thesis into the final production, which promotes a deepened critical reflection of the creative process. In recent developments, the curriculum for elective courses has been opened, allowing students to explore their artistic preferences and strengthen their analytical skills.

The programme prepares students for working in different contexts within the broad field of contemporary acting, both locally and internationally. The curriculum offers a classical technical foundation, but also opens windows towards a wide scope of methods and approaches. The community of teachers are practitioners coming from across the performing arts scene. The circulation of international guest teachers within the programme as well as the presence of exchange students in the department places the practice in a wider context.

The dense and somewhat rigid curriculum of the acting programme limits the possibilities of longer student exchange, but the department's participation in the yearly Nordic Common Studies project, operated by the Norneas network of Nordic and Baltic theatre schools, allows acting students from across the Nordic and Baltic countries to make exchanges for a period of 10 days once during their studies.

BA IN CONTEMPORARY DANCE

The BA Programme in Contemporary Dance aims to graduate creative, curious, resourceful and technical dance artists who approach their subject with a critical mind, and are ready to contribute to the diverse and ever changing world of contemporary dance. The emphasis of the programme is on a strong technical foundation supported by a critical approach, and an integration of techniques and theory into the creative processes. The growing emphasis on interweaving theory into practice has recently led to the integration of the final thesis into a solo project in the final semester, thus encouraging a deepened critical reflection of the creative process. The final year starts with a mandatory off-premises semester, allowing students to choose between exchange studies or internships, both locally and abroad. Growing demand for internships has given students a stronger insight into the working field

and has proven to be a direct way into the profession. These options, along with elective courses at the beginning of each semester, support the students' development within their own sphere of interest.

The programme prepares students to engage, both locally and internationally, with the field of contemporary dance and performance. The teaching community consists of practitioners from across the dance scene in Iceland, Europe and USA. Each semester, the programme receives international guest teachers and exchange students mainly from Europe, bringing an international element into the learning environment. The contemporary dance programme participates in two strong Nordic-Baltic networks, DAMA and ECA, allowing students to travel within the Nordic-Baltic countries for short workshops throughout their studies. Within the framework of the networks, the Department of Performing Arts occasionally hosts workshops for international guests.

BA IN THEATRE AND PERFORMANCE MAKING

The BA in Theatre and Performance Making aims to graduate independent and resourceful theatre and performance makers with a clear artistic vision. During the course of study, the role of the theatre/performance maker is explored, and the student's artistic development is promoted. Emphasis is placed on establishing a methodological foundation and at the same time to reinforce students' critical vision of the professional field and their own practice.

The course of study revolves around methodologies and theoretical approaches combined with artistic explorations of certain topics processed through individual creative work. The programme aims at providing a broad grounding in theatre and performance rather than focusing on training for specific professions within the field of the performing arts. Focus is on contemporary theatre and performance practices combined with classical methods in analysis and directing. Devising methods form a significant part of the studies, and students engage in work with live art and site specific performance.

The close proximity of other study programmes within the Performing Arts Department and the Academy gives students access to collaborators from across the art forms in their many assignments. The programme's teachers are practitioners and scholars from across the performing arts scene. In the second and third year, the programme receives exchange students through the Erasmus and Nordplus networks and every year international guest teachers visit the department, bringing international influences into the learning environment. Most students will either embark on a study exchange in the fourth or fifth semester, or enter an internship from one month up to a whole semester. The growing interest in internships over exchange studies has resulted in an open gateway into the professional field after graduation. The concept of the programme is to offer a broad education with an emphasis on each individual student finding his/her own trajectory as an artist.

LONG-TERM VISION

The Department of Performing Arts' vision plan evolves in close relation to the IAA's overall strategic plan, as well as in an on-going dialogue about the culture within the department, the art form and its place in society, its future and development.

The main visions and strategies are:

- To start an MA programme in performing arts.
- To encourage further specialisation and in-depth research within the field of the performing arts in Iceland.
- To strengthen the department's teaching community.
- To provide a rich and creative environment for learning and teaching.
- To support innovative teaching methods that can enrich the performance practice.
- To ensure active international relations by participating in collaborative projects, encouraging student and teacher exchanges.
- To strengthen the staff/teacher training.
- To strengthen relations with the professional field.
- To be united with the other departments of the IAA in specially designed housing.

SEE APPENDIX 1D. THE ICELAND ACADEMY OF THE ARTS STRATEGIC PLAN 2013 – 2017

2. EDUCATIONAL PROCESS

The curriculum has been rewritten over the past three years, strengthening the structure of the programmes, formalising the grading process and tutorial feedback, establishing a more comprehensive understanding of both the individual course evaluation as well as the overall aims of the programmes. The faculty undertakes a revision of each programme in dialogue with the dean. Curricular revision is an ongoing process, which takes place every semester during the Organisation and Planning Week, and in regular meetings with programme directors, as well as through informal dialogue within the department.

A variety of approaches are used to deliver the curriculum: creative workshops, individual teaching and tutoring, training and rehearsal settings, lectures, group discussions and critical feedback, assignments and students presentations.

Acting and contemporary dance studies require an intensive daily schedule and strict attendance. The number of taught hours by far exceeds the average university practice and tends to strain the limit of work hours per ECTS. This has also resulted in a heavy daily workload on the students, giving them limited time to attend to homework and assignments.

The teaching generally takes place between 8:30 and 18:00 with technical classes and theory classes taught in the mornings, 8:30 -12:10, and creative workshops taught in the afternoons, 13:00 -18:00. Strict attendance rules apply within the department. In technical and creative workshops the doors are locked 5 minutes after the class starts. This does not apply to theory seminars.

The five-minute rule has only been in place in the last couple of semesters. The rule was implemented to enhance a disturbance-free work environment, but the rule is new and as it is not applied in all cases the evaluation of its effects is difficult.

Each semester counts 17 weeks with 15 weeks of teaching. The semester starts with two-week elective courses across the department or the academy. Mid-semester, there is one week allotted to independent projects and assignments with no formal teaching. The last week of the semester is used for presentations, assignments and exams.

Student projects are either presented within the department in an open class situation for students and staff, or within the framework of The Student Theatre, a platform presenting the students' work to the general public.

Generally, students receive numerical grades and verbal guidance feedback at the end of each technical and creative course. Occasionally, within the larger modules and certain courses, students receive written evaluations for individual assignments. In theoretical seminars, students receive numerical grades and written evaluations. For graduation projects, students receive a numerical grade and a written evaluation.

The numerical grading system is under revision. There is a consensus in the faculty that this system is not appropriate when it comes to the arts and there is widespread opinion that this assessment method does not support the process and progression of each student. There is a growing emphasis within the department on formative assessment.

SEE APPENDIX 2A. THE DEPARTMENT OF PERFORMING ARTS LEARNING OUTCOMES, APPENDIX 2B. THE DEPARTMENT OF PERFORMING ARTS GRADING SCALE AND SCORING RUBRIC, APPENDIX 2D. CURRICULUM OVERVIEW 2014 – 2015 AND APPENDIX 2E. COURSE DESCRIPTIONS 2014 – 2015.

PROGRAMMES

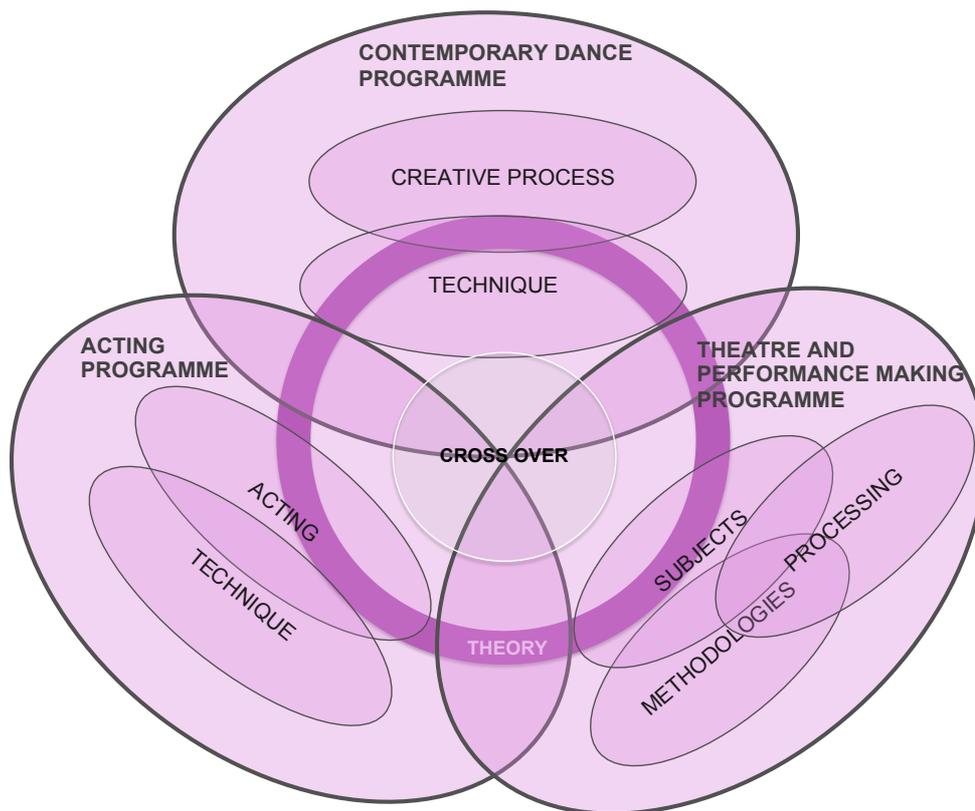


FIGURE 5 THE STRUCTURE AND CROSSOVER BETWEEN STUDY PROGRAMMES IN THE DEPARTMENT OF PERFORMING ARTS

The three study programmes of the Department of Performing Arts have many similarities in structure and delivery. The main idea is to focus on two or three core subject areas that gradually integrate during the course of the studies. These are technical and methodological skills, on the one hand, and creative processes and subjects on the other.

The programmes all start with a joint course called Aðdragandi (Prologue), a two weeks introduction to the department and the programme's main methodologies that also introduces professional goal setting techniques.

The Prologue course is now under revision, and will in the future focus on the professional field, processes, community, ideology and code of conduct and ethics within the field of performing arts.

Throughout the course of study the emphasis is on integrating critical thinking and theoretical awareness into performance practice. Each semester, the programmes offer shared courses in creative, theoretical and technical approaches with students working across classes and the department.

Learning within the department is characterized by an organic flow that results in formal and informal collaborative projects between students from different study programmes. This becomes more relevant as students move closer to graduation and continues to grow there beyond.

Since the first graduation from the programmes of dance and theatre and performance making a change has been detected in the performing arts scene. It is now more common that independent performing arts groups employ a mix of graduates from the three programmes.

The programmes all conclude with a BA project evaluated by a committee of three to four people, including an external examiner who heads the committee.

STRUCTURE & DELIVERY

BA IN CONTEMPORARY DANCE

The structure of study within the programme in contemporary dance is based on two core foundations: dance technique and creative process. During the first two years of the course the technical training focuses on contemporary dance, modern dance, ballet and Pilates/yoga. Contemporary and modern dance is taught every day with a focus on release technique and floor work. Teaching is divided into periods, with each teacher bringing a new approach to the subject. Ballet oriented towards contemporary dancers is normally taught three times a week, and Pilates and/or yoga classes are taught 1-2 times a week. The technique modules' flexibility allows for a varied approach to the dancer's training, which takes the needs of each study group into account.

First year

In general, the first year focuses on kinaesthetic learning and aims to open up a broad understanding of movement. Emphasis is on providing an insight into the theories, premises, concepts and methods that form the foundation for further study. In creative process modules students are introduced to different approaches to movement. Through improvisation and creative work with choreographers, the students' awareness of the possibilities of the body in movement is encouraged through improvisation techniques. In addition, workshops allow students to become acquainted with the movement language of different choreographers. During the first year, students are introduced to composition and choreographic methods in order to give form to their ideas and movement.

		Week															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
Semester	1	Prologue	Technique Training I: Contemporary Dance / Ballet / Yoga/Pilates														
	Creative Process I																
	2	Vocational Workshops	Theory (Methods and Concepts in Performance Studies / Anatomy)														
			Technique Training II: Contemporary Dance / Ballet / Yoga/Pilates														
	Creative Process II																
	Theory (Play Analysis / History of Dance Performance)																
3	Vocational Workshops	Technique Training III: Contemporary Dance / Ballet / Yoga/Pilates															
		Creative Process III															
Theory (The Cultural Body)																	
4	Dialogue	Technique Training IV: Contemporary Dance / Ballet / Yoga/Pilates															
		Creative Process IV															
Theory (Icelandic Dance History / Writing Movement / Choreography and Performance in a Social Context)																	
5	Exchange studies / Internship																
6	Vocational Workshops	Technique Training								Final Project							
		Solo Project															

FIGURE 6 STRUCTURE OF THE STUDY PROGRAMME IN CONTEMPORARY DANCE

Second year

In the second year, students continue to build and deepen their dance technique in an artistic context with an increased emphasis on their creative powers. Emphasis is placed on developing the dancer's expressive abilities and endurance. During the second year, students also work with new media and other artistic disciplines, such as acting, music and video making. They receive training in applying key analytical tools of the profession and utilising that understanding in the presentation of projects. The breakdown of the 2nd-year creative process modules in 2014-2015 can be seen in fig. 7, where the modules is subdivided into a number of segments, each focusing on the application of a certain technique in choreography, or the use of diverse media in performance.

Due to recent changes to the programme's curriculum, the individual segments of each module are interchangeable and variable in length and content, creating more flexibility and enabling the tailoring of contents to the needs of each study group.

		Week														
		3	4	5	6	7	8	9	10	11	12	13	14	15		
Creative Process III	Improvisation Technique	Light - Sound - Space					Flying Low - Passing Through Choreography				Site-Specific Performance					
Creative Process IV	Fighting Monkey Choreography	Text and Movement								Dance Videos						

FIGURE 7 SAMPLE BREAKDOWN OF THE CREATIVE PROCESS MODULES IN THE SECOND YEAR.

Third year

The third year focuses on strengthening the students' independence and processing skills. Students engage in projects that test their skill in creative and theoretical working methods, understanding and overview. In the autumn semester, students choose an internship or exchange study that supports their development within their own sphere of interest. In the spring semester, students are given increased independence and responsibility in the artistic process, with further emphasis on developing a critical vision of their own working procedures and methods. This is done in the two final projects of the study programme: a five-week solo project, in which the students prove their abilities in the field of choreography and performance making, and a formal BA production, when students participate as an ensemble of dancers in a production led by one or more prominent choreographers from the field. This final production usually consists of two diverse dance pieces led by different choreographers with varying approaches. In relation to solo work in the final semester students engage in research on the work of the dancer and choreographer, which, assisted by a tutor, they deliver as a written component of the project.

Until 2013, the 3rd-year dance students completed a final thesis in their last semester. The thesis was meant to relate to their solo project, but as an independent project the thesis was not effective as such, and its emphasis on the importance of academic research methods was in contrast to the methodological emphasis of the study programme. The aim of integrating the thesis into the solo project as a reflective report is to highlight students's skills in analysing and assessing their own artistic work as a fundamental step into the artistic research process.

SEE APPENDIX 2C. THE PROGRAMMES LEARNING OUTCOMES

BA IN ACTING

The study programme in acting revolves around core modules in acting methods. In recent years, considerable changes have been made to the curriculum. These are similar to the structure of the contemporary dance program, whereby a single large module in acting methods forms the core of each semester, supported by a technique-training module, which consists of voice, singing and movement (see fig. 8). Movement classes are based on group training in yoga, Pilates, Suzuki and various improvisation, movement and dance techniques. Voice classes entail speech training and voice techniques developed within the programme through many years of practice, while singing is built on Complete Vocal Technique. Voice and singing are mainly taught in individual sessions, complimented by group sessions.

		Week															
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
Semester	1	Prologue	Technique Training I: Voice / Singing / Movement														
			Acting I														
			Theory (Methods and Concepts in Performance Studies / Theatre History I)														
	2	Vocational Workshops	Technique Training II: Voice / Singing / Movement														
			Acting II														
			Theory (Play Analysis / Theatre History II)														
	3	Vocational Workshops	Technique Training III: Voice / Singing / Movement														
			Acting III														
			Vocational Theory Seminars														
			Technique Training IV: Voice / Singing / Movement														
	4	Dialogue	Acting IV														
			Theory (Icelandic Theatre History)														
		Technique Training V: Voice / Singing / Movement															
5	Vocational Workshops	Acting V															
		Vocational Theory Seminars															
6	Vocational Workshops	The Actor as Author						Final Project									

FIGURE 8 STRUCTURE OF THE STUDY PROGRAMME IN ACTING

Significant focus has also been placed on strengthening the integration of technical skills and theoretical approaches into the acting classes. This is reflected in the assessment process when students are assessed on their technical skills within acting modules and are expected to use analytical tools to reflect on their work.

The integration of technical training into the acting modules raises the question of the focus taken in the training. Although this integration has proven fruitful in strengthening the work on acting methods, it carries the possibility of diverting the focus of technical training towards an insistence on the short-term goal of serving a single module, rather than aiming to improve the general technical abilities of the student beyond the specific acting module.

Acting studies are based on the legacy of the Russian theatre pedagogue Konstantin Stanislavski and supported by methods derived from Michael Chekov, but the study programme also draws from a variety of other approaches, such as physical theatre

and postmodern acting techniques. Students are obliged to participate in the department's choir in the two first years. The acting modules are divided into workshops varying in length from 2 weeks up to 10 weeks, depending on the complexity of the work and the needs of each study group. Fig. 9 shows the structure of the acting modules offered in autumn semester 2014 and spring semester 2015.

	Week														
	3	4	5	6	7	8	9	10	11	12	13	14	15		
Acting III	Greek Tragedy							Acting for the Screen			Physical Theatre - Michael Chekhov				
Acting IV	Acting for the Screen				Solo Project		Shakespeare								
Acting V	Modern Drama					Devised					Physical Theatre - Commedia dell' arte				

FIGURE 9 STRUCTURE OF ACTING MODULES OFFERED 2014-15

First year

In the first year, the focus is on providing a foundation in the Stanislavskian system of physical action and the training methods of Michael Chekov. The aim is to provide students with a core foundation in these acting techniques, starting with an emphasis on “pre-expressive” work, i.e. determining the basic terminology before applying the methodology to the analysis of texts and character work. The technical disciplines of voice, movement and singing focus on giving students an understanding of the physical and technical aspects of acting by working with physical awareness and the correlation between the different disciplines. Additionally, in the first year, acting students attend theoretical seminars on theatre history, play analysis and performance theory. In the beginning of the second semester of the first year, students can choose a two-week elective workshop according to their sphere of interest.

Second year

The principal objective in the second year is to strengthen students' methodological and professional skills and confronting them with new approaches. The students work with verse and classical texts, such as Greek tragedy and Shakespeare, as well as physical theatre, for example in the form of Commedia dell' arte or clowning. Additionally, they are introduced to acting for the screen and are expected to work individually on a short solo piece. The emphasis is on deepening knowledge, developing understanding and skills in movement, voice training and singing, and the integration of these into acting and creative processes. In the beginning of the fourth semester, students participate in Nordic Common Studies, a Nordplus student exchange project, and a cross-departmental course titled Dialogue.

Third year

The third year is dedicated to the students' development. The acting modules in the fifth semester, which vary in styles and methods, focus on the encounter with the audience. Emphasis is on the actors' working with character through twentieth-century drama and postmodern acting techniques in performance making. Importance is placed on the performance experience, with each workshop resulting in a performance open to the public within the framework of the student theatre. Technical classes continue in the fifth semester, but increased emphasis is placed on strengthening the students' individual responsibility for further technical training and integration into performance. The singing studies conclude with a concert at the end of the fifth semester, but in the final semester technical training mainly takes place within the creative projects. The final semester features an individual project that focuses on the actor as an author, and a final production led by a professional artistic team. A committee headed by an external examiner assesses the students'

performance in the final production as well as their critical reflections on the work of the actor expressed in a written component.

As was the case with 3rd-year dance students until 2013, acting students delivered a final thesis in their last semester. The acting curriculum contains considerably fewer theoretical courses than other programmes at the IAA, resulting in the fact that acting students receive only elementary training in writing academic papers. The final thesis thus required acting students to demonstrate skills in academic methods that they had not been trained for. On the other hand, acting students generally deliver a reflective report at the end of each segment of the acting modules, which consequently has led to the transformation of the thesis into a reflective report on the students' final project in order to show the students' skills in analysing and assessing their own artistic work as a fundamental step into the artistic research process.

SEE APPENDIX 2C. THE PROGRAMS LEARNING OUTCOMES

BA IN THEATRE AND PERFORMANCE MAKING

The study programme in Theatre and Performance Making is built on three core subject areas that in the course of the programme intergrate into the student's individual art practice. The subject areas are methodology, theory and subjects.

The programme differs in key aspects from the programmes in acting and contemporary dance. While the latter two programmes place a considerable emphasis on daily technical training of body and voice, the curriculum of theatre and performance making has no such training blocks, focusing more on independent student work. The programme is conceived as a platform for experimentation and research within the performing arts. It revolves around the history, nature, role and limits of the performing arts, their language and crossover with other artistic disciplines.

The curriculum consists mainly of practical workshops on forms, themes and issues in theatre and performance, as well as theoretical seminars focused on strengthening students' analytical skills. In the first year, the main emphasis is placed on building a theoretical foundation by raising fundamental questions about form, traditions and methods. Students are introduced to key theories of theatre and performance, critical theory, play and performance analysis, academic methods and theatre history in various theoretical seminars. The first year offers two large methodological modules on distinctive aspects of theatre and performance, where the students investigate usage of light, sound and space in performance as well as the input of text and performer. Emphasis is also placed on developing concepts and ideas for performance as well as the fundamental methods of artistic practice.

In the first year, students work to a large extent in smaller groups on particular workshop projects, but in the second year the emphasis is on strengthening the creative skills of the individual student.

Practical workshops form the bulk of the curriculum in the second year while the number of distinctively theoretical seminars decreases. Analytical skills training transfers increasingly into the practical workshops as students are expected to deliver reflective reports on their artistic work that place it in a conceptual and theoretical context. Practical workshops in the 3rd to 5th semester focus on various aspects of theatre and performance, such as directing methods, devising, writing for the stage

and site-specific performance, or subjects such as social context or performing identity.

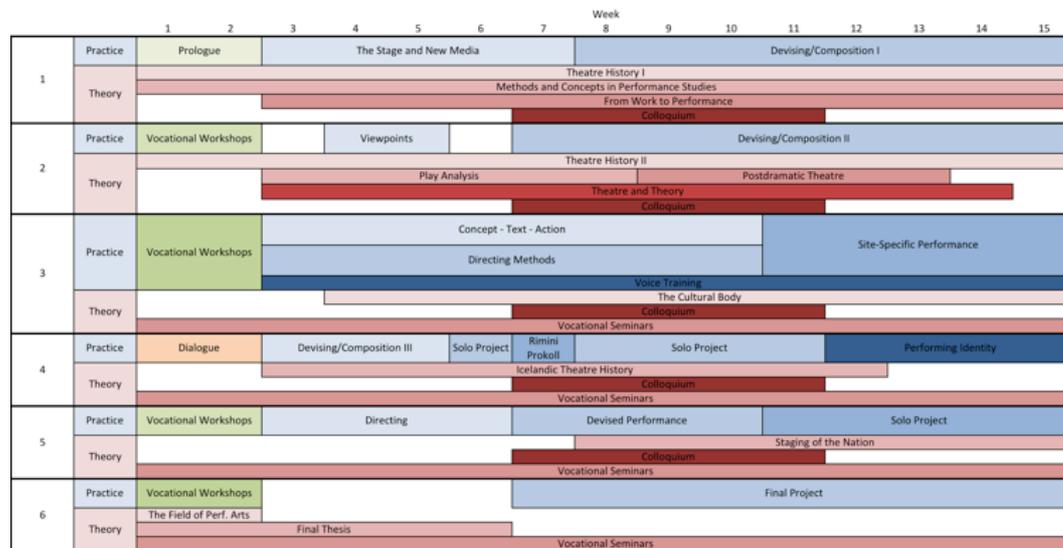


FIGURE 10 STRUCTURE OF THE THEATRE AND PERFORMANCE MAKING PROGRAMME

In the 4th or 5th semester, students have the opportunity to study abroad at one of the department’s partner institutions, facilitated, for example, through the networks of Erasmus or Nordplus, or to work as interns with companies or artists in the performing arts field.

In the final semester, students are expected to demonstrate their analytical skills in a final thesis and a reflective report on their final project. The final project forms the central part of the last semester when students produce a performance developed individually from the conceptual stage to public presentation. The final project varies according to each student’s artistic preferences and vision, ranging from staged readings of original play texts, devised or directed performances, live installations, site-specific performances etc. A committee led by an external examiner from the field assesses the final project.

Studying abroad was originally a mandatory part of the Theatre and Performance Making programme, as all students would do an exchange semester in the autumn of their third year. The mandatory exchange was considered necessary to strengthen each student’s individual formation and to broaden his/her horizon beyond the limits of the Icelandic performing arts field. However, the mandatory exchange had considerable complications: some students found it difficult to move abroad for a whole semester, for instance due to family reasons, and students who did not feel the urge to travel abroad sometimes ended up spending a semester in an institution they found uninspiring, or not in accord with their study aims. In addition, the exchange agreements required the programme to accept exchange students in return, sometimes beyond the capacity of the curriculum. As a result, the exchange changed to elective training in 2013.

DEVELOPMENT OF THE THEATRE AND PERFORMANCE MAKING PROGRAMME

The Theatre and Performance Making programme was originally named Theory and Practice. As the name implies, the initial concept of the programme was that it be practical and theoretical to an equal degree, even including the possibility that students might choose to place main emphasis on the theoretical components of the course of study. However, very soon after launching the programme, it became more practical in nature and based on a general notion of performance making. The programme's aim is to provide a broad foundation in the diverse field of performance making rather than training students for specific careers in the field such as directing or playwriting. In this sense, the programme and its curriculum is fundamentally different from the department's two other programmes, which focus to a large extent on training students for a more specific profession. While the curriculum of contemporary dance and acting is structured around a comprehensive daily schedule of technical training and creative classes, the programme of Theatre and Performance Making places greater emphasis on individual work outside the classroom. This difference has occasionally caused a comparison between the students of the other programmes, with the students of theatre and performance making feeling underprivileged as their schedule contains less contact hours with teachers. The department has attempted to respond to this comparison by discussing the distinctiveness of the programme and its emphasis on individual work with the students. In addition, each semester a colloquial course focusing on portfolio development was integrated into the curriculum, focusing on talks with artists and study groups on creative work methods and performance making.

Another issue that merits reflection regards a broader conception of the programme, which evidently entails a certain level of uncertainty. The programme's students have very diverse artistic visions, and their learning aims and beyond differ to the point of creating conflicts within the class. These conflicting views have caused a crisis of identity among the students, which has even increased when it comes to entering the performing arts field, resulting in students and graduates occasionally experiencing difficulties in recognizing their place. The department has reacted to this situation in a number of ways, such as through the aforementioned colloquial course and by strengthening individual guidance. The change of the programme's name to Theatre and Performance Making was an important reaction to this situation, as it was a more transparent description of the course of study, as well as of the area of work done by both students and graduates. In many respects, the programme has created space for the possibilities of theatre and performance making as a profession in the field.

SEE APPENDIX 2C. THE PROGRAMME'S LEARNING OUTCOMES

FORMAL GUIDANCE FOR STUDENTS

INTRODUCTION FOR NEW STUDENTS

In the first days of their studies, students receive information about the Academy's structure, rules and services. They meet with the dean of the department, programme directors and other department faculty and staff. They receive information about support services, available facilities and how to use the MySchool IT system. The Student Union meets with new students and students receive the Student Handbook. Within the first month, each student chooses a counselor/facilitator from their

programme's academic staff. The counselor is a person they can turn to throughout their studies, with issues related to their overall experience.

THE GRADING AND ASSESSMENT PROCESS

Students' progress and performance in each course is graded and reviewed by the supervising teacher.

The teaching methods and guidance procedures in the Department of Performing Arts are based on considerable intimacy and confidentiality, which is within the department considered fundamental to maintaining a creative working environment of sincerity and trust. On this basis, the counselor's (as well as the teacher's) guidance is both formal and informal. On the other hand, this intimate relationship sometimes results in the blurring of boundaries between professional and personal issues, stretching the demands on teachers and counselors beyond their professional (and personal) qualifications. For a limited period of time, a general student counselor was operational within the IAA, which proved to be of the utmost importance in such instances, but in 2012 the position was discontinued due to budget cuts and the Director of Student Affairs became responsible for student counselling.

The IAA publishes a comparative scale as a reference for teachers. For courses that deliver 6 ECTS or below, the dean can permit a simple failed or passed grade. Students are unable to proceed to the next year if their progression falls behind by 12 ECTS or more. In such cases, students may repeat the failed mandatory courses as part-time students at the department. Once they have passed the required minimum of credits, they can continue with the programme in the following year, or consecutive year, depending on which classes are taught.

According to IAA rules, teachers are not obliged to deliver a written review of students' work. A very recent practice within the Department of Performing Arts is to give students oral feedback rather than a written review. At the end of each workshop, an interview is scheduled with the supervising teacher and the programme director where they reflect on students' understanding and achievement, focusing on formative rather than summative assessment. This has proven to be beneficial for the progress and self-reflection of individual students. In theoretical assignments and occasional creative assignments written reviews are still the standard norm.

When students are midway through their studies, at the end of the third semester, they are invited to an individual interview – the Midway-Interview – with the dean, the programme director and the student's counsellor. During the interview, the students reflect on their progress and achievements, put their studies into a wider perspective and set goals for the remaining study period and even further.

INTERDISCIPLINARY SUBJECTS

One of the fundamental goals of the Iceland Academy of the Arts has been to create an environment where students can explore and engage in interdisciplinary or cross-disciplinary studies in the arts. Despite considerable obstacles in achieving this goal, such as the curricular and structural differences of the various departments and the fact that the IAA is divided between three locations in the city, some important efforts has been made to strengthen inter and cross-disciplinarity on an institutional level.

Every year, 2nd year students from all departments attend Dialogue, a two-week workshop at the beginning of the spring semester which aims to encourage creative dialogue and exchange between students of different disciplines. The possibilities of various art forms are explored through a dialogue based on a shared theme. The supervision of this course rotates between the departments. In addition, each semester around 15 theoretical seminars in all departments are elective for all students.

Within the Department of Performing Arts a commitment to cross-disciplinarity is evident in a number of joint workshops and crossovers; first, between the different programmes of the department; second, through cooperation with other departments of the IAA; and third, through cooperation with other institutions.

At the beginning of every semester, the department offers a number of elective cross-disciplinary workshops for students in all three programmes. Occasional regular workshops run across programmes, such as a workshop on site-specific performance for 2nd-year students in contemporary dance and theatre and performance making, or Theatre History for 1st-year students in acting and theatre and performance making.

On a more informal level, students have participated in individual projects across programmes, especially in the 2nd-year individual projects and final projects of theatre and performance making students, which often require performers and participants from other programmes. The department has tried to encourage this by adjusting the daily schedules of the students or awarding credits for participating in other students' project, but the dense schedule, particularly of acting and dance students, has proven to be an obstacle in this context.

Within the programme of Contemporary Dance, occasional workshops have been run in cooperation with the Department of Music, such as two workshops in 2011 and 2013, which were a part of a research project on CALMUS automata, a programme for real-time musical composition. The programme of Contemporary Dance's participation in international networks such as ECA and DAMA has also highlighted interdisciplinarity through the participation of students and teachers from various disciplines. Sporadic cooperation between theatre and performance making and other departments has also taken place, mainly in the form of opening up workshops for students across departments.

With the exception of Dialogue and theoretical seminars, cooperation between the Department of Performing Arts and other departments of the IAA has been rather irregular. However, the close proximity of the department to the Department of Music has opened up the possibility of composition students collaborating in individual projects in theatre and performance making and contemporary dance. The Department of Music has responded by integrating such collaborations into the curriculum of the composition studies. Students of composition thus have the option within one of the advanced composition courses to compose music for individual student projects in theatre and performance making or contemporary dance. Musical composition students have also composed music for final productions in acting and contemporary dance.

Recent years have seen increased cooperation with different departments of the University of Iceland. An elective workshop on gender and performance has been conducted twice in cooperation with the Gender Studies programme, resulting in a

public performance/installation on the university campus during the university's equality days. Recently, cooperation between the programme of Acting and the programme of Creative Writing at the University of Iceland was launched, which aims to join 3rd-year acting students and students in creative writing on a collaborative project, while biannually acting students participate in staged readings of plays by writing students.

Furthermore, the department is actively engaged in working with local artists, performing art groups, institutions and festivals on special projects and internships.

The main challenges the department faces with regard to interdisciplinary studies is lack of coordination between the departments' time schedules, as well as the different needs of each discipline with regards to technical training and balance between mandatory and elective courses. This is mainly a problem at the BA level. Experience shows that courses with a technical focus are easier to set up between departments than courses dealing with artistic practice. In those cases, it must be ensured that they serve all parties involved. The fact that the IAA is based in three different locations in the city is indisputably an obstacle to fully taking advantage of interdisciplinary opportunities within the IAA.

SEE APPENDIX 2F. INTERDISCIPLINARY SUBJECTS CURRICULUM OVERVIEW 2014 – 2015

INTERNATIONAL PERSPECTIVES

The Iceland Academy of the Arts plays an active role in international collaboration in theatre education, in particular within the Nordic and the Baltic area of higher education. Students and staff of the Department of Performing Arts are given flexible learning opportunities through the Nordplus and Erasmus+ programmes for education. This enables them to acquire new skills and knowledge, compare different methods and approaches, and gain new perspectives. The exchanges include regular student schemes for the period of one semester, short-term student exchanges, teachers' and staff training exchanges, and student traineeships abroad. The objective is that every student of the department, during his/her study period, in one way or another, takes part in an international collaboration. To facilitate these exchanges, the Academy has made bilateral agreements with close to 200 art academies abroad, of which 40 agreements are specifically within the genre of theatre and/or dance.

The IAA has been awarded the DS label by the European Commission, LLP for Higher Education. The Diploma Supplement (DS) accompanies a higher education diploma, providing a standardized description of the nature, level, context, content and status of the studies completed by its holder. The Academy uses the European Credit Transfer System (ECTS). ECTS makes teaching and learning in higher education more transparent across Europe and facilitates the recognition and quality assurance of all studies.

The IAA was awarded the Erasmus Quality Award for accomplishment in the Erasmus programme in 2012. This award is a European recognised "kite mark" of best practice and innovation given to institutions that are successful in supporting, monitoring and promoting student and staff mobility on a high level. Additionally, the Academy received the Leonardo Quality Award in 2012. This is a best-practice award

with regard to placements, but since 2007 the Academy has carried out five placement projects offering forty graduates scholarships for training abroad within their specialised area of study.

The department is an active member of NorTeas, a Nordic-Baltic network of theatre and dance higher education institutions. The network promotes and supports student exchanges, both semester exchanges as well as short-term exchanges, either via joint projects or individual training abroad. For a few years, the network has been running a programme called the Nordic Common Studies, which focuses on giving acting students opportunities for one-week exchanges abroad. This is done by way of swapping students in that field who otherwise might not have a chance to spend a full semester abroad during their studies. Additionally, between 2013 and 2014, the network supported a project in children’s theatre, a genre that has become almost absent from the curriculum of theatre education in recent years. This project ended with a festival in spring 2014, where around 100 students and teachers gathered in order to share their results through performances and seminars.

The department is also a part of E:UTSA, a European student focused organisation that promotes student work and aims to bridge the gap between school and profession.

Since the foundation of the Department of Performing Arts there have been 48 student exchanges, 7 student placements and 11 graduates placements.

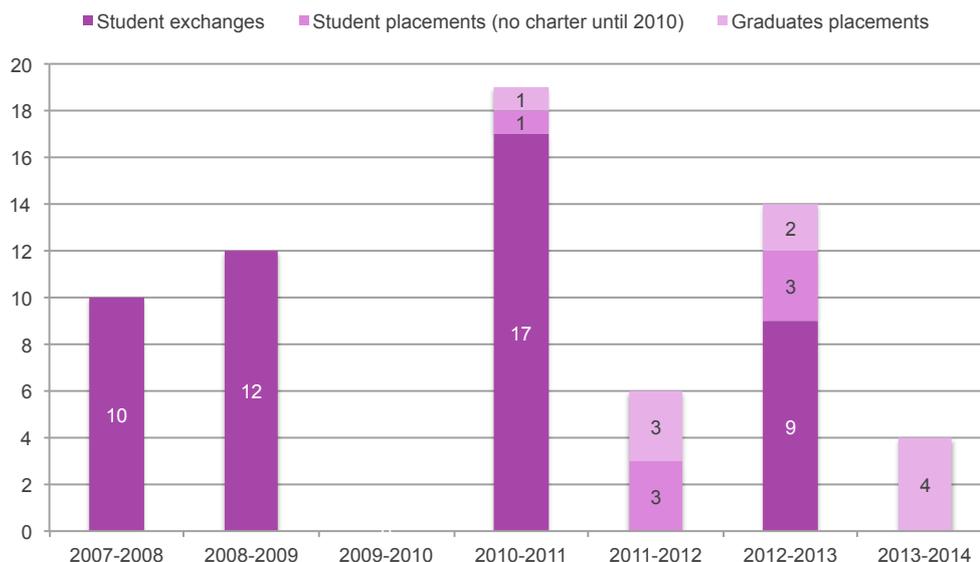


FIGURE 11 STUDENT MOBILITY IN THE DEPARTMENT SINCE FOUNDATION

SEE APPENDIX 1C. THE ICELANDIC ACADEMY OF THE ARTS – RULES. CHAPTER V, ARTICLE 19.

INTERNATIONAL STRATEGY AS REFLECTED IN THE CURRICULUM

Students are encouraged to take part in the mobility programmes of both Erasmus and Nordplus. Every semester, the IAA International Office organises introductory meetings where opportunities for student exchanges and internship are presented. Furthermore, annually there is a sharing meeting during which students who have returned from an exchange or internship abroad share their experiences.

LANGUAGE

As the IAA is the only higher education institution in the performing arts in Iceland and the majority of its students are Icelandic, the language of instruction at the BA level is Icelandic. Foreign students at the BA level must be prepared to meet this challenge.

The department receives a number of guest teachers from abroad each semester, and in those instances the language of instruction is English.

In Contemporary Dance and Theatre and Performance Making the exams and final projects can be submitted in English or other languages subject to the instructor's acceptance.

Exchange students are expected to have a good level of English. Special arrangements are made to allow them to benefit from the BA programme on an individual basis and a minimum of two BA level theory courses in English are offered each semester at an institutional level.

The IAA recently published a language policy. The department is aware of its role in safeguarding the formulations and translations of terminology in the field into the Icelandic language and to maintain and strengthen the use of Icelandic in the professional context.

The department considers it beneficial to practice use of both Icelandic and English in the delivery of courses, although this can at times cause complications, such as a lack of depth in group discussions and in students' writings. Student exchange to and from the department is a constant source of positive injection that enriches the programmes. Considering the fact that English is the language most commonly used in the field internationally, especially in dance, it is necessary for Icelandic students to become acquainted with professional semesters in English, while at the same time, it is extremely important to safeguard and maintain the use of professional semesters in the Icelandic language through high quality translations and adaptations.

SEE APPENDIX 2G. IAA LANGUAGE POLICY

3. STUDENT QUALIFICATIONS

ENTRANCE QUALIFICATIONS

The Department of Performing Arts seeks talented and creative individuals with a solid basic education and some experience of the performing arts. To qualify as candidates, the applicants must meet both general and specific requirements. The department's policy is to admit new students for two consecutive years and skipping all admissions the third year.

Applicants for the BA programmes must have completed upper secondary school or received comparable training. The Academy may nevertheless admit applicants who possess knowledge and experience deemed sufficient preparation for the BA degree at the Academy. According to school rules, paragraph 17, applicants must have completed at least 105 secondary level credits (of 140 credits) in order to qualify for such an assessment. Based on these prerequisites, and the recommendations of the admissions committee, the dean proposes to the rector which applicants should be granted the opportunity to commence studies.

Applicants must submit a written statement describing their motivation, aims and intentions. Applicants to Contemporary Dance and Theatre and Performance Making will also have to submit a portfolio of works. All applicants are invited to an audition to determine their qualification to enter the programmes.

All applicants to the Department of Performing Arts who meet the entrance qualifications are invited to an audition. Generally, the admissions committees consist of 2 - 3 members of the department's academic staff, one external assessor, and one student observer. The dean heads the admissions committees. The process of admission differs between the programmes of the department.

Exemptions from the admittance requirements need to be presented in a clear manner, both as a set of rules for the admissions committee to follow, and as information received by applicants.

SEE APPENDIX 1C. THE ICELANDIC ACADEMY OF THE ARTS – RULES. CHAPTER IV, ARTICLE 17.

ACTING

- The application deadline is in December.
- The auditions, consisting of three rounds, are held in January.
- The admissions committee is appointed by the rector based on recommendations from the dean. The committee consists of the dean and the programme director coupled with a teacher from the programme, a theatre artist from the professional field, and a student representative observer. An additional external member joins the committee in the third round. It has become a tradition that the additional external member should come from the film industry.
- All applicants who meet the required qualifications are called in for the first round, which consist of a two-hour physical workshop and a delivery of 2-3 solo pieces/monologues. The result is published on a secure online list.
- Approximately 40 applicants are invited to the second round: a half-day workshop with improvisations, acting tasks and a monologue with feedback and tutoring.

- Results are emailed to the remaining applicants.
- 20 applicants are invited to the third round: a three-day workshop including scenework with a theatre director, physical workshops, improvisation, voice and singing tests and an interview.
- Results are mailed to applicants no later than a week after the end of the auditions. 8 – 10 people are admitted, preferably equal numbers of male and female.
- Applicants have four weeks to accept the offer of admission and are then invited to an introductory meeting with the committee and members of the faculty.

CONTEMPORARY DANCE

- The application deadline is in March.
- The auditions, consisting of two rounds, are held in April.
- The admissions committee is appointed by the rector based on recommendations from the dean. The committee consists of the dean, the programme director coupled with a teacher from the programme, a dance artist from the professional field, and a student representative in an observer role.
- The portfolios are reviewed.
- All applicants who meet the required qualifications are called in for the first round, which consists of a two-hour technical workshop and a solo piece.
- A list of applicants invited to the second round is pinned up in front of the studio.
- The second round consists of an interview and a checkup with a physiotherapist.
- Results are mailed to applicants no later than a week after the auditions.
- Applicants have four weeks to accept the offer of admission and are then invited to an introductory meeting with the committee and members of the faculty.

THEATRE AND PERFORMANCE MAKING

- The application deadline is in March.
- The auditions are held in April.
- The admissions committee is appointed by the rector based on recommendations from the dean. The committee consists of the dean and the programme director coupled with an artist from the professional field and a student representative in an observer role.
- The portfolios are reviewed.
- All applicants who meet the required qualifications are called in for an audition. The audition contains a written assignment, a creative group task and a solo performance followed by an interview.
- Results are mailed to applicants no later than a week after the auditions.
- Applicants have four weeks to accept the offer of admission and are then invited to an introductory meeting with the committee and members of the faculty.

A code of conduct for the audition processes, valid across the department, is distributed to the applicants on arrival to the auditions. The guidelines are also presented verbally to all the applicants on arrival.

The intensity of the auditions, especially in acting, can place applicants in precarious situations. A note in the code of conduct stating the responsibility of the applicant to set boundaries has proven to be necessary.

SEE APPENDIX 3A. THE DEPARTMENT OF PERFORMING ARTS AUDITION CODE OF CONDUCT

ADMISSIONS

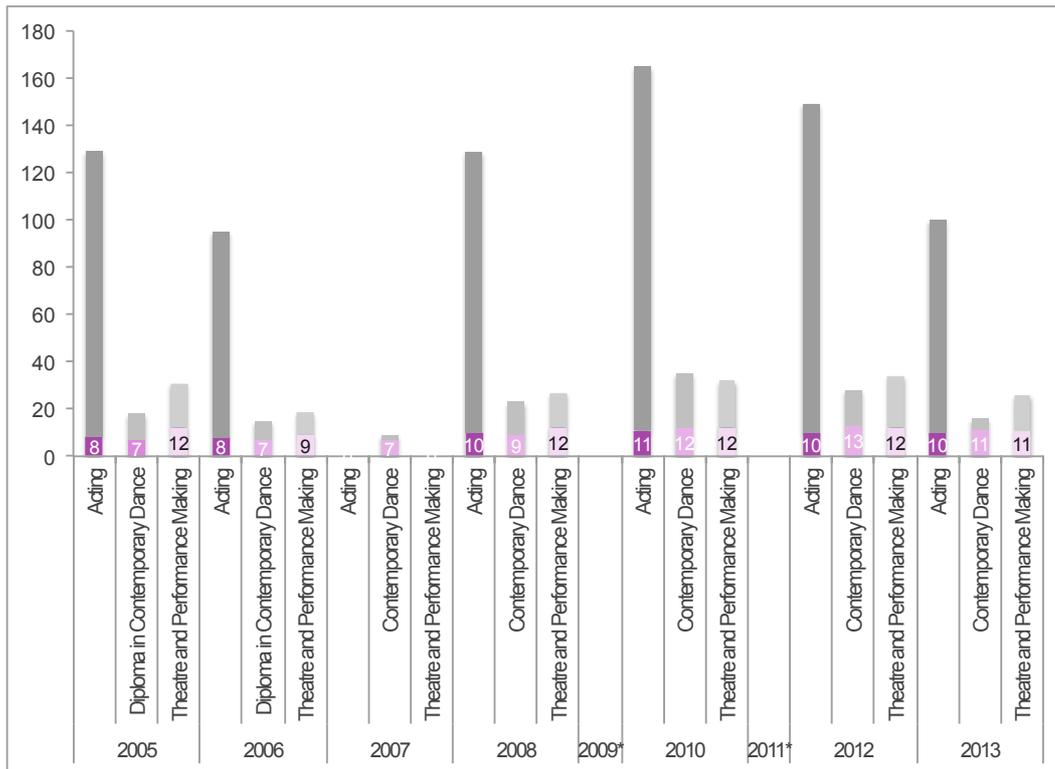


FIGURE 12 APPLICATIONS AND ADMISSIONS BY PROGRAMMES 2005-2013

The admissions ratio for the programmes vary; since 2005 it is 8% on average in the Acting Programme, around 50% on average for the Programme in Contemporary Dance and around 40% for the Theatre and Performance Making Programme.



FIGURE 13 ADMISSION RATIO IN ACTING PROGRAMME 2005 - 2013

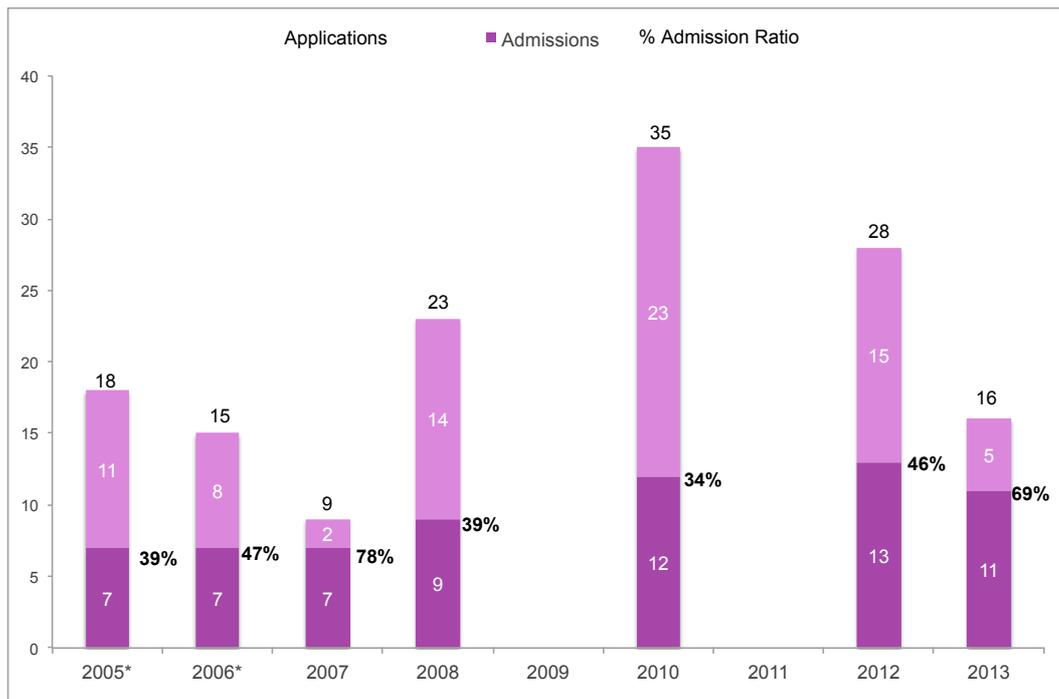


FIGURE 14 ADMISSION RATIO IN THE CONTEMPORARY DANCE PROGRAMME

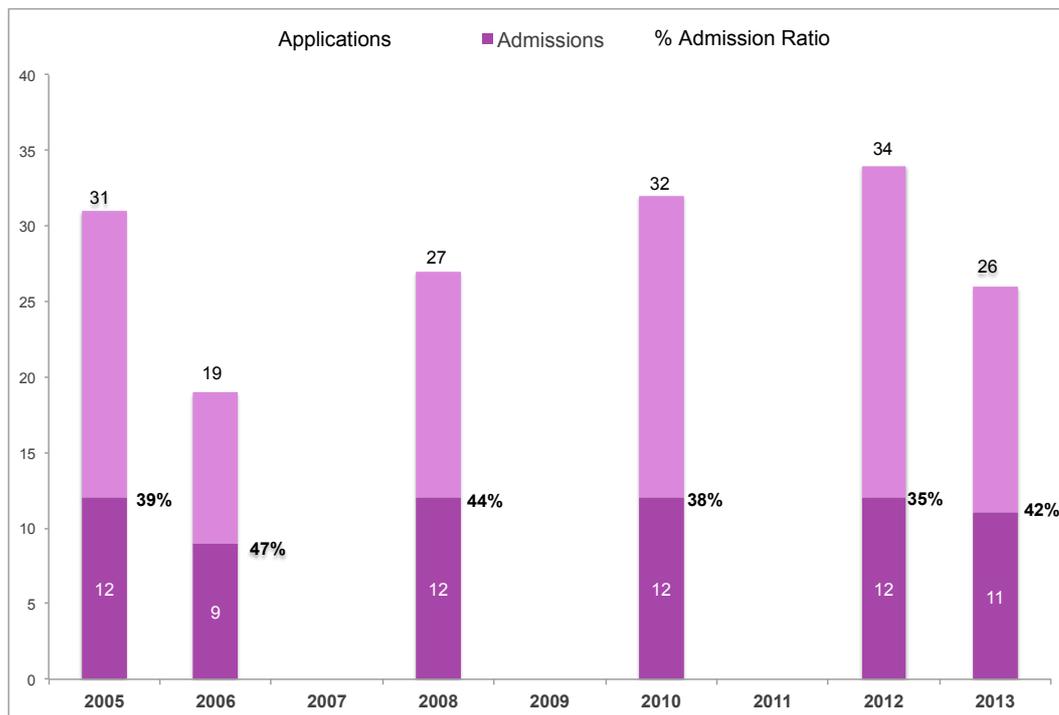


FIGURE 15 ADMISSION RATIO IN THE THEATRE AND PERFORMANCE MAKING PROGRAMME

The size of the community results in a limited number of qualified applicants, especially in contemporary dance. It has proven to be a challenge to meet the different backgrounds and technical abilities of the students. As a result, the teaching has to focus on individual development. A positive consequence is that graduate students demonstrate diverse approaches and technical skills.

INFORMATION TO PROSPECTIVE STUDENTS

The IAA Open Day is held each semester with the aim of introducing the Academy and its departments to potential students. The programme directors give introductions to the BA programmes of the Department of Performing Arts in secondary schools. Students from preparatory studies in dance and theatre regularly visit the department and attend student presentations and open classes. The programme director of the contemporary dance programme also visits every preparatory dance school in Reykjavík to introduce the study programme.

The Department of Performing Arts is presented on the IAA website in Icelandic and English. Potential students can access information about the department and its admission procedures online.

Printed material is published with information for potential students. A brochure about the IAA and its individual departments is published regularly. Printed material and online material is consistent with the educational programmes offered by the department.

Printed publications have been reduced at the IAA over the last couple years for financial reasons.

ALUMNI

The IAA is currently mapping and developing an Alumni Policy.

The Department of Performing Arts invites former students to an informal graduation ceremony at the department, held prior to the IAA's main graduation. This is a tradition from the days of the Icelandic Drama School when the field welcomed the graduates to the world of theatre. The graduation classes that celebrate graduation anniversaries (5, 10, 15, 20, 25, 30 years) from IAA Acting Programme, the Icelandic Drama School and previous actors' educational programmes, as well as all the graduates of Contemporary Dance and Theatre and Performance Making are invited to celebrate and welcome the graduates to the professional field. Former students have a central place in the ceremony and speak to the graduation classes with wise words and good wishes. This ceremony has an important role in the culture of the department and the field.

Former students also receive news from the department and invitations to events. In the last few years, annual surveys have been conducted among the Academy's alumni community.

ALUMNI SURVEYS

The IAA has conducted annual alumni surveys during the past five years in order to inquire about student experience and satisfaction. Two alumni classes have been surveyed each time, adding up to eight classes in total (the first from 2003 and 2006, then from 2004 and 2007, 2005 and 2008, 2009 and 2011). The response rate in these 5 surveys was between 40-64%

The objective is to gain insight into post-graduate professional careers and further studies. Most importantly, this survey is a valuable tool for the IAA to monitor how prepared graduates consider themselves for their professional lives. Information from

these surveys offer important retrospective understanding of the institution's performance, and is carefully examined by the administration and faculty.

The alumni survey did not provide information about alumni on the departmental level until 2013 when a compilation of results was made for each department and programme, based on the responses of graduates from 2003 and 2011. The population within each programme is very small and it is therefore difficult to obtain a very accurate analysis of results. As an example, the survey showed that 100% of graduates from the Acting programme considered the studies "very useful" in regards to further projects and career, but only 3 of 7 graduates participated in the survey. Of the graduates of Contemporary Dance, only 5 of 15 graduates participated in the survey, which undeniably makes any interpretation of the results problematic. Still, these results are in line with general opinions expressed by former students of acting and contemporary dance.

Of the 17 graduates of Theatre and Performance Making from 2009 and 2011, 15 participated in the survey, which clearly forms a more reliable response rate. Of the 15 participants 12 graduates found the studies very or rather useful in regard to further projects or career, while one answered "neither", one "rather unuseful" and one "very unuseful." Similar results were to be found to the question: "How have the studies been useful in regard to your professional career?" These results are in many ways in accordance with the "identity crisis" of the programme's students, mentioned in chapter 2 ("Development of the Theatre and Performance Making Programme"). A considerable majority of the graduates find the course of study useful, while a number of graduates have experienced difficulties, which the department has tried to respond to in various ways.

SEE APPENDIX 3B. THE IAA DEPARTMENT OF PERFORMING ARTS ALUMNI SURVEY

EQUAL OPPORTUNITY

The IAA has an equal rights policy that aims to ensure equal rights within the academic community through specific actions, and by encouraging active debate about equal rights in all areas of the Academy's operations. The Academy wants to ensure that its human resources – the talents of its employees and its students – thrive as much as possible. A new equal rights policy was published in spring 2014, which reflects equality in a broad sense. The implementation of the equal rights policy will take place in the 2014 autumn semester.

The department composed an informal gender equality policy in 2012, which addresses the recruitment of part-time teachers and equal opportunity for students in the classroom. It also affects the curriculum regarding syllabi, reading material etc.

SEE APPENDIX 3C. IAA EQUAL RIGHTS POLICY AND APPENDIX 3D. THE DEPARTMENT OF PERFORMING ARTS GENDER POLICY

4. ACADEMIC FACULTY & RESEARCH

ARTISTIC AND SCHOLARLY ACTIVITY

In accordance with the IAA's policy, academic faculty and part-time lecturers at the department are all active as artists and scholars.

FACULTY RESEARCH AND INNOVATION

All faculty members with an R&I component in their employment contract document their artistic and scholarly activities in the Academy's online database for artistic R&I output. Assessment criteria for R&I output has recently been developed and presented. The database portrays each faculty member's artistic practice, research activities, publications and participation in conferences, public discourse, memberships and overall outreach to the professional environment. On the basis of this documentation, an internal peer review meeting is held every autumn, where each member presents a summary of his or her activities for the past year. Present in the meeting are all faculty members, the dean, the rector, and the director of the Research Service Centre.

Academic faculty within the department is appointed with a specific percentage of working hours allotted to R&I activities, ranging from 14-30% of their total working hours, depending on their academic title. Within the Department of Performing Arts four faculty members have an R&I component in their employment contracts. One faculty member has focused on scholarly research, especially in Icelandic theatre history, while the R&I output of the other three has been in the field of directing and choreography.

Unlike many other departments of the IAA, the Department of Performing Arts has not founded a subject based research centre or created special frameworks for the faculty's research activities. A first attempt in this direction is a research project in voice training, which started in the department in the autumn of 2014 with the participation of acting students. The intention is to document the voice practice component of the actors' training, evaluate its methods, and place the practice in a wider context. The goal is to publish the results in spring 2016. The students will be awarded ECTS credits for their contribution to project.

The IAA implements a strategy for research and innovation, which aims to enhance and encourage R&I activities across the institution. The research strategy clearly reflects the sentiment of the IAA faculty that the research element needs to be acknowledged and defined from the standpoint of artistic practice. In recent years, considerable effort has been made to emphasise the IAA faculty's R&I activities, such as through the launch of the R&I database, the implementation of the research strategy and the introduction of evaluation criteria for R&I output, in order to strengthen the Academy's research profile and its proposals for sufficient research funding.

The increased focus on artistic research within the IAA in recent years, as reflected in the IAA strategic policy, has caused some discussion among faculty members. In general, there is little tradition for research within the field of performing arts in Iceland. Education in the field has been confined to a BA-level and only a minority of the Department of Performing Arts' graduates, as well as its predecessor, the Iceland Drama School, have studied at a postgraduate level abroad. It is important to value the artistic output of faculty members, who have not considered their art as meeting the definition of research, and may experience the emphasis on artistic research to some extent as devaluing their work. The field of artistic research opens up exciting possibilities for the performing arts, but in order to embrace these possibilities an open dialogue and training for students and faculty members alike is of the utmost importance. The Department of Performing Arts at IAA shares its concerns regarding artistic research with equivalent institutions in the Nordic Countries and further. The idea has come up to create a Trans-Nordic forum for the enhancement of artistic research within the performing arts field.

The curriculum of the Department of Performing Arts promotes the importance of students adopting a research attitude through the application of reflective analysis and reports in the practical workshops. The scholarly and artistic activities of the department's faculty members affect their teaching in various ways, as their experience in the field shapes and strengthens their methodological and technical approach, but an effective implementation of their research into the curriculum is hardly to be expected on a BA level. The launching of the MA-programme is therefore paramount to strengthening the department's research environment.

SEE APPENDIX 4A. EXAMPLES FROM THE DEPARTMENT OF PERFORMING ARTS RESEARCH PROFILE

QUALIFICATIONS AS EDUCATORS

The Academy's document, 'Rules on Appointments at the Iceland Academy of the Arts', clearly specifies guidelines for advertisements, application processes, committee evaluation procedures, and final decision protocols for all long-term teaching and administrative positions at the Academy. The Academy emphasises an equal opportunity process in staff hiring procedures.

The main criteria for the appointment of academic staff are qualifications in their field of expertise and a strong professional reputation, along with teaching experience and experience of academic practices. In acting, the focus has mainly been on in-depth methodological knowledge in acting technique, as well as practical experience of directing and teaching. In contemporary dance, a strong sense of current trends within the European dance-scene and good international connections have been essential. In theatre and performance making, emphasis has been placed on experience in contemporary and postmodern methods such as devising. The position of Programme Director of Theory has been aimed at professionals with a focus on contemporary performance practices, development and research.

SEE APPENDIX 4B. RULES ON ACADEMIC APPOINTMENTS

SIZE AND COMPOSITION OF THE ACADEMIC FACULTY

Permanent faculty in the department consists of 10 people in 8,91 full positions: the dean, one professor, three assistant professors, four adjuncts and a technical director. Part-time lecturers number around 50 each academic year (equivalent to around 2,75 full positions), or 26% of the department's academic faculty.

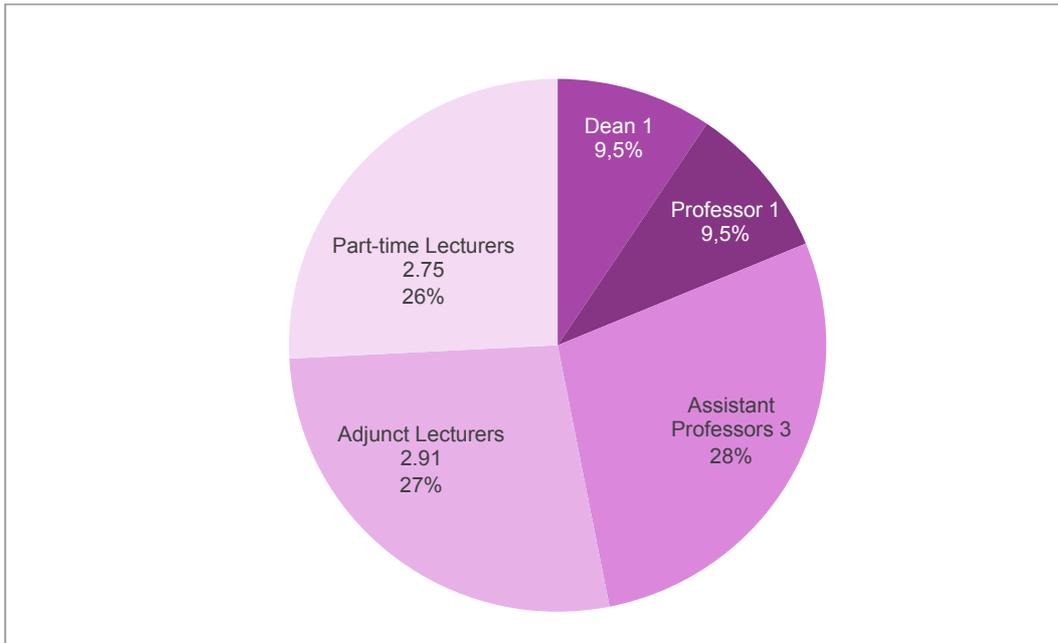


FIGURE 16 ACADEMIC POSITIONS AND PART-TIME LECTURERS AT THE DEPARTMENT

Every year, up to 30 artists contribute in various ways to the department's activities by giving talks at seminars, contributing with informal lectures or input to courses across the programmes, or as members of admission or assessment committees. The student – teacher ratio is 6/1 (including the dean). If part-time lecturers are included, the student – teacher ratio is 5/1.

It is the policy of the IAA that academic faculty hold a position for a maximum of eight years.

This policy is being discussed within the IAA, but the general consensus is that with such a policy in place, a certain degree of renewal and flexibility is ensured.

Academic Faculty		appointment	Teaching	Management	R&I	Service
Dean		100%		93%		Negotiable
Professor & programme director	Acting	100%	44%	26%		30%
Assistant professor & programme director	Theatre & Performance making	100%	54%	26%		20%
Assistant professor & programme director	Contemporary Dance	100%	54%	26%		20%
Assistant professor & programme director	Theory	100%	38%	42%		20%
Adjunct	Singing	90%	74%	26%		
Adjunct	Voice	100%	96%	14%		
Adjunct	Movement & Dance	65%	74%	26%		
Adjunct	Accompanist	36%	100%			
Technical director			5%			95%
Part time lecturers		275%	100%			

FIGURE 17 APPOINTMENT AND WORK COMPONENTS OF THE DEPARTMENTS FACULTY

PART-TIME LECTURERS

Part-time lecturers are responsible for 26% of the teaching within the department. The contribution of performing arts professionals and scholars from the field is essential to the progression of the department and is highly valued. The aim has been to incorporate part-time lecturers into the community and culture and seek their opinion on matters of academic concerns. A recent effort has been to improve the reception of part-time lecturers by providing them with information packages and inviting them to introductory workshops. Each part-time lecturer is expected to attend at least two departmental or programme meetings during or prior to their employment.

There is an on going challenge to find and keep local teachers. A majority of the teachers are practitioners in the field and have busy schedules and the pay rate offered by the IAA does not compete with other artistic assignments. Also, given the size of the population, there is a lack of artists who have the necessarily skills required to teach the programmes' methods.

FACULTY CULTURE & DEVELOPMENT

From the very start, faculty members have consisted of theatre practitioners and scholars educated abroad who bring knowledge and practices from different parts of Europe and the USA to the studies. The knowledge and expertise of the faculty has covered a broad range, with artists coming from established institutions and cutting edge grassroot theatres bringing different approaches and skills to the studies. The bulk of the part-time lecturers have also been educated abroad. A recent change has occurred in the last years as artists from the IAA's first graduation classes have started teaching at the department. These artists have been working in the field or sought further education abroad and come back with in-depth knowledge and experience of the programmes' methodologies. This indicates that the culture of the department is a steady, organic forward flow, building a firm methodological foundation and a community of dedicated practitioners and scholars in the department.

This community can be strengthened even more. The faculty is fairly small in number, with from one to four faculty members in each programme. A plan to award frequently recurring part-time teachers a special status and invite them into the programme's professional dialogue has been discussed. Having a group of dedicated artists/teachers involved in its development could strengthen the programme's sense of community.

The stripped economy of the department has resulted in a heavy workload on the faculty. The support services in the department have in recent years been cut to the bone, leaving programme leaders overloaded with duties.

A new position of departmental coordinator in the coming semester will give teachers and programme leaders more breathing space for teaching and research.

STAFF DEVELOPMENT

As noted in the IAA's 2014 Reflective Analysis, a formal framework for professional faculty development has not been in place, but the issue is considered one of the IAA's main concerns. A working group is developing a proposal for a framework for staff development on an institutional level, including a framework for sabbaticals, which hitherto have been awarded on a more informal basis. Annual teacher training courses have been offered at the institutional level, and the IAA has increasingly offered micro-workshops on specific aspects of academic work. These institutional workshops and courses are open to faculty and part-time teachers alike. Faculty and part-time teachers who teach a minimum of 50 hours in the current semester are eligible to apply to the staff development fund, which supports travel to conferences, workshops, exhibitions, etc. as well as projects related to staff development.

The staff development fund has proven to be an important contributor to staff development as it aids staff in seeking new knowledge and contributing to the artistic or scholarly field. However, the support allocated by the fund hardly covers more than a fraction of the cost of the proposed projects, such as flight costs, but leaves the teacher to seek other funding for conference/workshop fees, accommodation and other travel expenses.

Within the Department of Performing Arts the dean conducts annual staff appraisals with faculty members, where various aspects of the work are scrutinized and the possibilities of professional development are discussed. The department has encouraged members of the faculty to make use of international networks, such as Erasmus and Nordplus, to visit partner institutions in Europe, and an informal strategy has been developed, which aims to provide such opportunities for every member of faculty on a regular basis.

The department wishes to allocate a certain amount of money annually to finance programme directors' attendance at festivals, conferences or workshops abroad in order to follow recent developments and currents in the professional field. However, the department's budget situation does not allow such expenses at the moment. Therefore, the aid of Erasmus and Nordplus has proven to be of the utmost importance, despite these networks' operations being limited to institutional exchange, providing no support for festival or workshop visits.

INTERNAL FUNDING AND SUPPORT

IAA faculty members have access to the Staff Development Fund, a support fund that serves academic staff across all departments (ISK 1,5 million annually). A publication fund (ISK 1 million annually) has recently been established, but due to budget cuts plans for the establishment of a research fund on an institutional level

have been suspended for the moment. The IAA also offers research sabbaticals to its academic staff members. A framework is being developed for sabbaticals.

SEE APPENDIX 4D. REGULATIONS OF THE IAA RESEARCH FUND

5. RESOURCES AND ORGANISING STRUCTURES

FACILITIES

The IAA is located in three buildings in different parts of Reykjavik. From the beginning, the Department of Performing Arts has been housed in an old factory building with the Department of Music. This is not the ideal housing for either department, but over the course of the last 14 years many improvements have been made, especially with regards to acoustics. However, there are still problems with the allocation of space, and sound insulation is a constant problem as music and performing arts both require silence and produce noise. Five mobile studios have been placed at the site for the usage of both departments. Two new studios within 5 minutes walking distance will be taken into use in December 2014.

The lack of facilities is the main hindrance for the establishment of an MA programme in performing arts.

FACILITIES AND EQUIPMENT

The Department of Performing Arts has one well-equipped black box theatre, three studios with basic sound and lighting facilities, and a movement studio in the main building. Basic classrooms are shared with the music department. The mobile studios accommodate a music hall with recording facilities, a dance studio, a workshop and two smaller studio spaces for individual teaching and smaller classes.

The workshop on site is mainly used by the technical director and is only rarely open to students. Students have limited access to print, photography and video lab workshop facilities run by Department of Fine Art and Design and Architecture. The workshops provide adequate facilities, and much of the equipment has recently been renewed.

THE PERFORMING ARTS LIBRARY, ASSOCIATED EQUIPMENT AND SERVICE

The IAA library operates in all three locations of the Academy – serving the whole of the academic community as well as the public.

The performing arts collection is built on the original Iceland Drama school's library and counts approximately 8000 items. The collection is in constant development and the department's faculty and programme directors collaborate with the library on new acquisitions. In addition to the physical library, users have access to a selection of electronic databases and e-journals through the Iceland Consortium (IC) made available online at leitir.is. The IC is a service agreement between the National and University Library of Iceland and the Ministry of Education, Science and Culture that provides academic and scholarly content to anyone online with an Icelandic Service Provider and an Icelandic IP number. The IAA is a participating institution in this service, and also caters to students and faculty of all departments by providing access to expert databases and e-journals within each discipline.

The library offers a range of services to both students on the BA and MA level, faculty and part-time lecturers. In addition to general library services, the library offers course input by teaching information literacy at both degree levels. It also manages a booking system and service for one-on-one research assistance, as well as short courses for faculty.

The library is open Monday to Friday. Access to a computer for dyslexic people is available at the library in Laugarnes.

Due to a tight budget situation the Academy's library is seriously understaffed. This has led to frequent closures of the Department Library as sometimes no replacement has been found when the departmental librarian calls in sick or needs to attend to other duties. In addition, the library has been left unattended when the librarian needs to go away for a moment, leading to books disappearing from the library. Ideas on the unification of the three libraries have been expressed, which undoubtedly would lead to a better service, although the library would be placed outside the department's facilities.

THE RESEARCH SERVICE CENTRE

The formal and systematic integration of R&I into the IAA's overall aims and activities was initiated in 2007 with the establishment of the Research Service Centre. The centre's aim is to support research activities at the Academy, as well as to encourage and enhance the production of knowledge and understanding in various fields of the arts. The research centre organises regular platforms for discussion on R&I during which staff members present their professional career and personal practice in their respective fields.

SUPPORT STAFF

At the Sölvhólgata campus there is a departmental coordinator and a service coordinator working for the performing arts and music departments.

The department also joins with other departments to seek various types of support from the IAA's main office: Research Services, Technical Services, Library and Information Services and the International Office and Teaching and Learning Services.

The Department of Performing Arts offers students free consultations with physiotherapist who is present on the premises for two hours each week.

FINANCIAL RESOURCES

As all other HEIs in Iceland, the IAA and the Ministry have a mutual service contract on operations and finances, expiring in 2016. An appendix to the contract is updated on a yearly basis in accordance with the institution's aims and operations. The contract allows for a minimum capacity of 385 students to a maximum of 600 students during the contract period, but student numbers and study programmes are updated every year. In 2013, student capacity was 355 undergraduate students, 20 diploma students and 19 graduate students

Contribution from the ministry varies from ISK 850,000 to ISK 3.2 million per

student, depending on study programmes, adding up to a total contribution of ISK 766 million for the almanac year of 2014. Thereof, 716 million are earmarked for teaching, and 47 million for research, or only 6% of total ministerial funding.

DEPARTMENT OF PERFORMING ARTS 2014 BUDGET

Salary and wages – permanent staff	59.281.652
Salary – part time staff	22.151.002
Departmental office costs	520.000
Tools and equipment	8.000.000*
Other operating costs (travel costs, materials, student costs)	3.082.000
TOTAL COSTS	93.034.654

*TOOLS AND EQUIPMENT FOR THE NEW DANCE AND THEATRE AND PERFORMANCE MAKING FACILITIES.

In addition to these costs, the department's share of IAA's operating costs could be calculated as a percentage of IAA students attending the department and would give some idea of total costs, or 13% of total = ISK 66.000.000.

ORGANISATION AND DECISION-MAKING PROCESSES

ORGANISATIONAL STRUCTURE

The dean leads the development of strategy, vision and action planning for the department and is responsible to the rector, the managing director and the board. Communication within the department is informal, active and unconstrained and consensus is sought in all matters of curricular affairs within each programme or across the department. A streamlined structure distributes responsibilities to three programme directors - a programme director of theory, a technical director, an academic coordinator - as well as a departmental coordinator.

Programme directors forum

In weekly meetings the programme leaders and the dean evaluate the day-to-day and long-term issues of each program, the department and the Academy in general. The forum deals with issues concerning teachers and student and finds solutions when complications arise.

Departmental meetings

Faculty meetings discussing strategic affairs, planning and day-to-day matters are held every fortnight .

Strategic affairs are also discussed and preparations made for upcoming semesters during the Organisation and Planning Week that is held once a semester.

A meeting for all teachers in the department is held at the start of each semester. Information is given about relevant issues regarding the school and the department, and vision, culture and strategies are discussed.

Programme meetings

Meetings with all programme teachers are held twice a semester to discuss specific issues regarding students' development. Pedagogical issues, long-term visions and strategies are presented and debated.

Department Council

The Department Council serves as an advisory board to the dean on academic matters. In addition to the dean and the permanent teaching staff, student representatives from each programme have seats on the council. The dean presides over the work of the council and serves as its chair. Meetings are held at least twice per semester.

The Academic Council

The Academic Council is a consultative and information-sharing forum for the Academy's administrators, teachers, and students. The council discusses the Academy's professional objectives, its performance and quality of education and supports the rector and the board in making decisions regarding academic issues. Among issues put forth for the council's review are matters such as proposals on course organization, benchmarking of course quality and course requirements, policies on research and artistic practice, as well as broader definitions of the Academy's values and its role.

Apart from the rector, the Academic Council consists of departmental deans, representatives of the Academy's permanent staff - one from each department, five student representatives and two representatives of academic faculty. The managing director and directors of support services attend the meetings of the Academic Council when the topics of such meetings are relevant to them. The rector calls such meetings and prepares agendas. The Academic Council meets at least once per semester. The rector chairs the meetings. The role of the council is under revision.

Management Council

The Management Council is a consultative forum comprising the majority of the Academy's administrators.

The council discusses issues shared by departments and support services, as well as the structure of the Academy's operations, including teaching organisation and arrangements. The Management Council prepares recommendations regarding Academy policy in most areas, and serves as the rector's support in daily management.

In addition to the rector, the council consists of the managing director and the departmental deans. Other directors participate in the council's meetings in accordance with the requirements of the meetings. The rector chairs Management Council meetings.

In practice, the management council has been a decision-making forum with an executive power.

The academic faculty has raised concern about the lack of information flow between the management of the IAA and the department. The council has a central place in decision-making and the information flows through the deans to the departments. A formal way of communicating information from management to the faculty can be improved within the department.

Various councils

The dean and/or other members of the department's faculty have seats in various departmental and inter-departmental councils, e.g. the IAA's Research and Innovation Group, the Quality Assurance and Enhancement Committee, and the Grievance Committee on Student Rights Code of Operations.

Student associations

A Student Association is active within each department. The Student Association in the Department of Performing Arts currently consists of three people.

The council is responsible for mediating information between the school management and the students. Currently the council has a horizontal structure with formal responsibilities concerning the school administration divided between three individuals. The council is young and is still establishing its ground. In recent years, there has been a lack of student participation in the association that can be traced to the fact that the department is small and the students have a very busy schedule. The horizontal structure is in place to raise students' awareness of their individual responsibility concerning their education and participation in social activities. With the horizontal structure, the council hopes to remove the responsibility of the few so that the department as a community can take on the multiple tasks of keeping the student council and association active and organic.

The IAA Student Council

The IAA Student Council is comprised of the heads of the student associations of each of the departments. The council meets with the rector regularly and nominates student representatives for various councils and groups within the IAA.

DECISION-MAKING PROCESSES FOR CURRICULAR AFFAIRS

The curriculum is written by the department's academic faculty with guidance from the programme directors and is under constant review. The IAA had a Curriculum Committee until spring 2014, which gave advice on the curriculum and ensured conformity in structure and presentation of all the courses with regard to the required workload and methods of teaching and assessment. Currently, curricular development across the Academy is under revision in relation to the appointment of a new position of Head of Academic Affairs. Curricular development will transfer to this new position.

QUALITY ASSURANCE AND MANAGEMENT

The IAA has an organised system of quality assurance and enhancement based on internal evaluation procedures in accordance with the Higher Education Institution Act No. 63/2006. As a means to control the quality of instruction and research, the Academy is mapping and developing a quality assurance system that provides an overview of all the key aspects of the operation.

GUIDELINES FOR FACULTY AND STUDENTS

Various guidelines and handbooks are available to faculty and students: The IAA Rules, the IAA Handbook, the IAA Strategic Plan, The Code of Ethics, Equal Rights Policy, Language Policy, Staff Policy, Student Handbook and Handbook for International Students and Teachers.

STUDENTS' INVOLVEMENT IN INTERNAL MANAGEMENT

Students have representatives on the Department Council and two representatives on the Student Grievance Committee and Quality Enhancement Committee. Students are also represented in the Academic Council, which is a platform for cooperation between students, academic faculty and the Academy's administration.

Dean's meetings

In the autumn semester, the dean and the programme directors meet with students from each programme to discuss organisation and content of the study programme, instruction received and student experiences of the courses on offer, facilities and services, social activities and interaction between students and teachers.

Rector's meetings

The rector, the managing director, and the director of student services meet with all students in their year groups once a year. These meetings address matters concerning housing, facilities and administration in general.

The minutes from these meetings are shared with the dean and the rector before being sent to all faculty members and students of the department. The main purpose of the meetings is to guarantee that the services comply with students' needs, in addition to ensuring students' direct access to the Academy's administrative team.

The rector and the IAA Student Council also hold regular consultation meetings.

Teaching evaluation

At the end of each course, students participate in an electronic teaching evaluation. The results of these evaluations are accessible to the teachers of the individual courses and are reviewed, first by the rector, and then by the dean. The dean takes appropriate action for resolution of any problems that may arise.

- The experience of the teaching evaluations has been problematic. Student participation in the evaluations has been irregular and the effects unclear. The processing of results has also proven to be ineffective, as the programme directors responsible for the recruiting of part-time teachers have a late and limited access to the results. However, in the Department of Performing Arts, students have easy access to the faculty and part-time lecturers to express concerns and criticism on individual courses, teachers and the studies in general. Students' concerns are taken seriously and the appropriate action is taken in accordance with the nature of the query.
- The teacher evaluation results are organized on a grade scale of 0-5. The general consensus among faculty and the external expert is that numerical grading of teaching methods is inappropriate.

SEE APPENDIX 5. IAA HANDBOOK FOR QUALITY ASSURANCE AND ENHANCEMENT – INDEX AND LIST OF WORK-PROCESSES

6. PUBLIC INTERACTION

CONTRIBUTION TO CULTURAL LIFE

From its foundation, the general policy of the IAA has been to forge, emphasise, and strengthen its connection to the country's cultural sector.

The Department of Performing Arts runs the Student Theatre, a forum where the general public is invited to see student performances across the programmes. The works presented include individual projects and performances from various courses and final productions. The performances are presented in Smiðjan, a blackbox theatre at Sölvhólgata, other theatre studios at the department, and also at other venues in the Reykjavík area, such as Tjarnarbio (the official venue of the Independent Theatres), The National Theatre and Gamla Bio (privately run venue). Site-specific events are presented indoors and outdoors on different location. As an example, a recent project with the Akureyri Theatre resulted in pop-up site-specific performances in Akureyri.

INTERACTION WITH THE PROFESSIONAL FIELD

The Department of Performing Arts interacts with the local performing arts field at all levels through both official and informal meetings, conferences, committee work and various organisational panels. The majority of faculty and part-time lecturers are professionally involved with institutions, organisations and performing arts groups outside the IAA. Every year, a number of artists give presentations on their work in open noon seminars at the Department of Performing Arts. The seminars are intended to introduce and encourage discussion on different themes related to performing art practice. The themes have been on ignition, inspiration, ethics and mission.

The Student Theatre has a history and a special place in the theatre community in Reykjavík that goes back to the time of the Icelandic Drama School. The fourth year of the actor's education traditionally focused on running a theatre with three full productions during the year. These performances were well attended and regarded as one of the main cultural events of the theatre year in Reykjavík. Organizational changes such as the elimination of a fourth year in acting and the addition of two programmes within the department coupled with changes in the field that include more varied performances and events, have transformed the role of the Student Theatre. It has been challenging to change the image of the Student Theatre within the performing arts field. The main challenge is the lack of available resources to promote the work of the department.

ART FESTIVALS

The department collaborates with the two main performing arts festivals in Reykjavík: Lokal International Theatre Festival and Reykjavík Dance festival. Each year a big group of performing arts students participate as volunteers in the Festivals

and the IAA contributes to Lokal by offering Smiðjan, the Black Box theatre as one of the festival venues. Both festivals have a presence in the department during the festival time with presentations from the organizers and artist talks from the visiting performing artists. In connection with the festivals, the department offers a workshop on critical writing. Students cover festival performances and write articles and criticism for Reykvélin, an independently run online performing arts magazine/platform.

The Reykjavík Dance Festival and the Contemporary Dance programme have offered joint workshops with visiting artists open to students from the department and dance artists from the field.

These collaborations have been ongoing for many years with no formal agreements made. A more formal and direct collaboration on a long-semester basis is needed with current collaborators.

INTERNSHIPS

As a result of the growing interest in internships among students of Theatre and Performance Making and Contemporary Dance, their artistic contribution is visible across the performing arts scene in Reykjavík and further. Each year, the Icelandic Dance Company accommodates 1-3 interns. The National Theatre and Akureyri Theatre have also accommodated interns, and students have entered internships with individual artists and independent groups such as Vesturport and Óskabörn Ógæfunnar.

A bilateral agreement between IAA and the respective institution or artists states the obligations and responsibilities of the different parties.

SEE APPENDIX 6. INTERNSHIP AGREEMENT

INSTITUTIONAL THEATRES

During the period of the four-year acting programme, the Student Theatre regularly collaborated with the institutional theatres on final productions. The collaboration stopped abruptly a few years back when the actors union prevented the participation of acting students in professional performances within the institutions. It has been difficult to find the right gateway for students into the big theatres again. The current discussion is on opening these venues to students' work and presentations rather than integrating the students into the professional productions of the institutions.

The close proximity of the National Theatre has proven to be beneficial to the department. The theatre has offered the department teaching space as well as performance spaces for final productions of the Theatre and Performance Making students. The students have also been invited to the National Theatre for a dialogue on work ethos in the theatre. The last graduation performance for Contemporary Dance was performed on the main stage at the National Theatre.

The City Theatre has shown an interest in collaboration on several projects, including a mentorship programme, staged readings, a workshop on the theatre's work ethos and student presentations in the City Theatre foyer. These projects are at seedling stage.

TRADE UNIONS & ORGANISATIONS

The department collaborates with all the major unions and organizations within the field of the performing arts in Iceland on different trade and professional related issues.

The department has regularly collaborated with the Icelandic Theatre Union through organisation of symposia and talks regarding the professional field. The events vary from a single talk on a specific topic each year to a series of talks on larger themes. The union also sought collaboration with the department in organising the Nordic Performing Arts Days held in Reykjavík in 2012.

Actors and directors' trade unions offer students special memberships while studying at the department and all the unions and organisations in the field participate in an obligatory course preparing the students for the field of performing arts.

Actors, dancers, directors and the playwright unions have expressed an interest in collaborating with the organisation on talks and seminars on artistic research and specified subjects related to each profession. The project is already in progress.

The Dance Workshop has been a valuable collaborator with the programme of Contemporary Dance by sharing foreign guest teachers and giving access to their facilities.

UNIVERSITY OF ICELAND

The Department of Performing Arts collaborates with the University of Iceland on two different fronts. First, the two institutions have collaborated on a performance project related to the Gender Days held annually at the University of Iceland with the participation of students from Gender Studies at UI and Theatre and Performance Making at IAA. Second, the Programme for Creative Writing at the University and The Acting Programme of the Academy collaborate on several projects on play and performance writing.

There is an interest within the department to open up courses and workshops to the professional field. In autumn 2014, a director's course at the Theatre and Performance Making Programme was opened to actors from the field with good results. Other short workshops in dance and performance have also been on offer to paying participants from the professional field.

THE PROVINCE

IAA's location in Reykjavik undeniably creates an imbalance between the capital region and the rest of the country. The IAA's lack of presence in other areas of the country results in the fact that very few applicants come from outside the capital region. The IAA has tried to increase its presence outside Reykjavik through workshops and projects, often in cooperation with institutions and organizations in

- A new position of departmental coordinator with an extended role will strengthen the department's publication and publicity strategy and lift some workload off the faculty.
- Currently, the communications service is being reorganized and partly outsourced to give space for the development of new solutions in order to maximize the possibilities of the limited finances appointed to this field.
- The IAA website has been under construction since its opening in 2012, and does not meet the requirements of an institution like the IAA. Lack of funds has been the main problem. The web does not have an editor and the programming has proven to be too difficult. Currently, the whole IT services, including the website, are being revised and temporarily outsourced to be able to meet the requirements of the school.
- At the moment the IAA has a Facebook profile for the school to share information and news about overall IAA activities. Ideally, the department should also have its own voice and place in social media, communicating with professionals from the field and lay people.

other towns and regions. As an example, the Department of Fine Arts hosts an annual workshop in Seyðisfjörður and the Department of Music organizes a similar yearly event in Ísafjörður. The Department of Performing Arts has had sporadic cooperation with the Akureyri Theatre Company, but no regular workshops have been organized.

PUBLICITY & PROMOTION

The Department of Performing Arts has a vision for publicity and promotion of departmental activities such as study programmes, the student projects, former students' achievements, collaborative projects, social involvement, faculty research and artistic activities. Social media and the website have a central place in these ideas, but there is also hope of being able to publish printed material of high quality in Icelandic and English.

At present, a basic leaflet about the IAA and the department is published and distributed during open days and on similar occasions. The department regularly publishes a digital newsletter and distributes it to the departmental mailing list, former students and the professional field.

The department has a large collection of video recordings from student projects. The collection is currently being made accessible through the department's vimeo account that is linked to the IAA's website and open to the general public.

A lack of resources has made the assignment of publicity and promotion very difficult. The IAA's communication office accommodates the five departments of the IAA but consists of one person and operates on a very slim budget. The service is currently under revision. As a consequence of the limited resources in communication services the publication strategy and its management have, to a great extent, been in the hands of the department's faculty. Programme leaders and the dean write news and announcements, compose and edit programmes for performances and events within the department as well as pamphlets about the studies. They are also expected to manage the department's home page.

- The lack of finances has limited the IAA's publishing capacity, but the department's vision is to publish graduation books with student profiles and catalogues/yearbooks about departmental activities. As international collaborations and student/teacher exchanges move the learning environment towards a more international context it become all the more important to publish printed information in English. At the present moment there is no current material in print about the department in English.
- The department intends to produce promotional video material to attract prospective students.
A lack of finances has hindered the production of video promotions, but inexpensive ways of making material are currently being developed within the department

7. SUMMARY

Working on the self-evaluation has proven to be instantly rewarding for the Department of Performing Arts. The three month long dialogue between all parties concerned has been nourishing, reinforcing, encouraging and inspiring. The meetings with faculty, students, staff, part-time lecturers and stakeholders have resulted in this reflective report by which we reinforce our beliefs and remind ourselves of the importance of improvements and steady growth. The generosity of all concerned has been invaluable. The input from an international expert was especially valuable, not only his reflective view of the departments current practice, but also the number of good practice stories that he shared with the faculty.

The work has already resulted in a strengthened sense of purpose and clearer goals reflected in a number of actions, such as revision of the department's manifesto and a long-term action plan.

During the process, it became clear that the community surrounding the department is enthusiastic, honest and reflective, and the atmosphere is warm and generous. The faculty, part-time teachers and students are eager to develop and improve the programmes, culture and processes. The main strengths of the department are its small size and intimate communication across all layers of management as well as its close proximity to the professional field.

There are three main areas that need attention:

Establishment of MA in Performing Arts and enhancement of artistic research in the field

An MA level study programme is of the utmost importance to progress within the field of the performing arts in the country. As the only institution that offers higher - level studies in the performing arts in Iceland, the IAA has a duty to lead research within the field and offer MA studies.

The department needs appropriate housing to be able to fulfill its obligation. The current housing situation does not allow the establishment of an MA programme. The emphasis needs to be on research and further combining research, artistic practice, curricular development and a dialogue with the professional field, both locally and internationally. The introduction and implementation of a new discourse, new approaches and research methods all aim to prepare the department and its faculty for studies at the MA level.

Faculty and part-time teachers' development

The department needs to strengthen the community of teachers in each programme. The programmes need to offer part-time teachers training and support and involve them in curriculum development and long-term planning. The faculty needs time and space for professional development and less administrative duties. Staff development within the IAA in general needs improvement.

Publicity and promotion

The image of the IAA and the Department of Performing Arts needs to be strengthened through the website, social media, printed media and publications. The communication services of the IAA need to be reviewed and clarified to benefit the different departments of the institution and the school as a whole.

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APPENDIX 1A
REVIEW VISIT MEETING PROGRAMME

SCHEDULE FOR THE REVIEW TEAMS SITE VISIT AT THE ICELAND ACADEMY OF THE ARTS

WEDNESDAY NOVEMBER 5

TIME	PROGRAMME	PARTICIPANTS	TOPICS
20:00	Dinner at the Deans house	<ul style="list-style-type: none"> Stefán Jónsson, Professor, Programme Director, Acting Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance 	Welcome

THURSDAY, NOVEMBER 6

TIME	PROGRAMME	PARTICIPANTS	TOPICS
09:00-9:20	Tour around the Department facilities	<ul style="list-style-type: none"> Stefán Jónsson, Professor, Programme Director, Acting Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance 	
9:20-10:00	Meeting 1: Introduction	<ul style="list-style-type: none"> Friða Björk Ingvarsdóttir, Rector Rebekka Silvia Ragnarsdóttir, Director of Quality Assurance and Enhancement Stefán Jónsson, Professor, Programme Director, Acting Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance 	Introduction to the IAA and the Department of Performing Arts
10:00 – 10:20	Break		

THURSDAY NOVEMBER 6

SCHEDULE FOR THE REVIEW TEAMS SITE VISIT AT THE ICELAND ACADEMY OF THE ARTS

10:20-12:30	Meeting 2: Educational processes	<ul style="list-style-type: none"> Stefán Jónsson, Professor, Programme Director, Acting Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance Snæbjörg Sigurbjörnsdóttir, Adjunct Lecturer, Björk Jónsdóttir, Adjunct Lecturer. Steinunn Ketilsdóttir, Adjunct Lecturer, Contemporary Dance Ragnar Bragason, part time lecturer Acting Guðmundur Ingi Þorvaldsson, part time lecturer, Theatre and Performance Making Tinna Grétarsdóttir, part time lecturer, Contemporary Dance 	<ul style="list-style-type: none"> In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programme within the expected timeframes? How are student progression and achievement followed within the programme? How does the curriculum address the institutional mission and the goals of the educational programme? How is the programme utilizing different forms of teaching in the delivery of the curriculum? Are there formal arrangements for students to receive academic, career and personal guidance? What are the main methods for assessment and how do these methods support the achievement of learning outcomes? What kind of grading system is being used in examinations and assessments?
12:30 – 13:30	Lunch		
13:30-14:30	Meeting 3: Long term vision	<ul style="list-style-type: none"> Stefán Jónsson, Professor, Programme Director, Acting Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance Snæbjörg Sigurbjörnsdóttir, Adjunct Lecturer, Björk Jónsdóttir, Adjunct Lecturer. Steinunn Ketilsdóttir, Adjunct Lecturer, Contemporary
14:30-15:30	Meeting 4: Support Services: International Office, Information services, Learning and Teaching services	<ul style="list-style-type: none"> Alma Ragnarsdóttir, Head of International Office Sara Stef. Hildardóttir, Director of Library and Information Services 	<ul style="list-style-type: none"> International strategy of the Department Are the library, its associated equipment and its services adequate to support curriculum requirements?.....
15:30 – 16:00	Break		

THURSDAY NOVEMBER 6

SCHEDULE FOR THE REVIEW TEAMS SITE VISIT AT THE ICELAND ACADEMY OF THE ARTS

16:00 – 17:00	Meeting 5: Stakeholders	<ul style="list-style-type: none"> • Kristin Ögmundsdóttir, Icelandic Dancecompany Managing director • Hlynur Páll Pálsson, Reykjavik City Theatre, Artistic Advisor • Þorgerður E. Sigurðardóttir, The Icelandic National Broadcasting Service • Ragnheiður Skúladóttir, Lókal, International Theatre Festival, Artistic Director 	<ul style="list-style-type: none"> • Relations of IAA with external partners of private and public sectors. IAA's societal role? • How does the programme engage with wider cultural contexts? • How does the programme communicate and interact with various sectors of the music profession in order to keep in touch with their needs? • Is there a long-term strategy for the development of the links with the profession? • Is the actual course programme consistent with the information given to the public? • What are the communication strategies for the publication of information to the public?
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SCHEDULE FOR THE REVIEW TEAMS SITE VISIT AT THE ICELAND ACADEMY OF THE ARTS

FRIDAY NOVEMBER 7

TIME	PROGRAMME	PARTICIPANTS	TOPICS
09:00-10:00	Meeting 6: Organization and decision making processes	<ul style="list-style-type: none"> • Stefán Jónsson, Professor, Programme Director, Acting • Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making • Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance 	<ul style="list-style-type: none"> • Is there an internal communication strategy for the programme? • How are the curriculum and the teaching and learning processes supported by: the organisational structure of the study programme curriculum decision-making process? • What quality assurance and enhancement systems are in place? • How are staff, students and former students involved in these quality assurance and enhancement systems? • To what extent are these systems: <ul style="list-style-type: none"> • used to improve the educational programme? • continuously analysed and reviewed?
10:00- 12:30	Meeting 7: Students & Alumni	<ul style="list-style-type: none"> • Sigurbjartur Sturla Atlason, Student, Acting • Sigurður Andran Sigurgeirsson, Student, Contemporary Dance • Gígja Hólmgeirsdóttir, student Theatre and Performance Making • Salóme Rannveig Gunnarsdóttir, Alumni, Acting • Arndís Benediktsdóttir, Alumni, Contemporary Dance • Karl Agust Þorbergsson, Alumni, Theatre and Performance Making 	<ul style="list-style-type: none"> • Admission processes, Qualifications, • Students' impact on strategies, QE- development, Institutional internal role, national role? Students' views on their learning experience, students' input in quality development and strategic decision making • Relation to IAA after graduation? Relevant jobs? Relevant education for their jobs?
12:30 – 13:30	Lunch		

FRIDAY NOVEMBER 7

SCHEDULE FOR THE REVIEW TEAMS SITE VISIT AT THE ICELAND ACADEMY OF THE ARTS

13:30-14:30	Meeting 8: Staff Development	<ul style="list-style-type: none"> • Stefán Jónsson, Professor, Programme Director, Acting • Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making • Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance • Ingibjörg Þórisdóttir, Director of Academic Affairs • Ólöf Gerður Sigfusdóttir, Director of Research and Innovation Services 	<ul style="list-style-type: none"> • Are members of teaching staff active as artists and/or scholars/researchers? • Is there an institutional policy and practice to support and enhance the teaching staff's artistic and scholarly/ research production? • How does the institution ensure that all members of the teaching staff have appropriate qualifications as educators? • Are policies and strategies in place for continuing professional development of teaching staff? • Is the number of teaching staff adequate to cover the teaching volume within a frame of acceptable quality? • Does the teaching staff cover all areas and disciplines included in the study programme? • Does the composition of the teaching staff allow flexible adaptation to new professional requirements?
14:30 – 15:00	Break		
15:00 – 17:00	Meeting 10: Summary	<ul style="list-style-type: none"> • Stefán Jónsson, Professor, Programme Director, Acting • Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making • Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance • Rebekka Silvia Ragnarsdóttir, Director of Quality Assurance and Enhancement 	
19:30	Dinner at Kolabrautin	<ul style="list-style-type: none"> • Stefán Jónsson, Professor, Programme Director, Acting • Una Þorleifsdóttir, Assistant Professor, Programme Director, Theatre and Performance Making • Sveinbjörg Þórhallsdóttir, Assistant Professor, Programme Director, Contemporary Dance • Rebekka Silvia Ragnarsdóttir, Director of Quality Assurance and Enhancement • Fríða Björk Ingvarsdóttir, Rector 	

APPENDIX 1B

CHARTER FOR THE ICELAND ACADEMY OF THE ARTS

CHARTER

FOR THE ICELAND ACADEMY OF THE ARTS

Article 1

The Iceland Academy of the Arts is a self-governing institution with a special administrative board. Its domicile and venue are in Reykjavík.

The self-governing institution's starting capital is its own capital of 500,000 ISK as of September 21st, 1998.

Article 2

The Iceland Academy for the Arts is a university institution offering higher education relating to the various fields of art that satisfies demands made of instruction and research at a university level. In addition, the Iceland Academy of the Arts shall work towards the furthering of art education in this country and convey information regarding arts and culture to the public.

Article 3

The Academy board is composed of 5 members appointed for a three-year term, none of whom shall earn her/his livelihood working for the Academy nor be student at the Academy. The Minister of Education appoints two members of the board, and three are to be elected at the annual general meeting of the Society for the Support of the Iceland Academy of the Arts (Félag um Listaháskóla Íslands). The board elects a chair and vice-chair from among its members. The board's working year begins April 1st.

Article 4

The Academy board shall keep watch over the function played by the Academy and ensure that its activities serve set objectives. The Academy board is responsible for operations, finances and assets and determines tuition rates. In addition, the board appoints the Rector.

Article 5

The Rector is appointed for a term of five years. The position shall be advertised for applicants when vacant. The incumbent Rector may be re-appointed once for a five-year term without the position being advertised for applicants as vacant. At the end of this term, the position must be advertised.

The Rector handles the Academy's administration and operation on behalf of the Board, to which s/he is responsible. S/he is responsible for staff arrangements being in keeping with the Academy's role, objectives and quality requirements regarding curriculum, organization of instruction and so on. The Rector is responsible for the hiring of staff. The Rector shall appoint top management at the Academy in consultation with the Academy Board.

Article 6

The Academy's activities shall be divided into departments by field of art. The Academy Board determines department divisions. The Academy Board sets operating procedures for the departments. The Academy Board sets rules for the Academy in accordance with Act no. 136/1997. The management of each department is assigned to the Dean. The position of Dean shall be advertised for applicants when vacant for up to three years at one time. The Rector appoints Deans in consultation with the Academy Board.

Article 7

A curriculum shall be set for each department within the Academy, stipulating objectives, content and main subject of the course of study. Deans are responsible for curriculum preparation, but it is the Rector who approves the curriculum. On the basis of the curriculum, a course catalogue shall be given out yearly, where the structure of study programmes, methods of instruction, course assessment and so on are to be outlined. The Rector is responsible for the preparation of the course catalogue. Stipulations regarding semester/term division, hours of instruction, examination periods, leave and other issues pertaining to study and course organization shall furthermore be made in the course catalogue or other organizational plans of individual departments.

Article 8

The Academy Forum is a cooperative platform for Academy departments and institutions, and the Academy Board and Rector can refer any matter regarding the Academy's work and development to the Forum for consideration. An Academy Forum meeting shall be held a minimum of once each academic year. The Rector calls Academy Forum meetings. The Academy Board sets further rules regarding the activities of the Academy Forum.

Article 9

A Grievance Committee makes final decisions in matters concerning discipline and the rights of students. Two Deans, two long-term Academy instructor representatives and two student representatives sit on the Grievance Committee, in addition to the Rector, who chairs the Committee. The Academy Board sets further regulation regarding nominations to the Grievance Committee and its activities in other respects.

Article 10

In every instance where a Dean or tertiary instructor is to be appointed to the Academy, the Rector shall, at the nomination of the Board, name a three-member selection committee for the purpose of evaluating the ability of applicants to act in the position of tertiary instructor or Dean. No one may be appointed as tertiary instructor or Dean unless s/he has been deemed qualified by the majority of the selection committee.

Article 11

The financial year for the Academy is the calendar year, and the Rector shall, within three months of the close of the financial year, submit the financial statement, as well as a report on Academy activities, to the Academy Board. The Rector shall, prior to May 1st of each year, submit the operating budget for the next financial year to the Academy Board to be passed.

Article 12

Should the Academy be shut down as a self-governing institution, a winding-down committee, comprised of one representative from every nominated party in the Academy administration, is to determine how this process will take place.

Article 13

The Ministry of Education, Science and Culture guarantees financial support for the Academy, resting upon an agreement for those services the Academy provides. Furthermore, the Minister of Education, Science and Culture guarantees that a special agreement be made with the Academy regarding use of the premises at Laugarnesvegur 91, Reykjavík.

The Academy is permitted to enter into agreements regarding financial or other forms of support with whom ever wishes to grant the Academy financial support or make use of its services. The Academy is responsible for its commitments.

Article 14

The Academy board shall, prior to the end of November of each year, hold an annual open meeting to present the finances and principal core operations of the Academy. The Board determines policy regarding the organization of annual meetings.

Article 15

The Academy Board may make amendments to this charter with unanimous consent.

Amendments to this charter may only be approved in meetings of the Academy Board called following correct legal procedure where a proposal for amendment to the Academy Charter has been introduced at the time of the meeting's announcement.

Passed at the inaugural meeting, Monday, September 21, 1998.

With amendments unanimously consented to at the Academy Board meetings of October 3, 2002 and November 25, 2003.

APPENDIX 1C

THE ICELANDIC ACADEMY OF THE ARTS – RULES

ACADEMY RULES

2014-2015

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I. THE ACADEMY'S ROLE AND ORGANISATION

ARTICLE 1. ROLE

The Iceland Academy of the Arts is a higher education institution offering education in the academic field of art. The Iceland Academy of the Arts strives to further arts education in Iceland and to imparting education on art and culture to the general public.

ARTICLE 2. LEGAL STRUCTURE AND CHARTER

The Iceland Academy of the Arts is a self-governing institution. It is managed by its Board, Rector and Departments. The Charter, ratified by the Minister of the Interior, governs the appointment and purview of the Board.

ARTICLE 3. BOARD

The Academy of the Arts' Board is the highest decision-making authority within the institution and it supervises all matters that concern the Academy as a whole. The Board is a custodian of the Academy's role and ensures that its activities are in line with its goals. The Board elects the Academy's Rector.

The Board is responsible for the Academy's operations, financial matters and assets, for determining tuition fees and formulating regulations concerning most of the Academy's activities, including the appointment of its staff. The Board holds an open annual meeting presenting the Academy's finances and principal operations. The Board formulates regulation regarding the organisation of the meeting.

The Board consists of five members elected for a term of three years at a time. None of the members can earn a living from a position at the Academy or attend a course of study at the Academy. The Minister of Education, Science and Culture appoints two members of the Academy's Board, whereas three other members are elected at the general meeting of the Association for the Foundation of the IAA. The Board elects a Chair and a Deputy Chair from among its members and determines its Code of Practice, which is published on the Academy's website.

The Board performs a function corresponding to the role of University Council, as defined in Article 15 of the Higher Education Act No. 63/2006.

ARTICLE 4. RECTOR

The Academy's Rector handles the management and administration of the Academy on the authority of the Board and works on forming a comprehensive policy regarding Academy business. The Rector is responsible for the execution of the policy and for making sure that the organisation of the Academy's activities complies with its role, aims and quality requirements.

The Rector, with the Board, supervises the Academy's administration, teaching, artistic endeavours, research, services and other activities, in accordance with the Higher Education Act No. 63/2006.

The Rector is responsible for hiring members of staff and management, in consultation with the Board. The Rector chairs meetings of the Academy's Management Council and Academic Council and calls academic forums. The Rector is the Academy's main external spokesperson.

ARTICLE 5. MANAGING DIRECTOR

The Managing Director supervises the Main Office and all Directors of Support Services. The Managing Director works alongside the Rector and supervises the Academy's finances and assets in consultation with the Rector and the Board. The Managing Director sits on the Management Council.

ARTICLE 6. MANAGEMENT COUNCIL

The Management Council is a consultative platform for the Academy's main management. The Council discusses issues shared by all Departments and Support Services, as well as the organisation of the Academy's activities, including teaching organisation and arrangements. The Management Council prepares recommendations on the Academy's policy in most areas and serves as the Rector's support in day-to-day management.

The Management Council consists of the Rector, the Managing Director and the Deans of Departments. Other members of staff participate in the Council's meetings as far as required by the meeting's topics. The Rector chairs the meetings of the Management Council.

ARTICLE 7. ACADEMIC COUNCIL

The Academic Council is a consultation and information-sharing platform for the Academy's management, teachers and students. The Council discusses the Academy's academic objectives, performance and quality and supports the Rector and the Board in making decisions on academic matters. Among matters submitted to the Council for review are proposals on programme composition, criteria for the quality of programmes and programme requirements, policies for research and artistic practice, as well as broader definitions of the Academy's values and role.

The Academic Council consist of the Rector, the Deans of Departments, five representatives of academic faculty (one from each Department), five student representatives (one from each Department) and two representatives of part-time lecturers. The Managing Director and the Directors of Support Services attend the meetings of the Academic Council when the topics of such meetings call for it. The Rector calls meetings and prepares agendas. The Academic Council meets at least once each semester. The Rector chairs the meetings of the Academic Council.

ARTICLE 8. ACADEMIC FORUM

The Academic Forum is a platform to discuss academic matters and academic policymaking within the Academy. The Rector and the Board can seek the forum's opinion on every matter concerning the Academy's activities and development. It is open to all academic faculty, students and members of staff.

Academic Forum must be held at least once a year and is convened by the Rector.

ARTICLE 9. ANNUAL GENERAL MEETING

In accordance with the Academy Charter, the Board holds an open annual general meeting presenting the finances and principal operations of the Academy. The Academy Board determines regulations for the organisation of the annual general meeting.

ARTICLE 10. DEPARTMENTS

The Academy's work is divided into Departments by artistic field. The Board makes decisions on the division of Departments and determines procedures for each Department. Departments are managed by Deans. Each Department has Department Council.

Dean of Department

The Deans supervise activities and manage their respective Departments and formulate their strategies. Deans have final authority within Departments in matters of education and students' academic progress. They also supervise academic matters and artistic practice within Departments. Deans of Departments sit on the Academy's Management Council and Academic Council.

Department Council

Department Council operates within each Department and serves as a consultation platform within the Department to advise the Dean on academic matters. In addition to the Dean, the Department's academic faculty, Programme Directors and a student representative are members of the Department Council. The Dean submits recommendations to the Rector about the composition of the Council for approval, if different from the above. The Dean supervises the work of the Department Council and serves as its Chair. Meetings are held at least twice per semester.

ARTICLE 11. MAIN OFFICE

The role of Main Office is to create conditions for Departments and the Academy's staff to work in accordance with the Academy's Charter and regulations. The Main Office supervises the following Support Services: Library and Information Services, Finance and Facilities, Learning and Teaching Services, Computer and Web Services, in addition to specialist services on international affairs, research and innovation, communication and quality assurance and enhancement.

The Managing Director is the head of the Main Office and all Directors of Support Services. The management of Support Services is in the hands of the Support Services Directors and their responsibilities and activities are defined specifically in each instance.

ARTICLE 12. QUALITY ASSURANCE AND ENHANCEMENT

The Academy of the Arts systematically monitors the quality of teaching and research on the basis of an internal assessment; cf. Chapter IV of the Higher Education Act No. 63/2006. The Academy follows the criteria of the Quality Board for Icelandic Higher Education, as stated in the Board's Handbook. The Rector is responsible for the Academy's Quality Enhancement Framework.

ARTICLE 13. CONSULTATION WITH OTHER UNIVERSITIES AND COLLABORATIVE INSTITUTIONS

The Iceland Academy of the Arts and its Departments consult and cooperate with other universities in order to make optimal use of available human and material resources, and contribute in a pragmatic way to a more diverse higher education, in accordance with Article 9 of the Higher Education Act No. 63/2006. The Academy furthermore seeks to make collaborative agreements with other institutions engaged in complementary activities.

ARTICLE 14. CODE OF ETHICS

The Iceland Academy of the Arts has set itself an ethical code; cf. Article 2 of the Higher Education Act No. 63/2006. The Code of Ethics is intended for students, academic faculty and the Academy's staff and is a reference guide in all its activities. The Code of Ethics engages with three main issues: general communication within the Academy, society and the environment and creativity, teaching and research. The Code of Ethics is published on the Academy's website and is prominently placed in the Academy's working areas.

II. HIGHER EDUCATION AND DEGREE CRITERIA

ARTICLE 15. LEARNING OUTCOMES

The Iceland Academy of the Arts publishes learning outcomes for higher education and degrees by Departments and programmes and study level. These are a systematic description of degrees and final examinations where emphasis is placed on a general description of the knowledge, skills and abilities that students should possess at the end of their studies. The Iceland Academy of the Arts' criteria are set in accordance with the National Qualification Framework, as dictated by the Minister of Education, Science and Culture; cf. Article 5 of the Higher Education Act No. 63/2006.

III. DEPARTMENTS AND PROGRAMMES

ARTICLE 16

The Iceland Academy of the Arts is made up of five Departments: the Department of Design and Architecture, the Department of Arts Education, the Department of Fine Art, the Department of Performing Arts and the Department of Music. These Departments offer eighteen different programmes of study. Five programmes are at Master's level and thirteen at Bachelor level.

The Department of Design and Architecture

Study in the Department of Design and Architecture is divided into five programmes, four at Bachelor level and one at Master's level.

Programmes at Bachelor level are: Architecture, Fashion Design, Visual Communication and Product Design. The programmes are organised as 3-year, 180 ECTS programmes. Upon successful completion of coursework, projects and examinations, the student is awarded a BA Degree.

At Master's level, a 2-year, 120 ECTS study programme is offered in Design. On completion of coursework, projects and examinations, the student is awarded an MA Degree.

The Department of Arts Education

The Department of Arts Education offers one programme at Master's level in Arts Education. There are three routes on offer within the Programme, i.e. 120 ECTS for an M.A.Ed. Degree or MA Degree and a 60 ECTS Diploma Programme. The Diploma

Programme is only on offer to students who have previously completed a Master's Degree in their chosen artistic field.

The Department of Fine Art

Study in the Department of Fine Art is divided into two programmes, one at Bachelor level and one at Master's level.

The Bachelor level programme is organised as a 3-year, 180-ECTS, study in Fine Art. Upon successful completion of coursework, projects and examinations, the student is awarded a BA Degree.

The Master's level programme is organised as a 2-year, 120 ECTS study in Fine Art. Upon successful completion of coursework, projects and examinations, the student is awarded an MA Degree.

The Department of Performing Arts

The Department of Performing Arts offers three programmes, all at Bachelor level: Acting, Contemporary Dance and Theatre and Performance Making. The programmes are organised as a 3-year, 180 ECTS study. Upon successful completion of coursework, projects and examinations, the student is awarded a BA Degree. No students are admitted to the Department every third year.

The Department of Music

The Department of Music offers courses in seven main programmes of study, five at Bachelor level and two at Master's level. Programmes at Bachelor level are: Instrumental/Vocal Performance, Church Music, Creative Music Communication, Vocal and Instrumental Pedagogy and Composition. Programmes at Master's level are: New Audiences and Innovative Practice and Composition.

There are two programmes in Instrumental/Vocal Performance. There is a 3-year, 180 ECTS programme in Instrumental/Vocal Performance culminating in a B.Mus. Degree and a Diploma, 80 ECTS, for young students who meet the Academy's requirements of knowledge of an instrument, who want to attend general upper secondary school alongside their musical studies. Students in the Diploma Programme will ordinarily be at least 16 years old when they begin their study.

The programmes Church Music, Creative Music Communication, Vocal and Instrumental Pedagogy are 3-year, 180 ECTS studies for a BA Degree. The church music route is run in collaboration with the Church of Iceland Music School.

The Programme in Composition at Bachelor level is a 3-year, 180 ECTS study in music for a BA Degree where students can choose to specialise in composition and/or new media.

A Master's degree in Composition is a 2-year, 120-ECTS research-related programme in composition granting an MA Degree.

A Master's programme in New Audiences and Innovative Practice is a 120-ECTS programme towards an M.Mus. Degree, jointly offered by the Iceland Academy of the Arts and four other European music academies.

IV. STUDENT ADMISSIONS

ARTICLE 17. ADMISSIONS

Bachelor programmes

The original work that applicants submit with their application and/or their performance in entrance examinations are taken into consideration when determining which applicants shall be admitted to the Academy. The extent to which a student will benefit from courses offered at the Academy is also considered.

Applicants for Bachelor programmes shall have completed upper secondary school qualifications or equivalent. However, the Academy has the authority to grant admission to those applicants who possess knowledge and experience deemed sufficient preparation for a Bachelor Degree at the Academy. It is generally expected that in order to qualify for assessment, the applicant shall have completed at least 105 ECTS of upper secondary level education. Having received the assessment of the Admissions Committee, the Dean proposes to the Rector which applicants should be granted the opportunity to commence studies.

The Board can limit the number of students who commence study at the Academy's Departments. Admission normally takes place no later than April or May each year. A certified copy of the applicant's examination certificates and other documents requested by the relevant Department must accompany the application.

Admissions Committees assess applications based on the information submitted in addition to interviews and/or entrance examinations in the fields where this is appropriate. The Rector appoints and sets guidelines for Admissions Committees based on recommendations of the Dean of Department. Admissions Committee guidelines shall be made available to applicants. Admissions Committees decisions, based on an artistic assessment and assessment of the applicant's potential for artistic growth in the relevant field, are final and therefore not subject to the approval of the Rector or the Board.

A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised art academy and provide written documentation to that effect, cf. Article 19.

The Academy of the Arts can assess Bachelor study from other universities up to a maximum of 60 ECTS.

On assessment of ECTS from other universities, refer to Article 23.

A student accepts a place at the Academy by paying the confirmation fee, which goes toward the student's fees but is non-refundable.

Master's programmes

When selecting applicants to the Academy, applications, reports and professional experience are taken into consideration. Furthermore, the extent to which a student is likely to benefit from the courses offered is also considered.

Applicants for a Master's Degree shall have completed a Bachelor Degree or equivalent 180 ECTS of university courses on which to base their ability to fulfil the requirements of Master's study. The Rector appoints Admissions Committees upon receiving proposals from the respective Deans of Departments.

The Admissions Committee assesses applications based on the information submitted and interviews with applicants. The Rector appoints and sets guidelines for Admissions Committees based on recommendations of the Dean of Department. Admissions

Committee guidelines shall be made available to applicants. Admissions Committees decisions are final and therefore not subject to the approval of the Rector or the Board.

The Board can limit the number of students who commence study at the Academy. Admissions normally take place no later than April or May each year. A certified copy of the applicant's examination certificates and other documents requested by the relevant Department shall accompany the application.

A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised art academy and provide written documentation to that effect, cf. Article 19.

The Academy of the Arts can assess Master's study from other universities up to a maximum of 40 ECTS. In instances where students have valid teaching credentials in their field, up to 60 ECTS may be assessed in the Department of Arts Education.

On assessment of ECTS from other universities, refer to Article 23.

A student accepts a place at the Academy by paying the confirmation fee, which goes toward the student's fees but is non-refundable.

ARTICLE 18. ASSESSMENT OF PREVIOUS STUDIES AND THE EXPIRY OF ECTS

In the instance of former students seeking to recommence study at the Academy and complete their studies, the rule applies that they may have courses still taught at the Academy assessed. This rule assumes that no more than five years have passed since students discontinued their previous studies. On the same condition, other courses will also be assessed if they fall within the current organisation of the Curriculum when students recommence their studies at the Academy.

With regard to students who apply to commence studies when more than five years have passed since they discontinued their studies at the Academy, they can apply for their previous studies to be assessed taking the current Curriculum into consideration.

The general rule applies that ECTS are no longer valid once nine or more years have passed since students discontinued their studies.

V. EXCHANGE STUDENTS, VISITING STUDENTS, RESEARCH STUDENTS AND RESEARCH FELLOWS

ARTICLE 19. EXCHANGE STUDENTS, VISITING STUDENTS, RESEARCH STUDENTS AND RESEARCH FELLOWS

Exchange students

The Iceland Academy of the Arts is part of international partnerships which include student exchange programmes between comparable educational institutions and mutually recognised programmes. Student exchange is based on bilateral agreements between institutions. Students who choose student exchange normally do so for a period of one semester during their studies at the Academy. A special permission from the relevant Dean is required for a longer period of exchange.

Visiting students

The Rector may, upon recommendation from the Deans, admit a visiting student for one or two semesters. A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised university elsewhere and provide written documentation to that effect.

A visiting student is subject to the same rules and regulations and must fulfil the same academic requirements as other students at the Academy. Tuition and fees are also the same as those of other students. If a visiting student wishes to continue studying at the Academy, s/he must apply for admission to the Academy on the same basis as other applicants.

Research students

Research students are students at the Master's or Doctorate level who have study space at the Academy of the Arts and access to its services without attending a regular study programme. The Dean and the student make an agreement about access to the Academy, which the Rector ratifies.

Research fellows:

Research fellows are academics with an academic position at other universities who temporarily have space at the Academy of the Arts and access to its services by agreement with the relevant Dean of Department and the Rector.

VI. TEACHING ORGANISATION, ATTENDANCE AND ACADEMIC PROGRESS

ARTICLE 20. ACADEMIC YEAR, SEMESTERS AND GRADUATION

The academic year runs from 1 August to 31 July the following year. The teaching year is divided into two teaching semesters: autumn semester and spring semester. Each semester consists of a minimum of 15 weeks of teaching, excluding examinations and holidays.

Results of assessment shall be available ten working days after the setting of exams or assignments for the course, at the latest; cf. Article 25. The autumn semester shall conclude no later than 21 December and the spring semester shall commence no earlier than 3 January. No teaching takes place on public holidays. The Rector can decide to cancel teaching on other than the above mentioned days.

The Academy's main graduation ceremony takes place in the spring, as close as possible to the end of May or the beginning of June. Students intending to graduate in spring must register for graduation before 15 March.

Students who have not obtained the required number of ECTS to graduate at the main graduation ceremony can apply to graduate in autumn or in mid-winter. The autumn graduation takes place in mid-September, whereas mid-winter graduation is in mid-January. In order to graduate in autumn, students must apply no later than 15 August and no later than 15 November for the mid-winter graduation.

Upon registration for graduation, students must have paid all outstanding fees to the Academy.

ARTICLE 21. CURRICULUM

The Academy publishes a Curriculum for the coming academic year. The Curriculum must also be published on the Academy's website. The Curriculum states learning outcomes for courses in each programme, in addition to listing all course numbers and names and providing a brief course description for each and every course. The course descriptions shall include information such as the type and level of the course, number of ECTS, preliminary requirements, learning outcomes, description and assessment.

ARTICLE 22. EVALUATION OF TEACHING

A questionnaire to evaluate teaching is given to students at the end of each course. Students then have the opportunity to answer questions about teachers' performance and courses as a whole. At the end of the semester, teachers get access to outcomes for the courses they have taught. Deans of Departments have access to outcomes of teaching assessments for all courses in their Department. The Rector and the Director of Academic Affairs have access to outcomes of teaching evaluation for the Academy as a whole.

ARTICLE 23. NUMBER OF ECTS AND ACADEMIC PROGRESS

In organising courses at the Academy, it is assumed that one ECTS corresponds to 25-30 hours of work for the student.

Students are responsible for their academic progress within the Academy's organisational framework. Normally, they will complete 60 ECTS every year or 30 ECTS each semester.

Students who wish to have ECTS from other universities assessed must apply for this specifically and submit the relevant documentation at the beginning of their studies.

Bachelor programmes

A minimum of 180 ECTS is required for a BA or B.Mus. Degree. The Academy's curriculum is organised to allow for a maximum of 72 ECTS in one academic year and no more than a total of 210 ECTS for the student's whole period of study.

A full-time student must complete a minimum of 48 ECTS in an academic year to be allowed to advance to the next year of study.

In order to advance from one semester to the next, students must have paid all outstanding fees. Changes to registration are not permitted after 1 October in the autumn semester and 15 February in the spring semester.

A student's total combined period of study must not exceed one year over and above the normal length of study, with the exception of absence due to maternity/paternity leave. The Rector, on recommendation of a Dean, may grant exceptions to this rule in special circumstances. In those cases, the respective students shall explain their circumstances in writing, stating their reasons for the application.

On final projects, refer to Article 27.

Master's programmes

A minimum of 120 ECTS is required for MA, M.Mus. and M.Art.Ed. Degrees. The Academy's curriculum is organised to allow for a maximum of 66 ECTS in one academic year and no more than 132 ECTS for the student's whole period of study.

Master's students in Design, Fine Art and Composition must complete a minimum of 48 ECTS in order to advance to the next year of study.

In order to advance from one semester to the next, students must have paid all outstanding fees. Changes to registration are not permitted after 1 October in the autumn semester and 15 February in the spring semester.

A student's total uninterrupted period of study must not exceed one year above and beyond the normal length of study. In the Department of Arts Education, a student's total uninterrupted period of study must not exceed two years of the normal length of study, with the exception of absence due to maternity/paternity leave. The Rector, on recommendation of a Dean, may grant exceptions to this rule under special circumstances. In those cases, the respective students shall explain their circumstances in writing, stating the reasons for their application.

On the final project and its preparation, refer to Article 27.

ARTICLE 24. ATTENDANCE AND PARTICIPATION

Bachelor programmes

The Academy expects students to attend all their courses. Teachers are responsible for monitoring student participation and recording attendance.

If a student is absent, including when due to illness, for more than a fifth of the teaching period in a particular course, s/he is considered to have failed that course. In special circumstances and circumstances beyond the student's control, an appeal may be made to the Rector for exemption from this rule. Such an application will only be considered if a student is being prevented from advancing to the next year.

Master's programmes

As a general rule, students at Master's level are expected to take full part in the activities of the programme and be active participants as individuals and as part of a group. However, each Department sets its own rules, taking the nature of the courses into consideration.

VII. ASSESSMENT AND ACADEMIC PROGRESS

ARTICLE 25. ASSESSMENT

Purpose

The principal aim of assessment is to provide students with information about their academic progress and results. It also confirms for the Academy that the student has acquired knowledge and proficiency in a specific field.

Responsibility and arrangements

Examinations and project assessment takes place during the course period or during special examination or project periods at the end of each semester. Teachers are in charge of and responsible for assessment but each Department sets its own policy for examinations and the submission of projects within the limits of these rules.

Examinations may be oral, written or practical. Projects may include essays, reports, performances, all kinds of artistic practice assignment and related research work. The composition of assessment is determined by the relevant teacher in consultation with the Dean and students must be notified of this in the course description no later than at the

beginning of teaching in the relevant course. Special regulations, as stated in Article 27, apply to responsibility for and assessment of final projects.

Grades

Grades range from 0 to 10 in steps of a half. The minimum grade necessary to pass an examination is 5. In courses of 6 ECTS or less at Baccalaureate level and 8 ECTS at Master's level, the Dean may allow an assessment indicated by letters instead of numbers: S for 'Pass' and F for 'Fail'.

Assessment results and appeal process

Assessment results must be available no later than ten working days after the assessment took place. A student who has not passed an exam or has not obtained the minimum grade for an assignment is entitled to an explanation of the assessment. An explanation shall be requested no more than five days after the publication of the grade. If the student does not feel this is satisfactory, s/he may appeal to the Dean of the Department in question.

Absence from examination

A student who does not attend an exam that s/he is registered for and fails to notify the Academy in advance is considered to have failed the exam. S/he thereby forfeits the right to re-examination.

Resitting an exam or re-doing an assignment

If a student fails an exam or assignment s/he may re-sit the exam or request a special assignment. A student is only entitled to re-sit an exam or request a special project when failing a course or part of a course if s/he has fulfilled attendance requirements. A special application must be made to the Dean of Department or the relevant Programme Director within five days of the publication of the result if an exam is to be repeated or another assignment to be done. If re-examination is not practicable, the Dean may decide on an equivalent assignment. If a student fails in the re-sitting of an examination or re-doing of an assignment, s/he must repeat the course to obtain the necessary ECTS.

If a student has passed an examination/assignment, s/he may, under special circumstances, request to re-sit the examination / re-do the assignment. If the Dean of the Department authorises a re-sit, the student may retake the examination the next time it is held or re-submit the assignment the next time it is set. The grades from the latter exam/assignment will apply.

Resitting exams / re-doing assignments

Resit exams / projects shall be held no later than 15 January for the autumn semester and no later than 1 June for the spring semester.

The recording and retention of grades

Academic Affairs is responsible for recording and retaining students' grades, in addition to publishing final grades. Written examinations are held for six months after the date of the examination and then destroyed.

ARTICLE 26. ACADEMIC PROGRESS

Students' commitment and withdrawal from a course

When a student is registered for a course s/he is automatically registered for exams or bound by submission dates for assignments in that course. By withdrawing from a course, a student is thereby released from those requirements with regard to that course. Withdrawal from a course must be submitted in writing to the Department Coordinator before 1/3 of the entire length of the relevant course has passed.

Illness

Students who cannot sit an exam or submit an assignment within the given timeframe for assessment due to illness must give notification of this before the exam begins or the time limit for the submission of assignment expires. A doctor's certificate must be submitted to the Academy's Main Office to confirm this no later than three days after the exam was held or the time limit for the submission of the assignment has expired, otherwise the student is considered to have sat the exam or participated in the submission of assignments. With a doctor's certificate, the student gains the right to a resit paper; given that his/her attendance in the course has been satisfactory.

Study break

Students can take a study break within the framework of the Academy's Regulations on academic progress. Students must notify the Academy of a study break on the appropriate forms no later than 1 October for the autumn semester and 1 February for the spring semester and the break must be accommodated within the four year continuous maximum time of study, cf. Article 23.

ARTICLE 27. FINAL PROJECTS

Bachelor programmes

A Board of Examiners or an external examiner assesses final projects. The Board of Examiners shall have at least one external examiner who acts as Chair of the Board of Examiners. The Deans appoints examiners in consultation with the Departmental Council. Special guidelines are issued for the duties of the Board of Examiners and the external examiner. Students, who wish to comment on the assessment process, may submit a written request for explanation to the Dean concerned.

Students who are not satisfied with the outcome may appeal the Board of Examiners' decision to the Dean concerned, within five days of the publication of the results, by submitting their reasoning in writing, requesting a re-assessment that takes their concerns into account. The Dean must respond to the student's appeal within ten days of receiving them. After this, the decision of the examiners is final.

Special guidelines are issued on final projects for each programme.

Master's programme

By the end of the 3rd semester of Master's study, the Master's student must have submitted a report and a draft of a final project, as well as a project plan, which has been accepted by the Assessment Committee of the Department in question. The student will be given an opportunity to apply for a re-submission of the final project plan to the Assessment Committee, within two weeks of the first submission but should it be rejected a second time, the student is disallowed from the final project for that semester.

An Assessment Committee at Master's level and/or an external specialist examiner assess final projects.

Deans appoint examiners or Assessment Committee at Master's level in consultation with the Department Council. Special guidelines are issued for the duties of Assessment Committees and examiners. If students wish to comment on the assessment process, they may submit a written request for explanation to the Dean concerned.

Students who are not satisfied with the decision of the Assessment Committee may appeal to the Dean concerned, within five days of the publication of the result, by submitting their reasoning in writing, requesting a re-assessment that takes their concerns

into account. The Academy must respond to the student's appeal within ten days of receiving it. After that, the decision of the examiners is final.

Special guidelines apply for final projects and Master's defences in each programme.

VIII. STUDENTS' RIGHTS

ARTICLE 28. STUDENTS' COMPLAINTS

In general, students who consider themselves to have been unfairly treated must turn to the relevant teacher, supervisor or student counsellor, who will direct the matter into the appropriate channel to the Programme Director or Dean of the Department in question, who will seek to resolve the matter. Should students not be satisfied with that solution, they must send a written letter, stating their reasons, to the Rector. The Rector reviews the matter, makes a decision and students will receive a written reply where the conclusion of the matter is clearly supported. Should students not accept the Rector's decision, they can appeal to the Grievance Committee on Student Rights. Refer to Article 30 for more on the Grievance Committee. On responsibilities and arrangements around assessment, refer to Article 25.

ARTICLE 29. BREACH OF LAW OR ACADEMY REGULATIONS

Should students be found in breach of law or the Academy's regulations or their behaviour toward members of staff or other students be considered to be indecent or improper, the Rector and/or the relevant Dean can issue them with a written warning. If the breach is considered serious and challenges the Academy's fundamental activities, the Rector can expel the relevant students from the Academy, temporarily or indefinitely. Students may appeal the Rector's decision to the Grievance Committee on Student Rights, see Article 30. Matters of this nature must in all other respects comply with the law.

ARTICLE 30. GRIEVANCE COMMITTEE ON STUDENT RIGHTS

The Academy has a special Grievance Committee, which makes final decisions in matters concerning discipline and the rights of students. The Committee is comprised of three persons; one Dean of Department, who chairs the Committee, one teacher representative and one student representative. The teacher and student representatives are appointed for one-year terms and have deputies appointed for the same period of time. Balance should be attempted, to the extent possible, between appointments from different Departments. Deans select a representative from among themselves to sit on the Committee on their behalf and another representative to serve as a substitute. The Academy's Board further defines the Committee's duties and formulates its code of practice. Matters must be submitted to the Committee in writing, clearly stating the case.

IX. ACADEMIC FACULTY

ARTICLE 31. JOB TITLES AND APPOINTMENTS

The Iceland Academy of the Arts employs academic faculty and support services staff. Academic faculty are *Professors*, *Associate Professors* and *Assistant Professors*, who are hired in accordance with Rules on Academic Appointments and assessed by a specially appointed Evaluation Committee, *Adjunct Professors*, who are hired directly by the

Rector in consultation with the respective Deans for defined tasks within a Department, and *part-time lecturers*, who are hired by Programme Directors or Deans.

The Academy's definition of criteria for assessment of knowledge and experience of a university teacher in the arts, art theory and arts education, as agreed on 28 January 2013, forms the basis for hiring for academic positions at the Academy of the Arts. The definition is published on the Academy's website.

Programme Directors supervise programmes and can be Professors, Associate Professors, Assistant Professors or Adjunct Lecturers.

The Rector, upon recommendation from the Deans, determines the ratio of teaching and other professional duties of each member of academic faculty, within the framework of her/his employment contract. Professors', Associate Professors' and Assistant Professors' professional duties are composed of the integration of three aspects, i.e. teaching, administration and research and innovation, whereas the professional duties of Adjunct Lecturers can consist of one, two or all three of these aspects. Part-time lecturers have teaching duties only.

Guest lecturers are hired on a temporary basis, full-time or part-time, for defined duties within the Academy. These are artists or academics in the field of the arts that excel and the Academy considers it important to collaborate with in the building up and development of programmes. The Rector hires guest lecturers on recommendation from the relevant Dean of Department with the confirmation of the Board. The Academy's Rules on Academic Appointments therefore do not apply.

Definitions in relation to the role and responsibilities of teachers are published in the IAA Handbook.

X. FUNDS

ARTICLE 32. FUNDS SUPPORTING ACADEMIC WORK

Two funds are available within the Academy to support academic work: the Development Fund for Academic Staff and the Publication Fund. Each fund is governed by regulations defining among other things the role and scope of the fund, the appointment of its Board, the organisation of its activities and arrangements around the allocation of grants.

Development Fund for Academic Staff

The purpose of the Fund is to support the professional development of the Academy's academic faculty. Professional development means continuing education in the field in which the member of staff works and any endeavour on his/her part which may be considered to lead to the strengthening of his/her professional activities.

The Fund's revenue is the Academy's contribution in accordance with budget and other revenue that the Fund may receive.

The Board of the Fund consists of the Rector, who chairs the Board, Deans and representatives of academic faculty, one from each Department. Representatives of academic faculty are appointed for two years at a time. The Board makes decisions about the Fund's matters within the framework of its rules.

Academic faculty can apply for the support of the Fund, in addition to part-time lecturers who teach at least 50 hours in the semester when an application is submitted for a grant.

Publication Fund

The purpose of the Fund is to strengthen the Iceland Academy of the Arts publication activities and enhance the dissemination of the work of academic faculty. The Fund thereby aims to strengthen the relationship between teaching, research and innovation.

The Fund's revenue is the Academy's contribution in accordance with budget and other revenue that the Fund may receive.

The Board of the Fund consists of three parties, one external and two from the Iceland Academy of the Arts. The Board is appointed by the Rector for two years at a time on recommendation from the Management Council. The role of the Board is to assess applications and decide on grants to be allocated on the basis of the Fund's code of practice.

Academic faculty with a minimum of 50% employment ratio may apply for support from the Fund.

XI. FEES

ARTICLE 33

The Academy's Board determines the size of fees and payment conditions. Fees may be changed but normally follow the index of consumer prices. Only students who have paid their fees are considered to be registered students at the Academy and only these students are authorised to attend the Academy.

XII. ENTRY INTO FORCE AND OTHER MATTERS

ARTICLE 34

These regulations are set on the basis of the Academy Charter and with reference to the Higher Education Act No. 63/2006. Agreed at a meeting of the Academy's Board in June 2014.

APPENDIX 1D

**THE ICELAND ACADEMY OF THE ARTS STRATEGIC
PLAN 2013 – 2017**

ICELAND ACADEMY
OF THE ARTS
STRATEGIC PLAN
2013–2017

 **LISTAHÁSKÓLI ÍSLANDS**
Iceland Academy of the Arts

MUSIC
THEATRE
DANCE
DESIGN
ARCHITECTURE
FINE ART
FILM*
ARTS EDUCATION

*Preparations underway

ROLE CHALLENGES FOCUS

The Iceland Academy of the Arts is a community of artists and academics where creative thinking is encouraged and people receive training in communicating knowledge and constructs of the mind with the diverse possibilities of art.

The IAA offers education in the arts at an academic level. It's at the forefront of knowledge creation in the field of the arts, communicates knowledge in the arts to society, promotes professionalism, and is a leading force in the development of a general policy for education in the arts.

The IAA plays an active role in society, connecting the national cultural core to an international environment of art and culture through a diverse student body and collaborations with schools and institutions at home and abroad.

The IAA's core values are creation, communication, and education. Three things underpin the Academy's outlook and approach:

**CURIOSITY
UNDERSTANDING
COURAGE**

Curiosity breeds questions and a need for seeking new ways, solutions, and answers. We analyse our findings and seek an understanding of the unknown. By understanding, we develop courage to follow our convictions and artistic vision.

The IAA is a platform for modern artistic practice, education, and communication, and a community set on sharpening the students' creativity.

THE IAA IS A PROGRESSIVE INSTITUTION
THE IAA CONNECTS WITH CONTEMPORARY MOVEMENTS
THE IAA SEEKS NEW WAYS IN INTERPRETATION AND COMMUNICATION
THE IAA PROMOTES ORIGINAL ARTISTIC PRACTICE AND EXPLORES UNKNOWN TERRITORIES

Iceland Academy of the Arts' Strategic Plan 2013-2017

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- > The IAA connects artistic disciplines.
- > The IAA is a haven for experimentation.
- > The IAA finds inspiration in Icelandic culture.
- > The IAA takes part in international collaborations.

- > The IAA is a dynamic force in the cultural life of Iceland.
- > The IAA upholds the social values of the arts.
- > The IAA embraces diversity.

> THE IAA IS IN CONTINUOUS DEVELOPMENT



POLICY ON TEACHING AND LEARNING

The Iceland Academy of the Arts offers education towards BA and MA Degrees in the main disciplines of the arts and art education. The Academy promotes interdisciplinary work and utilises its unique advantages to build bridges between different artistic disciplines.

Artistic practice, research and innovation are important parts of the IAA's activities, and the Academy communicates knowledge in the field of art and culture to professionals and the public. The Academy has a specialist library and information service in the field of the arts and art education.

The basis of teaching at the IAA is to get students working closely together and ensuring easy access to the Academy's teachers. Much of the instruction takes place in studios or during one-on-one sessions where teachers rely on their specialist knowledge, professional skill, and experience to communicate with students through interactive discourse.

The IAA places great emphasis on students thinking and working independently, and ensuring that they possess knowledge and skill to work in their chosen field upon completion of their degree, and are able to study further at the best universities.

Iceland Academy of the Arts' Strategic Plan 2013-2017

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The IAA's policy is to:

- > Be at the forefront of education in the academic field of the arts.
- > Develop an appropriate framework for studies and teaching.
- > Encourage and support students in their studies with individual direction and teaching in small groups.
- > Organise studying and teaching in such a way as to promote courage, experimentation, and creative solutions.
- > Increase focus to the integration of artistic practice, research, and teaching.
- > Promote the Academy's library as the only specialised collection in Iceland in the academic field of the arts.
- > Focus on projects and programmes in collaboration with the art sector and the creative industry.
- > Be a platform for continuous education for the academic and professional community of the arts.
- > Develop study and increase the number of programmes:
 - > Course offerings at the BA level will be broadened, i.a. with the establishment of a film programme.
 - > The Academy's MA Programmes will be deepened and strengthened with a focus on practice-based studies based on the academic discipline's research methods.
 - > The Academy will seek opportunities towards developing collective MA programmes in collaboration with other universities in Iceland and neighbouring countries.

POLICY ON RESEARCH AND INNOVATION IN THE ARTS

The Iceland Academy of the Arts is responsible for the development of the arts as an academic discipline within higher education in Iceland and promotes its enhancement through institutions and administrative units responsible for policy and decisions in the wider academic community.

Research and innovation in the arts encompass all the independent work of academic staff that is publicly disseminated, with artistic means and through an academic platform. It may manifest in all possible artistic fields where the IAA is active: be it the visual arts, performing arts, music, or a peer-reviewed platform.

The IAA focuses on enhancing its relations with the public administration and advocates for research output in the arts being valued as equal to other academic fields, especially with regard to allocation of public funding. It is therefore the Academy's goal to obtain basic funding for research and innovation comparable to that which universities in other academic fields receive.

The IAA is a national core institution within the creative industries and a leading force within that sector in higher education in Iceland.

With the promotion of artistic practice, the Academy enhances understanding of the creative sector within society and contributes new knowledge to the field.

The IAA's policy is to:

- > Secure basic public funding for research and innovation in accordance with the defined role and responsibilities of higher educational institutions in Iceland.
- > Increase the academic faculty's share of allocation from public competitive funds in the science and innovation sector in the country.
- > Create an integral framework and regulatory infrastructure for the Academy's research and innovation projects, and enhance internal support systems and services.
- > Increase the academic faculty's scope for independent work within its field of expertise, for which the relevant individuals are employed at the Academy.
- > Promote the Academy as a platform for critical discourse on research and innovation, and their significance for the professional community.
- > Encourage further collaboration with domestic and foreign universities and arts institutions in the area of research and innovation.
- > Promote and systematically disseminate the Academy's output in artistic practice and research.



POLICY ON RELATIONS TO SOCIETY

The Iceland Academy of the Arts engages in diverse collaborations with art institutions, businesses, associations and organisations, local authorities, and individuals all over Iceland, and intends to further develop these relations. The basis of all collaboration is that it is beneficial to both parties, and that it generates progressive development of the discipline in question. The country as a whole is the Academy's operational field.

By collaborating with other universities in the country, the IAA offers additional educational possibilities while reinforcing inter-disciplinary work between different

academic disciplines. The Academy strives to increase collaboration with upper secondary and specialist schools in the field of the arts.

The IAA organises numerous events, inviting guests from different areas of society, and the Academy's exhibitions and events are attended by many and generate much discussion.

The IAA seeks to actively participate in Icelandic national and cultural life through its activities, while connecting Icelandic cultural foundations to the international milieu of art, culture, and industry.

The IAA's policy is to:

- > Systematically communicate the Academy's role and function to the public, professionals, and authorities.
- > Engage the Academy's faculty and specialists in public discourse on issues related to the arts and higher education.
- > Strengthen connections with the Academy's alumni.
- > Fortify the Academy's hinterland by establishing a formal collaborative forum of the Academy of the Arts, artistic institutions, artists' associations, arts teachers, and the economic sector.
- > Initiate the founding of a platform for innovation in arts and the economic sector (cf. Hugmyndahús háskólanna, English: The Universities' House of Ideas).
- > Focus on collaboration with rural areas and local authorities across the country.
- > Harness the possibilities of the arts for the promotion of social values.
- > Demonstrate environmental conservation in practice in all its activities and continuously improve the results of the Academy's environmentally sound operations.

POLICY ON INTERNATIONAL COLLABORATION

The Iceland Academy of the Arts operates in an international arena with broad-ranging collaboration and participation in multi-national projects.

A large number of the IAA's students complete a part of their studies abroad, and the Academy in turn receives a diverse group of students from various countries who come to study for longer or shorter periods. The Academy offers an international MA Programme in Music, Fine Arts and Design, and focuses on preparing students for work as artists in an international environment.

The IAA actively advocates collaboration with artists and academics abroad through faculty exchange. Guest lecturers contribute significantly to the Academy, and the Academy's teachers benefit by acquiring experience and discovering new reference points by teaching and lecturing in collaborating schools across Europe.

The IAA takes part in international associations that in one way or another concern collaboration, cooperation, and the development of higher educational institutions in the arts.

It is the Academy's policy to:

- > Strengthen its position through international collaboration.
- > Form collaborations with academies and art institutions outside Europe.
- > Support students and Academy staff in participating in international projects.
- > Support recent graduates to obtain internships abroad.
- > Ensure follow-up and systematic assessment of international projects.
- > Promote the Academy internationally on the basis of its professional status and diversity.
- > Work towards establishing an international summer academy, building on the Academy's strong international connections and its collaborations with educational institutions and local authorities across the country.



POLICY ON HUMAN RESOURCES

The Iceland Academy of the Arts is a community based on equality, respect, and mutual trust. The Academy emphasises the well-being of its students and staff, and endeavours to be a desirable workplace where everyone is ensured the best working conditions in which to grow and flourish in their study and in their work.

The IAA ensures that all channels of communication are clear and that information flow between students and staff is systematic and efficient. Management informs staff of issues regarding their work, duties, and rights. Furthermore, the Academy encourages collaboration, and sharing of knowledge and experience among its staff.

All communication within the IAA shall be based on mutual respect, and equality shall be maintained in all areas. Discrimination on the grounds of gender, race, disability, beliefs, or other general factors that differentiate people, will not be tolerated within the Academy.

Iceland Academy of the Arts Strategic Plan 2013–2017

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It is the IAA's policy to:

- > Create a dynamic working environment where students and staff can freely express their opinions and views.
- > Ensure that the Academy becomes a family friendly workplace, enabling staff to harmonise private life, family responsibilities, and work.
- > Ensure that staff enjoys as much independence as possible in their work, and that they have the greatest possible scope and flexibility in the organisation of their projects
- > Ensure that staff and students can exercise their expertise and qualities to as great an extent as possible, and that their contribution to the growth and development of the Academy is valued.
- > Ensure that the Academy's staff and students have the opportunity to actively participate in policymaking for the Academy.
- > Support its faculty and staff in developing in their role and furthering their knowledge and professional qualifications.
- > Strengthen the bond between the Academy and its sessional teachers and encourage them to participate in the Academy's activities and functions.
- > Follow well-defined recruitment procedures that ensure as fair a process as possible in the processing of applications.

THE IAA'S POLICY IS BASED ON THE PREMISE THAT THE ACADEMY WILL BE OPERATING ON A SINGLE SITE, AND THAT A SATISFACTORY SOLUTION WILL BE FOUND CONCERNING ITS PREMISES, IN LINE WITH ITS UNIQUE POSITION AND PLANS.

LISTAHÁSKÓLI ÍSLANDS
Iceland Academy of the Arts

APPENDIX 2A

**THE DEPARTMENT OF PERFORMING ARTS LEARNING
OUTCOMES**

THE DEPARTMENT OF PERFORMING ARTS LEARNING OUTCOMES

Baccalaureate
3 year 180 ECTS
Level 1.2 k

	Department of Performing Arts	Iceland Academy of the Arts
Knowledge	<ul style="list-style-type: none"> ▪ Knows the theories, concepts, techniques and methods of the performing arts. ▪ Understands the performing arts' professional environment. ▪ Knows the most prominent trends and influences within the performing arts and culture, and the premises they are based on. ▪ Has gained the necessary insight and understanding to individually approach issues within the field. ▪ Has knowledge and understanding of the performing arts, their history and current status. ▪ Understands the potential of the art form as well as its common ground with other branches of art and sub-cultures. ▪ Comprehends and realizes the importance of consistent practice within the field of art. ▪ Knows the basic elements of search and information technology. 	<ul style="list-style-type: none"> ▪ Knows the theories, concepts and methodology of the field of art. ▪ Knows the field's professional environment. ▪ Has acquired the insight and understanding to approach the field's concerns in an individualized manner. ▪ Understands the theoretical framework and the methods that underpin artistic practices within the field. ▪ Knows the basic elements of search and information technology.
Skill	<ul style="list-style-type: none"> ▪ Can provide scholarly and artistic arguments to support his/her opinions. ▪ Understands the different stylistic approaches within the field and is able to apply equivalent techniques and methods to hands-on projects. ▪ Has developed professional and diverse working methods and achieved bold resolutions. ▪ Has cultivated both intellectual and creative openness and originality. ▪ Is able to independently judge the methods used within the performing arts. ▪ Is able to bring a critical approach to the analysis of tasks. ▪ Has cultivated a critical perspective with regard to his/her own work and that of others. 	<ul style="list-style-type: none"> ▪ Can take a critical stance on information and methods. ▪ Has developed a critical perspective with regards to his/her artistic practice and that of others. ▪ Employs critical methods to analyze subject matter within the relevant field of art. ▪ Can support his/her decisions with arguments based on the professional practice of the performing arts. ▪ Possesses the technique and skill to work independently and methodologically on tasks within his/her field. ▪ Has developed both intellectual and creative openness and originality. ▪ Can identify the need for information, has the skill to gather

	<ul style="list-style-type: none"> ▪ Has acquired technical skill in his/her field, ▪ Can identify the need for information and has the skill to gather it, assess its value and utilize appropriately. ▪ Is able to take advantage of the field of arts' tools and equipment. 	<ul style="list-style-type: none"> ▪ it, assess its value, and utilize appropriately. ▪ Can independently assess ideas that form the basis of the work process. ▪ Has cultivated inquisitive and diverse working methods and bold resolutions. ▪ Is able to take advantage of the field of art's tools and equipment.
Ability	<ul style="list-style-type: none"> ▪ Is able to combine technique, expression and creativity in live art performance. ▪ Can utilise his/her knowledge and understanding to create art. ▪ Can present and develop an artistic idea and complete a fully realized piece of work. ▪ Is able to participate in artistic collaboration on varying levels and from divergent perspectives. ▪ Is able to participate in group work on equal grounds, consider different perspectives, and listen respectfully to others. ▪ Is able to effectively communicate his/her artistic ideas to an audience. ▪ Is able to clearly express and communicate his/her ideas, subjects and results, both in written and oral form. ▪ Is able to work both independently and methodologically, set objectives, select appropriate methods, make project outlines and bring to completion. ▪ Has developed independent working methods that apply to further studies and professional activities. 	<ul style="list-style-type: none"> ▪ Demonstrates the necessary independence and communication skills to actively participate in group work. ▪ Demonstrates independent and organized working habits, is able to choose appropriate methods, develop project outlines and carry to completion. ▪ Is able to clearly express and convey his/her ideas, subjects and conclusions, both in written and oral form. ▪ Can use his/her art to communicate his/her ideas. ▪ Has cultivated his/her imagination to achieve creative independence in his/her artistic practice. ▪ Has developed independent working methods that apply to further study and work.

APPENDIX 2B

**THE DEPARTMENT OF PERFORMING ARTS GRADING
SCALE AND SCORING RUBRIC**

Grade	Essays, reports, other written assignments	Practical presentations, performance/acting/dance, creative work	Participation and procedure	Portfolio/ workbook
9-10	<ul style="list-style-type: none"> o Exceptionally well executed work. Far beyond requirements and expectations. o Student demonstrates outstanding grasp of the subject and applies both analytical and critical thinking in treatment of the material. o Solutions characterised by uniquely independent, imaginative, creative thinking and intuition. o Presentation and rendition in perfect order. o Source material and references used systematically and appropriately and choice of source material exemplary. 	<ul style="list-style-type: none"> o Unique performance. o Professional working methods characterised by absolute assurance. o Perfect grasp of technique/methodology and execution. o Performance/work memorable. o Practical solutions testament to a perfect understanding and unique skill in the course methodology. o Creative, original and personal approach characterised by a great deal of imagination. 	<ul style="list-style-type: none"> o Student exudes energetic and positive force that benefits all group work, discussion, play and assignments. o Without exception very well prepared for classes and assignments always submitted on time. o Participation characterised by generosity with ideas and respect for others in the group. 	<ul style="list-style-type: none"> o Everything represented and more. A great deal of originality and imagination in all execution, both in terms of material and approach. o Rendition exemplary in all aspects. A great deal of work put into finish and the entire execution and standards exceeded.
8,5-9	<ul style="list-style-type: none"> o All aspects of the assignment very well solved and done and in accordance with instructions/project description. The assignment is taken a step further than required. o Very good grasp of all aspects of the assignment. Treatment of material generally very good. Solutions characterised by independent creative thinking and intuition. o Systematic analysis and independent execution, e.g. with references to other disciplines as well as references to artists and works of art, when appropriate. 	<ul style="list-style-type: none"> o Great performance. o Makes the utmost effort. o Demonstrates great assurance and initiative. o Superb technique/methodology and execution. Clear and convincing performance/work that is also captivating. o Has the courage to step outside comfort zone and take a risk. o Practical solutions demonstrate understanding and skill in the course methodology. o Originality and imagination in practical solutions. 	<ul style="list-style-type: none"> o Active and positive in group work, discussion, play and assignments. o Always or almost always well prepared for class. o Assignments handed in on time. o Collaboration with others characterised by respect and good listening. 	<ul style="list-style-type: none"> o Everything represented. o Rendition all of a high standard. o Originality in execution and presentation.
7,5-8	<ul style="list-style-type: none"> o Good assignment, most aspects well done. o Most aspects done justice. Well executed work that demonstrates logical interpretation and considerable intuition. o Well-structured and executed work. Some originality in the treatment of material. The assignment is characterised by critical thinking with references to own experience and reading material. o Good grasp of rendition and presentation of assignment. o Source material utilised well. 	<ul style="list-style-type: none"> o Good performance. o Most aspects well executed. o Assured grasp of technique/methodology and execution. o Takes some risk but perhaps does not go beyond comfort zone. o Practical solutions mostly demonstrate understanding of and acceptable skill in the course methodology. o Considerable originality and imagination in practical solutions. 	<ul style="list-style-type: none"> o Generally active and positive in class, both as listener and participant. o Attitude generally positive and constructive. o Usually well prepared for class. o Assignments usually or always handed in on time. 	<ul style="list-style-type: none"> o Almost everything represented. o Rendition of quite good quality. o Some originality in general execution.
6,5-7	<ul style="list-style-type: none"> o The assignment is first and foremost descriptive but not analytical. o Most aspects of the subject are satisfactorily dealt with but little or nothing added. o Student contributes little from him/herself. The assignment is not original. o Acceptable grasp of all aspects of the assignment. Rendition and general presentation in order. o Use of source material in order. 	<ul style="list-style-type: none"> o Reasonably well solved but slightly more effort needed in terms of assurance. o Technique/methodology and execution in order. o Practical solutions in class demonstrate satisfactory understanding and skill in the course methodology. o Creative and original execution somewhat lacking. o Takes limited risk. 	<ul style="list-style-type: none"> o Sometimes active in group work, discussion, play and/or assignments. o Attitude to assignments and group generally fairly positive. o Often prepared for class but not always. Assignments usually handed in on time. 	<ul style="list-style-type: none"> o Not everything is represented here but rendition and working methods otherwise good. / Everything is represented but rendition and working methods to some extent wanting. o Limited originality in execution.

6-6,5	<ul style="list-style-type: none"> ○ Satisfactory work but some aspects flawed. ○ Flaws in structure, lack of context. ○ Minimum independent execution. Poor grasp of various aspects of the assignment. Little or no originality. ○ Rendition wanting and / or faults in presentation. ○ Use of source material wanting. 	<ul style="list-style-type: none"> ○ Satisfactory but some flaws. ○ Assurance in technique/methodology and execution somewhat lacking. ○ Little or no originality in the execution of the project. ○ Practical solutions do not sufficiently demonstrate understanding of and skill in the course methodology. 	<ul style="list-style-type: none"> ○ Activity in class, e.g. discussion, group work, play and / or assignments, considerably lacking. However, passes minimum requirements. ○ Rarely prepared for class ○ Assignments not always handed in on time. 	<ul style="list-style-type: none"> ○ Portfolio / workbook content somewhat wanting but does, however, pass minimum requirements. ○ Execution not original but acceptable. ○ Presentation and rendition considerably wanting.
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5,0-6,0	<ul style="list-style-type: none"> ○ Assignment flawed but some aspects passably dealt with. ○ Work passes minimum requirements but in no way exceeds these. ○ Execution lacks independence. ○ Poor grasp of most or all aspects of the assignment. ○ Use of source material wanting. 	<ul style="list-style-type: none"> ○ Does not fully grasp the subject matter but some aspects are in order. ○ Presentation characterised by lack of assurance and/or insufficient preparation. ○ Work passes minimum requirements but in no way exceeds these. ○ Execution lacks independence. ○ Understanding of and skill in the course methodology is lacking in practical execution. 	<ul style="list-style-type: none"> ○ Activity in class, e.g. discussion, group work, play and / or assignments, lacking a great deal. However, passes minimum requirements. ○ Student's preparation wanting. ○ Assignments rarely handed in on time. 	<ul style="list-style-type: none"> ○ Portfolio / workbook passes minimum requirements but a great deal is lacking in terms of content, rendition, execution and imagination. ○ Presentation and rendition is wanting.
1,0-4,5	<ul style="list-style-type: none"> ○ Unsatisfactory work. ○ Submission in most or all aspects unsatisfactory. ○ Does not pass minimum requirements. 	<ul style="list-style-type: none"> ○ Unsatisfactory performance. ○ Student does not deliver what the assignment requires and therefore does not pass minimum requirements. 	<ul style="list-style-type: none"> ○ Activities below what can be considered acceptable. Student takes little part in group work and discussion, is not positive and is not sufficiently prepared for classes. 	<ul style="list-style-type: none"> ○ Portfolio / workbook does not pass minimum requirements in terms of content, rendition, execution or imagination.
0	<ul style="list-style-type: none"> ○ No work submitted. 	<ul style="list-style-type: none"> ○ No work submitted 	<ul style="list-style-type: none"> ○ No work submitted 	<ul style="list-style-type: none"> ○ No work submitted

APPENDIX 2C

THE PROGRAMMES LEARNING OUTCOMES

PROGRAMME IN ACTING

Baccalaureate
3 year 180 ECTS
Level 1.2 k

Knowledge	<ul style="list-style-type: none"> ▪ Understands the field's different stylistic approaches. ▪ Has engaged with appropriate styles and methodology within his/her field of art during his/her time of study. ▪ Has gained professional awareness of his/her body as a vehicle for creating art. ▪ Comprehends and recognizes the importance of consistent practice within the field of art. ▪ Knows the theories, concepts and methods of the performing arts. ▪ Has acquired broad knowledge and understanding of the actor's profession. ▪ Possesses knowledge and understanding with regards to the performing arts, their history and contemporary state. ▪ Understands the potential and limits offered by the medium of the performing arts, as well as its common ground with other branches of art and sub-cultures. ▪ Knows how to look for and identify information and resources, and understands the basics of search and information technology. ▪ Knows the methods of the most prominent theorists of dramatic interpretation.
Skill	<ul style="list-style-type: none"> ▪ Can make decisions and support these with arguments based on the professional practice of the performing arts. ▪ Can apply methods and techniques in dramatic interpretation. ▪ Demonstrates technical skill in voice projection, physical expression and song. ▪ Has developed intellectual openness and originality that can be applied to his/her course of study and profession, ▪ Can independently assess the methods used within the performing arts. ▪ Demonstrates a critical approach in the analysis of subject matter. ▪ Has acquired a critical perspective on his/her own work, and that of others. ▪ Has cultivated his/her powers of imagination for creative autonomy, and developed professional working methods and bold resolutions, ▪ Can identify the need for information, has the skill to gather it, assess its value, and utilize appropriately.
Ability	<ul style="list-style-type: none"> ▪ Can use his/her knowledge and comprehension to create art. ▪ Can present an artistic idea, develop it, and convey a fully realized piece of work. ▪ Can actively engage in artistic collaboration on varying levels and from different perspectives. ▪ Can participate in-group work on an equal basis, consider different perspectives and respectfully listen to others. ▪ Can profit from supervision and process comments and suggestions to the benefit of his/her artistic work. ▪ Is able to clearly express and communicate his/her ideas, subject matter and conclusions, both in written and oral form. ▪ Has acquired skill and endurance in the live performance of his/her art. ▪ Is able to combine technique, expression and creativity in live performance, ▪ Uses his/her role to successfully convey his/her artistic ideas to spectators, ▪ Is able to set objectives, make project outlines and follow through with these, both individually and as member of a group. ▪ Has developed self-discipline and independent working methods that can be applied to further studies or professional activities. ▪ Has the insight to approach his/her field's concerns in a distinctive manner. ▪ Possesses basic knowledge of the actor's professional environment, and is able to further develop his/her skills and knowledge. ▪ Has acquired the habit of self-criticism, and is able to use it mindfully in the artistic process.

PROGRAMME IN CONTEMPORARY DANCE

Baccalaureate
3 year 180 ECTS
Level 1.2 k

Knowledge	<ul style="list-style-type: none"> ▪ Knows the theories, concepts, techniques and methods of contemporary dance and other performing arts, ▪ Knows the most prominent trends and influences within contemporary dance and the performing arts, and the premises they are based on, ▪ Has knowledge and understanding of contemporary dance and its current state, ▪ Knows the possibilities and limitations of contemporary dance, as well as its common ground with other artistic and cultural fields, ▪ Has professional knowledge and understanding of his/her own body as a vehicle for creating art, ▪ Has knowledge of choreographic approaches, methods and resolutions, ▪ Has developed the necessary insight and understanding to individually approach his/her field's concerns, ▪ Comprehends and recognizes the importance of consistent practice within the field of art, ▪ Knows contemporary dance's working environment, ▪ Knows the basic elements of search and information technology.
Skill	<ul style="list-style-type: none"> ▪ Has adopted the methods and techniques of contemporary dance, ▪ Understands the varied stylistic approaches of contemporary dance and is able to apply these to his/her performance, ▪ Can provide scholarly and artistic arguments to support his/her opinions and decisions, ▪ Has cultivated his/her imagination to achieve creative independence in his/her artistic practice, and has adopted professional working methods and bold resolutions, ▪ Has developed a broad and innovative intellectual mindset, ▪ Is able to independently assess methods used in contemporary dance, ▪ Can bring a critical approach to the analysis of tasks, ▪ Has adopted a critical perspective on his/her own work and that of others, ▪ Identifies the need for information and has the skill to gather it, assess its value and utilize appropriately, ▪ Knows how to take advantage of contemporary dance's technology and equipment.
Ability	<ul style="list-style-type: none"> ▪ Is able to bring his/her knowledge and comprehension to the creation of artwork within the field of contemporary dance, ▪ Is able to present an artistic idea, develop it, and complete a fully realized work, and communicate this to an audience, ▪ Brings skill and endurance to live art performance, ▪ Is able to combine technique, expression and creativity in live art performance, ▪ Can participate actively in artistic collaboration on varying levels and from different perspectives, ▪ Is able to participate in group work on equal grounds, consider different perspectives, and respectfully listen to others, ▪ Is able to clearly express and convey his/her ideas, projects and conclusions, both in written and oral form, ▪ Is able to work independently and methodologically, set objectives, make project outlines and carry to completion, ▪ Has cultivated self-discipline and independent working methods that apply to further studies and professional activities, ▪ Is able to use performance art to effectively communicate his/her vision to an audience.

PROGRAMME IN THEATRE AND PERFORMANCE MAKING

Baccalaureate
3 year 180 ECTS
Level 1.2 k

Knowledge	<ul style="list-style-type: none"> ▪ Understands and comprehends the varied stylistic approaches and methods of the performing arts. ▪ Has the insight and understanding to approach subjects within the performing arts in a distinctive, individualized manner. ▪ Knows the theories, concepts and methods of the performing arts. ▪ Knows the most prominent trends and influences within the performing arts and culture and the premises they are based on. ▪ Has knowledge and understanding of the performing arts, their history and current state. ▪ Knows the possibilities and limits of the art form as well as its common ground with other branches of art and sub-cultures. ▪ Has basic knowledge of the performing arts' professional environment. ▪ Knows the basic elements of search and information technology.
Skill	<ul style="list-style-type: none"> ▪ Can apply the methods and techniques of the performing arts to the production of stage work. ▪ Has cultivated his/her imagination to achieve creative independence in his/her artistic practice, and has adopted professional working methods and bold resolutions. ▪ Is able to independently assess methods applied within the performing arts. ▪ Has adopted a broad and innovative intellectual mind-set. ▪ Has adopted a critical perspective on his/her own work and working processes, as well as the work of others, and is able to participate in discussions on the performing arts. ▪ Is able to provide scholarly and artistic arguments to support his/her opinions. ▪ Understands scholarly texts and is able to use these in his/her work. ▪ Is able to critically approach the analysis and production of his/her work. ▪ Identifies the need for information and has the ability to gather it, assess its value and utilize appropriately, ▪ Is able to the employ the techniques and equipment used in the performing arts.
Ability	<ul style="list-style-type: none"> ▪ Is able to use his/her knowledge and understanding to the benefit of his/her art practice and scholarly endeavours. ▪ Is aware of his/her artistic vision and skilfully communicates it. ▪ Is able, as an author, to present an artistic idea, develop it, and present a fully realized work, and convey it to an audience. ▪ Is able to actively participate in artistic collaboration on varying levels and from different perspectives. ▪ Is able to participate in group work on equal grounds, consider different perspectives, and respectfully listen to others, ▪ Is able to profit from supervision and process suggestions in a productive manner to the benefit of his/her artistic work. ▪ Is able to combine technique, expression, and creativity in live art performance. ▪ Is able, as an author, to lead artistic group work that results in a fully completed product. ▪ Is able to clearly express and convey his/her ideas, subject matter, and conclusions, both in written and oral form. ▪ Is able to work independently and methodologically, set objectives, choose appropriate methods, make project outlines and carry to completion. ▪ Can present and describe scholarly issues and research results in both written and oral form. ▪ Has adopted a habit of self-criticism and is able to apply it mindfully in artistic practice. ▪ Has developed self-discipline and independent working methods that apply to further studies and professional activities.

APPENDIX 2D

CURRICULUM OVERVIEW 2014 – 2015

CURRICULUM OVERVIEW

FALL 2014

Art and identity – for exchange students
Beauty and the beast - the workshop
Changing gender
Choir III
Creative process III
Devised
Directing
Directors work methods
Discourse and critique of the performing arts
Discussion
Dramatic interpretation III
Dramatic interpretation V
Dramatization
Exchange program/Internship
Foreign plays - familiar circumstances
Gender studies and performing arts
Individual project II
Non-traditional performance space
Radio as a creative medium
Report writing
Rocking! the Greeks
Shakespeare deconstructed
Staging the nation
Technique for actors III
Technique for actors V
Technique for dancers III
The body in performing arts and culture
Thought - Text - Action
Voice training
Voice workshop

SPRING 2015

Actor's final project
The actor as author
Choir IV
Choreography and performance in a social context
Complete vocal
Creative process IV
Dancer's final project
Dancer's individual project
Devising/composition, staging III
Discussion
Dramatic interpretation IV
Exchange program/Internship
Final thesis
Guest workshop
The history of dance in Iceland
The history of theatre in Iceland
Individual project
Physical music theatre
Reading dance, writing dance
Staging the personal
Technique for actors IV
Technique for dancers V
Technique for dancers V
Theatre and performance making final project
Theatre of cruelty
Vanishing women
Professional environment in the performing arts

APPENDIX 2E
COURSE DESCRIPTIONS 2014 – 2015

COURSE DESCRIPTION

FALL 2014

Art and Identity

Learning outcomes: At the end of the course students should:

- Have an insight into how the arts have been used in creating a cultural and national identity in Iceland.
- Have knowledge of selected artists and designers.
- Have an understanding of selected artistic productions in a cultural and national context.
- Be able to communicate their thoughts on an artistic production both in written form and orally.
- Be able to analyse an artistic production on the grounds of the material in the module.

Description: The arts play a large role in creating both a cultural and national identity. It has been stated that art is a reflection of the identity of an individual or a society. The module seeks to ask whether that is in fact the case and if the arts can and/or should be used to construct or reconstruct a notion of the individual, society, or nation?

During the module students visit the National Museum of Iceland twice and attend lectures from the Departments of Theatre and Dance, Music, Fine Arts and Design and Architecture that approach the topic in various ways. Students also attend artistic productions of their own choice on which they base their assignments upon.

Assessment: Projects, seminars and participation.

Beauty and the beast - the workshop

Learning outcomes: At the end of the course, students should:

- Have acquired knowledge of the ideology and skill in the methods underpinning the course,
- Know different possibilities for creating form for movements and ideas and know how to place these in context,
- Be able to work in a group on the basis of equality and take part in critical debate,
- Be able to make use of direction so that it is useful in work on the floor.

Description: Forget everything you know about minimalism and good taste! In the course, Beauty and the Beast - the workshop, we work with a world where there is too much of everything. This means animal yoga, danceoke, death rock and love ballads. Anything that guides you to your own rock star. The course is based on the working methods Amanda and Halla use to create the show Beauty and the Beast - the album, which plays with and mixes traditional dance styles with pieces from popular culture. The moving force of the course is the joy of dancing and collaboration.

Assessment: Continuous assessment.

Changing gender

Learning outcomes: At the end of the course, students should:

- Be able to place themselves in the shoes of the other gender and have acquired a better understanding of it,
- Have adopted the posture, behavioural patterns and characteristics of the opposite gender,
- Be able to play a character of the opposite gender convincingly,
- Be able to work in a group on the basis of equality and take part in critical debate,
- Be able to make use of direction so that it is useful in work on the floor,
- Have developed critical thinking and vision of their subjects.

Description: In this theoretical and practical course, students reverse gender roles. We look at what separates the genders in terms of social behaviour. We look at gender stereotypes as they appear in society, in the press and in our daily lives. Specialists in subjects related to our discussion will visit and give lectures. The practical part is divided by gender, women research masculinity within them and their surroundings and men research femininity. All students create a person of the opposite gender, which we work with during the course through improvisation and scene work.

Assessment: Continuous assessment.

Choir III

Learning outcomes: At the end of the course, students should:

- Be able to sing complex polyphonic arrangements,
- Possess the skill to improvise fairly complex song and rhythmic patterns,
- Have mastered the reading of music and directions for expression,
- Be able to sing simple solo lines in choir pieces.

Description: In this course, we work with various types of ensemble and choir music, with an emphasis on folk songs and Christmas music. A folk song concert is given in the middle of the semester and a Christmas concert at the end of the semester. We work with the opening and strengthening of the singing voice in an ensemble, interpretation and music reading. We also work on improvisation assignments. Students sing solo lines in choir pieces.

Assessment: Continuous assessment.

Creative process III

Learning outcomes: At the end of the course, students should:

- Be able to actively participate in artistic collaborations of differing scales and underpinned by diverse assumptions,
- Be able to work in a group on the basis of equality, take different points of view into consideration and listen to others respectfully,
- Have acquired knowledge of the ideology and skill in the methods underpinning the course and be able to utilise these in independent practice,
- Have gained experience in creating a dance piece and a world of ideas surrounding it under the guidance of a choreographer,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work,
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Have acquired an understanding of the role played by space, sound, lighting and other mediums in stage production,

- Have acquired professional awareness of their own body as a tool for artistic practice,
- Be able to coordinate technique, expression and creativity in a live art performance,
- Have demonstrated an ability to communicate their artistic ideas in a comprehensive stage production,
- Be able to express themselves clearly and efficiently about their own artistic practice and working process.

Description: In this course, the focus is on a creative working process where theories, concepts and different methods to create a stage performance are introduced. Students are introduced to the use of space, sound, light and more creative mediums in the artistic process. The course consists of different parts, each testing students' creative ability and imagination.

Assessment: Continuous assessment and a report.

Devised

Learning outcomes: At the end of the course, students should:

- Have more self-confidence and skill as creative artists,
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Possess knowledge of different approaches and working procedures within the performing arts and be able to apply the procedures underpinning the course in artistic practice,
- Possess the skill to collect, disseminate and create material for a stage performance from scratch,
- Possess skill in and understanding of devising and presenting performances,
- Be able to as artists present an artistic idea, develop it and present it as a comprehensive piece of work,
- Have adopted the methods used in the course,
- Be able to coordinate ideology, technique, expression and creativity in a stage performance,
- Have demonstrated skill in artistic collaboration based on equality,
- Be able to critically express themselves, in speech and in writing, about their artistic practice and working processes,
- Be able to independently assess the methods used in the course,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: In this course, students work with a methodology for stage performances which has been called devised or different devised and creative methods. A great deal of time is spent on ideas and research where students collect material and disseminate it. The main focus is on the process that takes place when a group of artists comes together to create a stage production from scratch; the creative process that takes place and each and every student goes through. The course tests students' skill in creative and theoretical working procedures, their ability for devising and skill in adapting to different working procedures. The course culminates in a stage performance of the group's common work.

Assessment: Stage production, continuous assessment and a report.

Directing

Learning outcomes: At the end of the course, students should:

- Possess knowledge of the directors' theories, concepts and working methods underpinning the course and be able to apply these in artistic practice,
- Be able to, as directors, present an artistic idea, develop it and submit as a complete stage production,
- Be able to, as directors, lead artistic work culminating in a stage production,
- Be able to independently assess the methods underpinning the course,
- Have adopted independence, self-discipline and professionalism in their working methods,
- Be able to critically express themselves, in speech and in writing, about their own artistic practice and working processes,
- Have the skill to communicate their artistic ideas to collaborators and through a stage production,
- Possess an understanding of the role of the director within the performing arts and an ability to engage with that role,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: In this course, which is an independent continuation of the course The Director's working methods, which is taught in the second year, we continue to look at directors' preparation for a stage production. We work with the analysis of text and ideas where special emphasis is placed on working with actors. There is a focus on students' independent work as directors in the staging of a scene.

Assessment: Assignment, continuous assessment and a report.

Directors' working methods

Learning outcomes: At the end of the course, students should:

- Possess knowledge of the theories, concepts and working methods directors use and underpin the course and be able to utilise these for artistic practice,
- Be able to, as directors, present an artistic idea, develop it and submit it in a comprehensive stage production,
- Be able to, as directors, lead artistic work culminating in a stage production,
- Be able to independently assess the methods used in the course,
- Have made a habit of independence, self-discipline and professionalism in their working practices,
- Be able to critically express themselves about their own artistic practice and working process, in speech and in writing,
- Have demonstrated skill in communicating their artistic ideas to collaborating parties and through a stage production,
- Be able to utilise direction and disseminate comments so that they are useful in artistic work.

Description: In this course, students become acquainted with directors' working methods for a stage production. We cover text analysis, concept work and preparation, rehearsal process; work with actors and directing methodology. All students place themselves in the role of the director in working with shorter scenes and projects.

Assessment: Assignments (stage productions), report and continuous assessment.

Discourse and Critique of the Performing Arts

Learning outcomes: At the end of the course, students should:

- Demonstrate knowledge of main movements in the Icelandic performing arts, the position of contemporary performing arts and the underlying terms,

- Demonstrate an ability to analyse and assess events within the performing arts and an ability to present a sound argument in support of their opinions and assessments,
- Demonstrate an ability to search for information on contemporary performing arts and an ability to process this information,
- Be able to independently assess the methods utilised within the performing arts and to analyse a subject and its implementation critically,
- Have adopted a critical view of the work of individual artists and groups and be able to participate in public discourse on the performing arts.

Description: In this course, public discourse on and critique of the performing arts is reviewed; the principles that apply, quality assessment, importance and role. Examples from discourse on contemporary performing arts in Iceland will be reviewed and participants in the discourse share their experiences. At the end of the course, students write a piece on individual artists or groups, in addition to writing critique of performances on stage at the time of the course.

Assessment: Critique and discourse.

Discussion

Learning outcomes: At the end of the course, students should:

- Be aware of their own artistic vision and have demonstrated skill in communicating this,
- Possess skill in recording their work and work process and be able to communicate this clearly through portfolios,
- Have professional awareness of mediums of expression in the performing arts as tools for artistic practice,
- Have knowledge and understanding of the performing arts and their contemporary position,
- Have adopted self-criticism and be able to apply this consciously in an artistic process,
- Have adopted a critical view of their own work and that of others and be able to participate in public discourse on the performing arts,
- Be able to participate in critical and professional dialogue about their work and that of others.

Description: In this course, students participate in a dialogue with their program director, other students in the Programme and guest artists, when appropriate. The course is intended to create a platform for dialogue about each student's artistic focus and direction; a platform for professional critique of students' work and the work of others and a constructive and open dialogue. Students present their work and ideas but in addition to this, the course is a platform for dialogue about direction and movements in contemporary performing arts in a wider context. Part of the course revolves around students' documentation of their works and work within the performing arts, inside and outside the Academy, in portfolios, which are submitted at the end of each semester.

Assessment: Portfolio, diligence, participation and productivity.

Dramatic interpretation III

Learning outcomes: At the end of the course, students should:

- Have adopted the dramatic interpretation methodology underpinning the course,
- Have adopted the voice technique and text handling underpinning the course so that it can be used for dramatic interpretation,

- Possess skill in listening and collaborating,
- Have gained freedom in using their body, good grounding, strong centre and increased physical stamina when acting,
- Have acquired an understanding of the uniqueness of Greek dramatic literature and be able to draw on this in dramatic interpretation,
- Have demonstrated skills in artistic collaboration based on equality,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work,
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Be able to critically express themselves, in speech and in writing, about their own artistic practice and working process.

Description: We work with different methods in acting technique, with the aim of deepening students' technical skills for dramatic interpretation. We continue to work with physical ability, coordination, improvisation and acting together on stage through physical theatre. Furthermore, students learn about the basic aspects of film acting and the working environment of films. Working with Ancient Greek play texts, the emphasis is on the fusion of voice technique, the practical application of the body and dramatic interpretation. In this course, students are trained in acting in front of an audience, testing technical skill, stamina and size.

Assessment: Continuous assessment, assignment and a report.

Dramatic interpretation V

Learning outcomes: At the end of the course, students should:

- Be able to solve assignments in dramatic interpretation with assurance, courage and independence,
- Have increased their confidence and skill as creative artists,
- Possess knowledge of different approaches and working practices in theatre,
- Have adopted the dramatic interpretation methodology underpinning the course and be able to apply this in front of an audience,
- Have adopted the appropriate voice and singing technique,
- Have more freedom and assurance in the practical application of their body, so that it is useful in dramatic interpretation,
- Possess an understanding of and an ability to work with the personal in an artistic context,
- Possess good skill in identification, characterisation and stage presence,
- Be able to effectively communicate their artistic ideas to the audience through their role,
- Have the skill to collect, work with and create material from scratch,
- Have the skill and stamina for live artistic performance,
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Be able to independently assess the methods used,
- Have adopted self-criticism and be able to consciously apply this in an artistic process,
- Possess skill in artistic collaboration based on equality,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work,
- Be able to critically express themselves about their own artistic practice and working process, in speech and in writing.

Description: The third year is a year for dissemination and this is reflected in this course where students get the opportunity to apply the tools and methods they have adopted in their studies to date. We keep working with Stanislavski's dramatic interpretation methods where the main focus is scene work based on the system of physical actions. The aim of the course is to unleash the artists' creative powers and make students aware of their own creativity. The course tests students' skills with creative and theoretical working methods, their ability for devising and skills in adapting to different working methods. We work on productions which are performed a few times testing students' dramatic interpretation abilities and stamina in a public context. In this course, we also work on the integration of voice, body and interpretation into a single organic whole.

Assessment: Continuous assessment, assignment and a report.

Dramatizations

Learning outcomes: At the end of the course, students should:

- Have been introduced to different methods to create dramatizations for live performance,
- Have gained an insight into the relationship between text, dramatization and stage production,
- Possess knowledge of the basic aspects of play text structure: dramatic progression and characterisation and the breaking up of the traditions that these normally adhere to,
- Be able to, as authors, present an artistic idea based on an existing work, develop it and submit as a written piece of work,
- Have demonstrated skill for independent working procedures,
- Be able to critically express themselves in speech and in writing about their own artistic practice and that of others.

Description: There is an established tradition for the dramatization of novels in Icelandic theatre, as well as in film and theatre abroad. In this course, the phenomenon of dramatization is reviewed and we cover methods to extract text for a play from an existing piece of work. We look at examples of dramatizations, both for stage and film, and what dramaturgical principles underpin these. Students create dramatization from a specific text or work as a final project in the course.

Assessment: Project, dramatization.

Exchange study/Internship

Learning outcomes:

Exchange study:

At the end of the exchange study, students must fulfil the requirements set by the receiving institution.

Internships:

At the end of the internship, students should:

- Have further skill and insight into the artist's varied working methods,
- Have increased understanding of the artist's working environment through experience in the field,
- Be able to set goals for themselves,
- Be able to make project plans and adhere to these,
- Have adopted independent working practices and be able to work collaboratively,
- Have adopted broadmindedness and originality in their thinking, which is useful in their studies.

Description: Students select an institution or an artist where they would like to go and study or do an internship.

Assessment: Students on exchange study programmes must fulfil the requirements set by the receiving institution. Students on internships are assessed on the testimonial of the receiving party and a report submitted at the end of the internship. The report should be 6-8 pages and cover the students' main roles, learning and work during the period. Students submit the report to their Programme Director.

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Foreign plays – Familiar Circumstances

Learning outcomes: At the end of the course, students should:

- Have acquired knowledge and understanding of the contemporary social position of the performing arts, taking into account the content of the course,
- Be able to reason their opinions and decisions on the basis of theoretical arguments,
- Be able to reason theoretical implementations in the field and be able to present and describe theoretical points and research outcomes in speech and in writing,
- Be able to apply a critical approach in the analysis of subjects and their implementation,
- Know the basics of search and information technology and be able to utilise this in essay writing and assignments.

Description: We discuss whether certain plays speak to us in our times. A few plays are studied, which have a particular resonance with the changes that have occurred in our society in the last 15 to 20 years. The plays themselves are used as an analytical tool of the social structure and development of society.

Assessment: Assignment and an essay.

Gender studies and the performing arts

Learning outcomes: At the end of the course, students should:

- Have adopted the methods used in the course and be able to utilise these in artistic and theoretical work,
- Have an understanding of the methods and theories of gender studies and be able to apply this in artistic work,
- Have gained skill in artistic collaboration based on equality,
- Be able to critically express themselves, in speech and in writing, about gender studies, their artistic practice and working processes,
- Be able to independently assess the methods used in the course,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: In this course, we look at the performing arts as a social moving force. There is a special focus on the relationship of gender studies and the performing arts and the possibilities of the arts to create dialogue about social issues. We look at gender studies from various vantage points and students work on an assignment which will be shown during Gender Days at the University of Iceland (UI) in October. The course is a collaborative project between the IAA Department of Performing Arts and the UI Gender

Studies Programme and one of the main aims is to create a dialogue about different approaches and to strengthen the integration of theoretical studies and artistic practice.

Assessment: Assignment and a report.

Individual project II

Learning outcomes: At the end of the course, students should:

- As artists, be able to present an independent, artistic idea, develop this and submit it as a complete piece of work,
- Have developed an awareness of their artistic vision and demonstrated skill in communicating this,
- Have developed an awareness of themselves as artists and their position in a cultural and social context,
- Be able to coordinate technique, expression and creativity in a live artistic performance or a written piece,
- Have demonstrated skill in leading artistic work and have developed a fundamental understanding of the main aspects of good management,
- Have adopted independence, self-discipline and professionalism in their working practices, attitude and management,
- Be able to critically express themselves, in speech and in writing, about their artistic practice and working process,
- Have demonstrated the skill to effectively communicate their artistic ideas in a stage production,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: Students work on an individual project under the guidance of a tutor. The subject takes students' area of interest and emphases within the performing arts into account. There is a focus on originality and students' initiative, individual vision and the project's social and cultural references. In this course, students become acquainted with the basics of project management. The course culminates in a live performance of students' projects in front of an audience.

Assessment: Project, continuous assessment and a report.

Non-traditional performance spaces

Learning outcomes: At the end of the course, students should:

- Have demonstrated understanding and knowledge of the possibilities of space in creativity, and skill in working practically with space as material in artistic practice,
- As artists, be able to put an artistic idea forward, develop it and present it as an integral stage production,
- Have demonstrated skill in artistic collaboration based on equality,
- Have adopted independence, self-discipline and professionalism in their working procedures, as well as broad-mindedness and originality of thought,
- Be able to express themselves critically about their artistic practice and work process,
- Have demonstrated skill to communicate their artistic ideas in a stage production,
- Be able to independently assess the methods used in the course,
- Be able to utilise direction, process feedback and render these useful in artistic work.

Description: In this course, space itself is the source of creativity. Students work with unconventional theatre spaces where location, architecture, circumstances and even the history of the space act as a springboard into practical work. Questions will be asked and experiments made on how space directs perception and understanding, how it is loaded with meaning, how it can influence stage production, etc.

Assessment: Practical assignment, report and documentation.

Radio as a creative medium

Learning outcomes: At the end of the course, students should:

- Have become acquainted with the various possibilities radio / the internet offer for creative communication of audio material,
- Have learnt the basics of recording technology and post-production of audio material,
- Have become acquainted with various types of radio material,
- Be able to work in a group based on equality and participate in critical discourse,
- Be able to utilize direction and render it useful in creative work,
- Be able to express them about their own work process, in speech and in writing,
- Have developed critical thought and view of the subjects they engage with.

Description: Students will be introduced to various audio works and these discussed and defined. The audio artist's main tools are also introduced in terms of recording technology, composition and more. Students work on a short piece, which will be broadcasted on the radio programme Víðsjá at Rás 1. The short pieces will also be accessible on the RÚV website.

Assessment: Continuous assessment, assignments in radio broadcasting.

Report Writing

Learning outcomes: At the end of the course, students should:

- Have demonstrated the skill to critically analyse their working process,
- Have demonstrated an ability in academic working procedures, search for source material and dissemination that can be utilised in the analysis of their working process and practice,
- Be able to express themselves critically in writing about the working process,
- Know the basics of search and information technology and be able to utilise this to answer project questions.

Description: In this course, we work with reporting methods; analysis of working process/practice and the communication of outcome. There is an emphasis on strengthening a critical attitude toward their work and on adopting a researching attitude in the creative process. We look at how different sources, theories and research can be used for the analysis of their work and how a report may be structured in such a way that it can be used both as a research and a development tool for the actor.

Assessment: Assignment and a report.

Rocking the Greeks

Learning outcomes: At the end of the course, students should:

- Have sharpened their feeling of the relationship between the voice and the body so it can be used in the interpretation of song and text,
- Be able to apply the appropriate technique in group and individual projects,

- Be able to work in a group on the basis of equality and take part in critical debate,
- Be able to make use of direction so that it is useful in work on the floor.

Description: What do Lady Gaga, Pink and Clytemnestra have in common? Imagine a large stadium, an open-air audience consisting of thousands of people who are waiting to see God. A tragedy by Aeschylus or a rock concert? In this course, we work with the voice through song and text, work with size in expression, sincerity and strength through exercises inspired by the methods of Nadine George. We direct our gaze to the voice in the body and how physical stimuli may be harnessed in interpretation. We also work on bringing out dramatic energy and concentration, both through individual work and in the theatre group.

Assessment: Continuous assessment.

Shakespeare deconstructed

Learning outcomes: At the end of the course, students should:

- Have demonstrated skill in working with devised methods in putting together a performance,
- Have knowledge of Shakespeare's works and how they can be used for innovation,
- Be able to use theories about deconstruction and decentralisation in artistic practice,
- Be able to make use of direction so that it is useful in work on the floor.

Description: The author is dead! Long live the author! The course "Shakespeare deconstructed" aims to make Shakespeare's work accessible to new artists and audiences. Students work in groups with one of Shakespeare's works as a basis for a new performance where the original work is deconstructed. The aim is that students gain knowledge of the Brite Theatre's working methods and learn how it is possible to use Shakespeare's text as material for a devised theatrical performance.

Assessment: Continuous assessment.

Staging the Nation

Learning outcomes: At the end of the course, students should:

- Have gained an understanding of the diverse manifestations of the stage production of nation and society, historically and in our times,
- Possess knowledge of the main theories about the identity of a nation and its manifestation in culture,
- Be able to apply the methods and concepts underpinning the course in the analysis of works, events and other cultural products,
- Have demonstrated an ability in academic working methods, essay writing, looking for source material and dissemination,
- Be able to critically express themselves about the course material, in speech and in writing,
- Know the basics of search and information technology and be able to utilise this in the writing of essays and assignments.

Description: Ideas about a nation are based on the differentiation of what is "ours" from what is "foreign". The identity of a nation is manifested in various ways within culture, from celebrations and public ceremonies, where the nation is staged from the top-down, to music videos and cooking, from national theatre to Iceland's Got Talent. In this course,

we look at ideas about nation and national identity and on this basis analyse the stage production of a nation in its diverse manifestations.

Assessment: Assignment and essay.

Technique for Actors III

Learning outcomes: At the end of the course, students should:

- Have further increased and deepened their understanding of and skill in the techniques underpinning the course,
- Be aware of the necessity of constant technical training and be able to work on this independently,
- Have increased physical awareness and coordination and have a deeper understanding of their body,
- Have increased their strength, suppleness, stamina, agility and courage,
- Have increased their understanding and possess further skill in listening, collaboration and space awareness,
- Have increased their skill in utilising the body in creative work,
- Have further opened and strengthened tone, size and the stamina of the voice,
- Be able to maintain voice technique in acting/singing in front of an audience,
- Have skill in the different nuances of the voice in speech/song and be able to utilise these creatively,
- Be able to express themselves in writing about their working process.

Description: In this course, we go deeper into actors' techniques in terms of movement, voice and singing. There is increased emphasis on understanding, size and stamina. The subjects are taught at different times but emphasis is placed on students utilising the relationship between these. We aim to deepen physical awareness and enhance students' skill even further. There is increased emphasis on spatial awareness, collaboration and listening. Furthermore, we work on enhancing strength and stamina in all work, in addition to creative projects developing more importance. We continue to work with the development of the voice, now with increased requirement for stamina and size. We work further with different nuances and texture in the voice, both technically and creatively. Poetry underpins the course and close integration with dramatic interpretation projects. CVT still underpins all singing teaching with an emphasis on students learning to know their voice better, its strengths and possibilities, and the importance of constant training to increase ability, stamina and the health of the voice.

Assessment: Continuous assessment, assignment and a report.

Technique for Actors V

Learning outcomes: At the end of the course, students should:

- Possess an understanding of the techniques underpinning the course and skill to use these in different circumstances,
- Possess a good understanding of their body and be able to apply this consciously in their creative work,
- Possess good coordination and physical skill,
- Have acquired good listening and collaboration skills,
- Have the skill to utilise the possibilities of the body independently and in diverse ways in creative work,
- Be able to link their knowledge of different movements to other subjects,
- Have a clear awareness of their own voice and possess the independence to continue working with it after having completed their studies,

- Be able to utilise their voice as a creative aspect of artistic work,
- Be able to express them in writing about the working process.

Description: The course is the final course in movement, voice and singing. There is a strong requirement for independence, perspective and integration of technique and creativity.

We continue to deepen physical awareness and to increase students' skills, in addition to continuing to train students' in increasing feeling for their bodies, perception and space awareness. The aim here is to enhance collaboration even further. In voice, clear awareness is required and a self-assessment of their voice and students select voice projects based on this, in addition to integration with dramatic interpretation. Students should have acquired good and solid tools for their own voice, which have been built up using CVT. There is continued emphasis on independent working practices. A final song concert is held at the end of the course.

Assessment: Continuous assessment, assignments and a report.

Technique for Dancers III

Learning outcomes: At the end of the course, students should:

- Have gained a deeper awareness of their body and posture,
- Have a deeper understanding of and skill in the technique that underpins the course,
- Have strengthened their awareness of the necessity of daily training and be able to utilise the methods underpinning the course,
- Have an understanding of the different methods underpinning the course in terms of space, time and energy,
- Be able to relate the basic ideas of physiology to different approaches in technique with a view to being able to transfer this onto their own body and how they apply their bodies,
- Have adopted self-discipline, independent working methods and be able to work in a group on the basis of equality.

Description: In this course, we work with the bodily awareness, strengthening and technical training of the dancer. The techniques that underpin the course are Pilates, ballet for contemporary dancers and contemporary dance. The main focus is on contemporary dance. We continue to train the artistic skills of students in these methods, enhancing their awareness of the necessity of daily technical training.

Assessment: Continuous assessment and examination.

The body in the performing arts and culture

Learning outcomes: At the end of the course, students should:

- Possess knowledge of the body's manifestations in the arts in general and understand its meaning/position in our times so that it is useful in the analysis of images and works,
- Know about the development and use of the body in the arts,
- Have acquired an understanding of the ideological and social aspects that influence the use and images of the human body in the arts,
- Have demonstrated an understanding of theoretical texts and an ability to utilise this in their work,
- Be able to apply the methods and concepts underpinning the course in the analysis of images and works,

- Have demonstrated an ability in academic working methods, essay writing, looking for source material and dissemination,
- Be able to express themselves critically about the subject, in speech and in writing,
- Know the basics of search and information technology and be able to apply this in assignments and essays.

Description: In this course, the main focus is on defining different ideas about the body, as seen in the performing arts and the arts in general, and analyse these theoretically. Different manifestations of the body are defined and analysed in a social and cultural context, based on the theories and ideology related to the body. We look at the use and the changeable manifestations of the body through the ages but the main emphasis is on the development that has taken place in the performing arts and in culture in the 20th century.

Assessment: Reflection, lecture and an essay.

Thought – Text – Action

Learning outcomes: At the end of the course, students should:

- Have become acquainted with different methods for the dissemination of text for live performance,
- Have practiced reading and writing play text,
- Have gained an insight into the relationship between text and stage production,
- Have demonstrated knowledge of the basic aspects of the structure of play text: dramatic progression and characterisation and the breaking up of the traditions that apply there,
- Be able to, as authors of a piece of work, present an artistic idea, develop this and submit it in a written piece of work,
- Have demonstrated skill in independent working procedures,
- Be able to critically express themselves in speech and in writing about their artistic practice and that of others,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: The course is a workshop in creative writing where students look at different methods for disseminating text with a special focus on text intended for live performance. Students work with their own text and that of others with the aim of becoming familiar with the structural aspects of play text, the traditions that apply and how one can work with these creatively and independently.

Assessment: Stage text, smaller assignments and a report.

Voice training

Learning outcomes: At the end of the course, students should:

- Know the basic aspects of voice projection well and be able to work with these,
- Have become acquainted with their voice and its characteristics and be able to work based on that knowledge,
- Be able to work independently with their voice, technically and creatively.

Description: We work with all the basic aspects of voice projection; breathing, the connection of voice and body, the opening up of the tone, vocal formation and sound formation. We work with freedom in nuance and colour of the voice, text and interpretation.

Assessment: Continuous assessment, assignments, a report/workbook.

Voice Workshop

Learning outcomes: At the end of the course, students should:

- Have demonstrated understanding and knowledge of the basic aspects of voice projection on stage,
- Have come to know their voice as a tool and its characteristics,
- Be able to work with their voice technically and creatively,
- Be aware of the necessity of constant voice practice and be able to do this independently,
- Be able to express themselves in writing about their working process.

Description: We work with all the basic aspects of voice projection: breathing, the connection of voice and body, the opening up of the tone, vocal formation and sound formation. There is a focus on the interplay of voice, body and space.

Assessment: Continuous assessment, assignment and workbook.

Actors' final project

Learning outcomes: At the end of the course, students should:

- Be able to integrate the diverse knowledge of dramatic interpretation and stage presence accumulated on stage in the preceding three years,
- Have gained command of the integration of technical skill in stage presence and characterisation,
- Have adopted independence, self-discipline and professionalism in their working methods, broadmindedness and originality in their thinking, and be able to apply these attributes in the artistic process,
- Possess skill in artistic collaboration based on equality,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work,
- Be able to effectively communicate their artistic ideas to an audience through their role,
- Possess the skill and stamina to perform a fully rehearsed production in a public context,
- Possess more self-confidence and skill as creative artists,
- Be able to independently assess the methods used,
- Be able to critically express themselves about their own artistic practice and working process, in speech and in writing.

Description: The staging of a play under the direction of a professional director. The aim of the course is that students get an opportunity to integrate the diverse knowledge they have accumulated during their studies. The production is furthermore the students' graduation project.

Assessment: Working process, stage production and a report.

The actor as author

Learning outcomes: At the end of the course, students should:

- Have an insight into the different methodologies and ways of thinking artists in modern society use, with a view to sharpening their personal artistic vision,

- Have developed and strengthened their talents to analyse and develop their own ideas about theatre,
- Be able to set themselves a goal, make work plans and adhere to these,
- Be able to lead an artistic process from an idea to a stage production and possess good skills in artistic collaborations based on equality,
- Possess the skill to analyse the process that takes place from the moment an idea is born until it is executed in a performance,
- Have increased their self-confidence and skills as creative artists,
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Have adopted self-criticism and be able to consciously apply it in an artistic process,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work,
- Possess skill and stamina in live performance in a public context,
- Be able to effectively communicate their artistic ideas to an audience through their role and artistic practice,
- Be able to independently assess the methods used in the course,
- Have adopted critical thinking in their approach and be able to debate and reason their decisions professionally, in speech and in writing.

Description: The course is based on students' engaging with assignments that test their skill in creative and theoretical working practices, understanding and perspective. Students work independently under the guidance of a tutor to create an individual project which they feel reflects them well as artists in the context of the contemporary performing arts. Students have free rein in selecting a subject and an approach and are therefore not bound to an already given form or content. We work on a production, which will be performed a few times and tests students' dramatic interpretation and stamina in a public context.

Assessment: Working process, stage production and a report.

Choir IV

Learning outcomes: At the end of the course, students should:

- Be able to sing complex polyphonic arrangements,
- Be able to improvise complex song and rhythmic patterns,
- Be able to read music and directions for expression,
- Be able to sing solo lines in choir pieces.

Description: In this course, we work with various types of ensemble and choir music, with an emphasis on improvisation, musicals and rock and pop music. Two concerts are given during the semester. We work further on the opening and strengthening of the singing voice in an ensemble, interpretation and music reading. Students should be able to sing solo lines in choir pieces.

Assessment: Diligence, participation and productivity.

Choreography and Performance in a Social Context

Learning outcomes: By the end of the course students should:

- Be able to discuss and analyse performance and choreography as a social phenomena that exists both inside and outside of theatre and dance.

- Have gained a variety of experiences through doing and observing in relation to how research can be ‘staged’ to promote a range of different discursive possibilities.
- Be able to express their knowledge on the subject both orally and in writing.

Description: How can we think of choreography and performance as implicitly political – as always already in direct conversation with society?

This course will focus specifically on how an artist toolbox can directly intervene, interfere, and shape social situations. The central question for this course is how, as artists working with choreography and performance, is it possible to transform and generate alternative social spaces and situations, and in that way create possibilities for alternate subjectivities.

Case studies might include the works of Satu Herrala, Mette Ingvartsen, Tino Sehgal, Public Movement, Chto Delat and Kvisss Búmm Bang.

Complete Vocal Technique

Learning outcomes: At the end of the course, students should:

- Have acquired basic competence in the Three Overall Principles of CVT (support, necessary “twang” and loose jaw and lips),
- Have attained skill in opening and strengthening the tone of the voice,
- Know the Four Vocal Modes (neutral, curbing, overdrive, edge).

Description: The basic elements of CVT are covered and concepts and methods introduced. Various exercises are woven into the course and work is done with different vocal modes, along with the Three Overall Principles: support, necessary “twang” and loose jaw and lips. The focus is on students getting to know the different strengths of their own voice. There is practical work in group sessions.

Assessment: Continuous assessment.

Creative process IV

Learning outcomes: At the end of the course, students should:

- Be able to continue to work in a group on the basis of equality, take different points of view into consideration and listen to others respectfully,
- Continue to gain knowledge of and skill in the methods and ideology underpinning the course and be able to utilise these in independent practice,
- Have gained further experience in creating a dance piece and a world of ideas surrounding it under the guidance of a choreographer,
- Be able to make use of direction and learn dance arrangements as well as disseminating comments so that these are useful in artistic work,
- Have adopted more independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Be able to further coordinate technique, expression and creativity in a live art performance,
- Be able to express themselves clearly and efficiently about their own artistic practice and working process,
- Be able to prepare and perform a new creative work in front of an audience,
- Have acquired knowledge of the main methods used in dance film making and be able to apply these in the creation of meaning in a dance film,
- Have acquired basic practical knowledge of and skill in dance film making and the use of common software programmes in that work,

- Be aware of the influence of style and image structure on the meaning of dance in dance films.

Description: In this course, we continue to focus on a creative working process (studios). Different theories, concepts and methods of dance composition, improvisation and devised methods, dance film making and more creative mediums used in the artistic process are all introduced. The course consists of different parts, each testing students' creativity, skill and imagination.

Assessment: Continuous assessment and a report.

Dancers' final project

Learning outcomes: At the end of the course, students should:

- Be diligent and responsible in a creative process with a choreographer,
- Be able to work professionally in collaboration with their fellow students and artistic team,
- Have gained an understanding of their role as dancers and be responsible for this in the work process, as well as during performances,
- Have become aware of the importance of being both mentally and physically prepared for practice, as well as performances,
- Have gained an awareness of the importance of stage performance and stage presence,
- Have gained performance experience and be aware of maintaining their role during the performance,
- Have acquired an understanding of the interplay of various aspects, with regard to the stage production of a dance performance,
- Have adopted self-discipline, good working practices and be able to work in a group based on equality,
- Possess skill and stamina for live artistic performance,
- Be able to coordinate technique, expression and creativity in live artistic performance.

Description: In this course, students participate in creating a fully completed dance piece through a creative process with choreographers. The piece is performed in a professional theatre where all aspects of the performing arts are utilised. Students are given an insight into all aspects involved when staging a professional dance performance.

Assessment: Continuous assessment, stage presence, technical ability, examiners assess dancers' performance in a graduation production in a professional theatre.

Dancers' individual project

Learning outcomes: At the end of the course, students should:

- Have adopted independent, disciplined and systematic working procedures in the creation of a dance piece,
- Have learnt to develop their own ideas and found a form for presenting these,
- Be able to create a comprehensive piece of work where all aspects of the performing arts are considered,
- Possess knowledge and understanding of the creative process,
- Have learnt to set up a time and work plan,
- Understand the importance of stage presence in the presentation of a dance piece,
- Have experience and understanding of leading an artistic process and working closely with other participants,

- Have adopted a critical vision of their work and work process and able to place this in an artistic and social context,
- Be capable of interpreting and communicating their ideas, subject and conclusions clearly in speech and in writing,
- Have the skill to gather the necessary information, assess its reliability and utilise in the analysis of their work.

Description: In this course, students work on an independent stage production. Students select the subject and method themselves. There is an emphasis on students developing their own ideas, disseminating these and finding the presentation that best suits the subject. Students work on the project under the guidance of a tutor. The course culminates in an open performance of the piece in front of an audience.

Assessment: Continuous assessment, the presentation of an idea and a project plan, stage presence, dissemination and a report.

Devising/composition, staging III

Learning outcomes: At the end of the course, students should:

- As artists, be able to put an artistic idea forward, develop it and present it as an integral stage production,
- Have adopted the methods used in the course,
- Have acquired an awareness of their artistic vision and demonstrate skill in communicating this,
- Have acquired an awareness of themselves as artists and their position in a cultural and social context,
- Be able to coordinate ideology, technology, expression and creativity in stage production,
- Have demonstrated skill in artistic collaboration based on equality,
- Have adopted independence, self-discipline and professionalism in their working procedures as well as broad-mindedness and originality of thought,
- Be able to express themselves critically about their artistic practice and work process, in speech and in writing,
- Be able to independently assess the methods used in the course,
- Be able to utilize direction, process feedback and render these useful in artistic work.

Description: This course builds on the work in Composition Methods / Stage Production I and Composition Methods / Stage Production II where the creation of visual language through space, sound and light on the one hand, and body and text on the other hand, are the main focus. Students continue to receive training in working creatively with these mediums and gain insight into their interplay with body, movement and text on clear ideological grounds. The course ends with the group staging their own communal piece.

Assessment: Assignment, continual assessment, staging and written report.

Discussion

Learning outcomes: At the end of the course, students should:

- Be aware of their own artistic vision and have demonstrated skill in communicating this,
- Possess skill in recording their work and work process and be able to communicate this clearly through portfolios,

- Have professional awareness of mediums of expression in the performing arts as tools for artistic practice,
- Have knowledge and understanding of the performing arts and their contemporary position,
- Have adopted self-criticism and be able to apply this consciously in an artistic process,
- Have adopted a critical view of their own work and that of others and be able to participate in public discourse on the performing arts,
- Be able to participate in critical and professional dialogue about their work and that of others.

Description: In this course, students participate in a dialogue with their program director, other students in the programme and guest artists, when appropriate. The course is intended to create a platform for dialogue about each student's artistic focus and direction; a platform for professional critique of students' work and the work of others and a constructive and open dialogue. Students present their work and ideas but in addition to this, the course is a platform for dialogue about direction and movements in contemporary performing arts in a wider context. Part of the course revolves around students' documentation of their works and work within the performing arts, inside and outside the Academy, in portfolios which are submitted at the end of each semester.

Assessment: Portfolio, diligence, participation and productivity.

Dramatic interpretation IV

Learning outcomes: At the end of the course, students should:

- Have adopted the dramatic interpretation methodology underpinning the course more fully,
- Have acquired further understanding and command of the voice technique and text treatment underpinning the course so that these are useful in dramatic interpretation,
- Have gained more freedom and assurance in the practical application of the body so that it is useful in dramatic interpretation,
- Have gained an understanding of the working environment of films,
- Have acquired an understanding of the uniqueness of Shakespeare's dramatic literature and be able to utilise this in dramatic interpretation,
- Have strengthened their critical thinking in the artistic process and be able to apply this professionally,
- Be able to make further use of direction and disseminate comments so that these are useful in artistic work.
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Have demonstrated skills in artistic collaboration based on equality,
- Be able to critically express themselves about their artistic practice and working processes, in speech and in writing.

Description: We work further on deepening students' technical skills through varied assignments calling for different approaches in terms of acting technique and implementation. Students receive further training in film acting with a focus on actors' technical work in front of the lens, from preparation to filming. Students work on a short monologue where they utilise the knowledge they have gained. We work with poetry of various kinds, its performance and interpretation. We engage with scenes from Shakespeare's works and these are analysed and staged. In this course, we work with the integration of voice, body and interpretation into a single organic whole. In this course,

students receive further training in acting in front of an audience, testing technical skill, stamina and size.

Assessment: Continuous assessment, assignment and a report.

Exchange study/Internship

Learning outcomes:

Exchange study:

At the end of the exchange study, students must fulfil the requirements set by the receiving institution.

Internships:

At the end of the internship, students should:

- Have further skill and insight into the artist's varied working methods,
- Have increased understanding of the artist's working environment through experience in the field,
- Be able to set goals for themselves,
- Be able to make project plans and adhere to these,
- Have adopted independent working practices and be able to work collaboratively,
- Have adopted broadmindedness and originality in their thinking, which is useful in their studies.

Description: Students select an institution or an artist where they would like to go and study or do an internship.

Assessment: Students on exchange study programmes must fulfil the requirements set by the receiving institution. Students on internships are assessed on the testimonial of the receiving party and a report submitted at the end of the internship. The report should be 6-8 pages and cover the students' main roles, learning and work during the period. Students submit the report to their Programme Director.

Final thesis

Learning outcomes: At the end of the course, students should:

- Be able to discuss the performing arts systematically, critically and responsibly,
- Be able to apply theoretical concepts and theories in connection with the analysis of methods, aesthetics and the historical and social context of the subject,
- Know how to conduct a search for source material, how to use such sources and how to properly presentation theoretical writing in the essay form,
- Have adopted an ability to work with academics on the analysis of a subject,
- Have adopted independent and organised working procedures in order to be able to engage in further study in the performing arts.

Description: Final thesis for the Baccalaureate Degree at the Iceland Academy of the Arts is intended to strengthen students' theoretical foundation and increase their skill in analysing and discussing subjects in the performing arts in a theoretical context. The thesis must reflect students' knowledge of applying theories and theoretical concepts, in addition to critically discussing theatre, in aesthetic, social, art historical, cultural or ethical terms. Students select a subject in collaboration with their supervisor and work on the thesis under the guidance of a tutor.

Assessment: Thesis

Guest workshop

Learning outcomes: At the end of the course, students should:

- Have become acquainted with the guest artists' different methods for artistic practice and be able to consciously place them in the context of their own practice,
- Have demonstrated the skill to compose a short scene in collaboration with others,
- Have adopted broadmindedness in their working procedures and collaborations,
- Be able to independently assess the methods introduced in the course.

Description: Students work on getting to know the methods and aesthetics of the guest artist/group.

Assessment: Continuous assessment.

The history of dance in Iceland

Learning outcomes: At the end of the course, students should:

- Possess knowledge of the circumstances and assumptions in which contemporary dance and the performing arts are grounded,
- Have gained an understanding of the ideological and social influences that may be found in the works of the artists discussed,
- Be able to analyse and express them in writing about the syllabus.

Description: The course is envisaged as an overview of the history of dance performance in Iceland with a special focus on the development of contemporary dance in this country. We cover the main points of the 100 year history of the art form, from its beginnings and till today. We discuss in particular dancers and choreographers, schools and dance pieces that have played a part in the development and building up of the art form in Iceland, in a historical as well as international context. We also look at how the art of dance has developed in this country and become the form that is found here today and what influence it has on the field that the history of the art form has not yet been published in print.

Assessment: Assignment.

The history of theatre in Iceland

Learning outcomes: At the end of the course, students should:

- Know about the main movements and influences in the history of theatre and playwriting in Iceland,
- Have demonstrated skill in the basics of research of defined subjects in the history of theatre in Iceland,
- Know how to seek information and sources about the history of theatre in Iceland and know about the main research in that field,
- Be able to analyse source material and disseminate it critically,
- Have demonstrated an understanding of the position of and the working environment in the performing arts in Iceland in a historical and cultural context,
- Be able to express themselves in writing about the subject of the course.

Description: In this course, we cover the history of Icelandic theatre from the 19th century and to our times but also look at dramatic culture in Iceland in centuries past. In addition, we ask questions about research methods in the history of theatre, where sources

material can be found, how to disseminate this material and the main problems encountered in research in the history of theatre.

Assessment: Essay, assignments and an examination.

Individual project

Learning outcomes: At the end of the course, students should:

- Be able to as artists present an independent, artistic idea, develop this and submit it as a complete piece of work,
- Have gained an awareness of their own artistic vision and demonstrate an ability to communicate this,
- Have acquired an awareness about themselves as artists and their position in the cultural and social context,
- Be able to coordinate technique, expression and creativity in a live artistic performance or written piece of work,
- Have demonstrated a skill to lead artistic work and have acquired a fundamental understanding of the main aspects of good management,
- Have adopted independence, self-discipline and professionalism in their working procedures, attitude and management,
- Be able to express themselves critically, in speech and in writing, about their artistic practice and work processes,
- Have demonstrated the skill to communicate their artistic ideas effectively in a stage production,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: Students work on individual projects under the guidance of a tutor. The subject takes students' area of interest and emphasizes within the performing arts into account. The focus is on students' originality and initiative, their individual vision and the project's social and cultural references. Students also become familiar with the basics of project management. The course culminates in the live performance of students' projects in front of an audience.

Assessment: Project, work process and a report.

Physical music theatre

Learning outcomes: At the end of the course, students should:

- Know about Orkater's working practices and be able to apply these in the creation of material for a performance,
- Have sharpened their feeling for space and time, form and style and be able to harness this artistically in group and individual projects,
- Be able to work in a group on the basis of equality and take part in critical debate,
- Be able to make use of direction so that it is useful in work on the floor.

Description: In this course, the director Ria Marks presents the methods of the theatre group Orkater for devising and staging. The methods used are inspired by Decroux, Grotowski, Pina Bausch and the Japanese traditions Okido and Kabuki, where theatrical language cuts through the tongue and the principles of everyday life with the aim of letting the audience into what simmers under the surface. The method is characterised by improvisation and exercises with music, rhythm, dynamic, focus, time and space.

Assessment: Continuous assessment.

Reading dance, writing dance

Learning outcomes: At the end of the course, students should:

- Be able to search for theoretical source material about a defined subject,
- Be able to work with theoretical sources about a defined subject,
- Be able to analyse the theoretical aspects of dance and write about these,
- Be able to demonstrate through dance a theoretical understanding of a defined subject,
- Be able to utilise academic knowledge in dance practice,
- Be able to explain their dance practice through text.

Description: Until recently, physical and academic knowledge have been regarded as opposites, not only within academia where physical knowledge has hardly been classified as knowledge but also within physical disciplines such as dance where academic knowledge has not been considered of use to dancers to any degree. This has led to dance developing as a discipline without spoken and written language. Dance artists are not trained in reading, speaking and writing about the artistic form and those who stand outside it give the physical knowledge residing within dance little attention in their discussions. In this course, it is presumed that physical and academic knowledge of and in dance are partners rather than opposites. These should thus be regarded as two different routes to knowledge and it is important that they support each other. The aim is to look at how physical knowledge is important and informative for an oral/written analysis and understanding of dance and likewise, how reading and writing about dance enriches the physical understanding of the artistic form. In terms of content, we cover the epistemological theory of physical knowledge, which is followed up by reading texts on the physical experience and knowledge of dance. Students are also asked to write their own text based on their own physical research and to read dance from photographs, videos and the “stage”.

Assessment: Continuous assessment, assignments and a report.

The staging of the personal

Learning outcomes: At the end of the course, students should:

- Have an understanding and knowledge of the historical underpinnings of stage productions of the personal, as well as the social and political references of such stage productions,
- Have an understanding and knowledge of the communication possibilities entailed in such a stage production and be able to apply this in the creation of a staged piece,
- Have adopted the methods underpinning the course and be able to apply these in an artistic context,
- Be able to, as artists, present an artistic idea, develop it and submit it in a comprehensive stage production,
- Have demonstrated their skill in artistic collaboration on the basis of equality,
- Have adopted independence, self-discipline and professionalism in their working procedures and broadmindedness and originality in their thinking,
- Be able to critically express themselves about their own artistic practice and working process, in speech and in writing,
- Have demonstrated their skill to communicate artistic ideas through a stage production,
- Be able to independently assess the methods used in the course,

- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: In this course, the stage production of the artist's personal self is in the foreground. We seek to look at what communication possibilities there are in this stage production, what historical base it builds on and what social and political references it incorporates. Students work practically with the staging of the personal self and reflect on the importance of such a stage production in times of endless self-communication.

Assessment: Practical assignments, working process and reports.

Technique for dancers IV

Learning outcomes: At the end of the course, students should:

- Continue to strengthen awareness of the necessity of daily training and be able to utilise the methods underpinning the course,
- Have a physical understanding of the different technical methods underpinning the course with regard to space, time and energy,
- Have acquired good physical skill in the techniques underpinning the course,
- Have acquired good awareness of the body's possibilities for movement,
- Be able to connect basic ideas of physiology to different approaches in technique with a view to being able to transfer these to their own body and the practical application of the body,
- Continue to strengthen their reflexive skill and moving towards and away from the ground more efficiently,
- Continue to strengthen and elongate individual muscle groups and acquire better understanding of the mobility of joints and the use of breathing.

Description: In this course, we continue to work with dancers' technical training. The technique underpinning the course is ballet for contemporary dancers, yoga and contemporary dance. The contemporary dance classes are usually taught every day where each teacher brings a new approach. The classes aim to develop more dynamic and more expressive dancers. We continue to train students' strength and artistic skill in these methods, as well as enhancing their awareness of the necessity of daily technical training.

Assessment: Continuous assessment and examination.

Technique for dancers V

Learning outcomes: At the end of the course, students should:

- Have deepened their understanding of and skill in the techniques underpinning the course,
- Have adopted self-discipline in daily technical training and independent working practices,
- Be able to apply different technique methods independently,
- Be able to connect basic ideas of physiology with the techniques with a view to being able to transfer these to their own body and the practical application of the body,
- Be able to work in a group on the basis of equality.

Description: In this course, the main emphasis is on dancers' daily technical training. The techniques underpinning the course are contemporary dance, ballet and yoga. We continue to train students' artistic skills in these methods, as well as enhancing their awareness of the necessity of daily technical training.

Assessment: Continuous assessment.

Theatre and performance makers' final project

Learning outcomes: At the end of the course, students should:

- Possess skills to practice independent artistic research,
- Have an individual vision and approach to the art form and have demonstrated an ability for independent artistic practice,
- Be able to, as artists, work independently on and present an artistic concept, develop it and produce a complete comprehensive piece of work,
- Have an awareness of their own artistic vision and have demonstrated the skill to communicating this,
- Possess an awareness of themselves as artists and their position in a cultural and social context,
- Be able to coordinate technique, expression and creativity in live art performance or written work,
- Have demonstrated the skill to lead artistic work and acquire a basic understanding of the main aspects of good management,
- Have acquired independence, self-discipline and professionalism in working procedures, attitude and management,
- Be able to critically express themselves about their artistic practice and working process, in speech and in writing,
- Have demonstrated an ability to communicate their artistic ideas effectively through stage production,
- Be able to make use of direction and disseminate comments so that these are useful in artistic work.

Description: Students select a topic and the basis of that work on a practical final piece for their BA Degree. Emphasis is placed on independent working practices, personal solutions and cultural and social context. Students work on the presentation of their ideas, their development and implementation under the guidance of a tutor. The process culminates in a public performance (live performance) in front of an audience. The final work can be anything from a live installation to a stage production, play text and direction, depending in students' area of interest.

Assessment: Final project and a report.

Theatre of cruelty

Learning outcomes: At the end of the course, students should:

- Possess knowledge of the ideology and concepts of Antonin Artaud,
- Be capable of using Artaud's concepts in artistic work and practice,
- Be able to work from a specifically defined aesthetic vision,
- Have had practice putting together a script for an artistic theatre production/theatrical performance art based on Artaud's concepts but seeking material in well-known plays,
- Have developed critical thinking and vision of their subject.

Description: Students actively work with Artaud's concepts on the theatre of cruelty, shadows and the theatre's double, the unnatural separation of culture and civilisation and the necessity for subverting language and "masterpieces" in live theatre. We do practical exercises so students get a clearer idea of the meaning of these concepts for Artaud – and work with texts from Greek tragedies, Shakespeare plays, French neo-classicism, Goethe's Faust and Maria Stuart by Schiller.

Assessment: Continuous assessment.

Vanishing Women

Learning outcomes: At the end of the course, students should:

- Have acquired knowledge and understanding of the feminist analysis of plays,
- Be able to explain the position of women in Shakespeare's work,
- Be able to present and describe theoretical points and research conclusions, in speech and in writing, and be able to use a critical approach to the analysis of subjects and their implementation,
- Know the basics of search and information technology and be able to utilise this in essay writing and assignments.

Description: The course is based on a feminist survey of the absence and disappearance of women in a few selected Shakespeare works. In *King Lear*, *Twelfth Night*, *Timon of Athens*, *Pericles* and the poet's other works, women often play important roles but when they have "done their thing", it is as if they disappear or dwindle in the work. We read a few of Shakespeare's works with this in mind, aided by the use of feminist theories and analyses.

Assessment: Essay, smaller assignments.

Professional environment in the performing arts

Learning outcomes: At the end of the course, students should:

- Possess some knowledge of the professional environment of the performing arts,
- Be able to discern different parts of the working process for stage performances,
- Be aware of individual artists' importance and responsibility in a collaborative creative process,
- Possess knowledge of the main working processes in stage productions,
- Be aware of professional responsibility and ethics in the performing arts.

Description: This course discusses what characterises the professional environment of the performing arts. We direct our gaze to the idea of collaborative creativity and discuss the responsibility of artists that engage in the creation of stage productions. We work on analysing work processes in different types of stage productions and explain the position, importance and responsibility of individual artists in the process. We visit professional theatres and look at the work ethic in the theatre. We seek to answer the question of what is professionalism.

Assessment: Continuous assessment.

APPENDIX 2F

INTERDISCIPLINARY SUBJECTS CURRICULUM OVERVIEW

IAA INTERDISCIPLINARY SUBJECT CURRICULUM OVERVIEW

Fall 2014

Bio Paradise
Graphic Design in Iceland
Fashion History II
Modernism in Fine Art
Super Humans and Hyper Perception
Media art, electronic and digital arts
Gender Studies and Performing Arts
The Body in Performing Arts and Culture
Staging the Nation
Foreign Plays - Familiar Circumstances
Radio as a creative medium
The History of Electronic Music I
Graphic Notation

Spring 2015

Body, clothing and the society
Art and Identity
International Architecture History
Cosmology, science and creation
Upheaval on the two-dimensional surface
Eros - Metaphors of Love
Gender Trouble in the Arts
Reading Dance, Writing Dance
Choreography and Performance in a Social Context
Icelandic Theatre History
Icelandic Dance History
Vanishing Women
Critical Listening
Interactive music I
Icelandic Folk Songs
Cultural Management
The History of Electronic Music II
Raflosti
West-African Music

APPENDIX 2G

IAA LANGUAGE POLICY

THE ICELAND ACADEMY OF THE ARTS LANGUAGE POLICY

The Iceland Academy of the Arts leads professional discussion in the field of the arts and therefore plays an important social role. The Iceland Academy of the Arts' Language Policy is based on this. The Academy emphasises the promotion of professional discourse in the field of the arts in Icelandic, alongside cultivating the communication of knowledge and understanding of the arts to all of society in Icelandic.

Icelandic is the main language of communication at the Academy, both as a spoken language and a written language, be it in teaching, research or administration. The Iceland Academy of the Arts insists that its members of staff set an example with their use of Icelandic in teaching and in research.

The Iceland Academy of the Arts trains its students in presenting their knowledge and know-how in Icelandic, clearly and systematically. The purpose of the Academy's programmes is to give students opportunities to acquire skills and knowledge, which will enable them to become outstanding artists. The Iceland Academy of the Arts places great emphasis on students becoming fluent in participating in professional discourse, in speech and in writing, in Icelandic, in the field of the arts.

The Iceland Academy of the Arts' academic staff conducts research in various fields related to their specialist subjects. The Academy insists that they communicate knowledge to the society around them, thereby creating a channel for the development of professional discourse on the arts in Icelandic. In addition, all members of staff and students alike are active participants in international professional discourse in other languages.

IMPLEMENTATION AND EXECUTION

1. Icelandic is the main language of communication at the Academy, both as a spoken language and as a written language, whether in teaching, research or administration.
2. Teaching is in Icelandic at BA level in all departments and at MA level in the Department of Art Education.
 - a) All students at BA level attend courses where academic procedures and academic writing are taught. In teaching academic procedures, there is an emphasis on students' use of language and that they use Icelandic as a force for the creation and communication of knowledge.
 - b) In teaching, Icelandic translations of foreign academic texts are used wherever possible. Teachers are also encouraged to discuss possible neologisms and translations of individual concepts from foreign languages with their students.
 - c) All departments offer a course in creative writing where the aim is to strengthen students' ability to express themselves in Icelandic in writing.
 - d) In the Acting Programme at the Department of Theatre and Dance, students systematically work with Icelandic as a spoken language. A large part of the Acting Programme revolves around the delivery of text, first and foremost play texts, but also other types of text.
 - e) In the Instrumental / Vocal Performance Programme at the Department of Music, students receive training in working systematically with Icelandic as a spoken language.
 - f) At MA level in the Department of Art Education, students work systematically with the Icelandic language through academic writing and seminars, where students acquire skills in expressing themselves on the subjects of teaching and artistic practice.

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- g) The Final Project in Art Education can take the form of research, an academic thesis, a curriculum or a creative development project. Here, great accuracy is demanded in terms of spelling and grammar, and the use of language must be exemplary. Students with a mother tongue other than Icelandic may apply for exemption and write their Final Project in their mother tongue.
 - h) Students at BA level write their Final Thesis in Icelandic and great accuracy is demanded in terms of spelling, grammar and the use of language. Students are encouraged to translate concepts and direct quotes into Icelandic, in order to promote the use of Icelandic in academic discourse. In those instances where students' mother tongue is not Icelandic, students may apply for exemption and write their Final Thesis in their mother tongue.
 3. The MA Programmes at the Department of Design and Architecture, Department of Fine Art and the Department of Music are international and English is the main language of communication. However, a great deal of emphasis is placed on students being active in discussion on the arts in society and that they communicate their knowledge and skills to society.
 4. Great importance is also placed on members of staff and MA students communicating their research to society around them and thereby influencing professional discourse in the fields that the activities of the Academy cover. Thereby, the Academy supports the development of a discourse in Icelandic and promotes the development of a formal platform for discussion on research in the arts.
 5. The Iceland Academy of the Arts encourages its members of staff to build up a vocabulary in their professional fields, in collaboration with other academics and institutions.
 - a) The Iceland Academy of the Arts is an active participant in the research project Vocabulary for the fine arts, in collaboration with the Icelandic Language Institute, the National Gallery of Iceland, Kópavogur Art Gallery – Gerðarsafn and the University of Iceland Art Collection. The vocabulary is useful to those who discuss fine art, e.g. translators, teachers, students, the media, public institutions, businesses and a broad field of enthusiasts.
 - b) The Department of Fine Art has launched the research project Icelandic contemporary art theory, in collaboration with the National Gallery of Iceland, the Reykjavík Art Museum, the University of Iceland, the Living Art Museum and the Art Theoretical Society of Iceland. The project researches the writings of academics and critics on Icelandic fine art, in addition to researching the writings of artists themselves. The aim of the project is the creation of a clear and comprehensive overview of writings on Icelandic contemporary art.
 - c) The creation of a vocabulary for design and architecture is scheduled to begin in the next few months.
 6. Foreign members of staff at the Iceland Academy of the Arts are encouraged to attend courses in Icelandic and to learn Icelandic. The Academy places great emphasis on foreign teachers, who are members of faculty at the Iceland Academy of the Arts, teaching in Icelandic as soon as possible.

SUPERVISION AND RESPONSIBILITY

The Rector is responsible for the Iceland Academy of the Arts' Language Policy but individual departments supervise its execution.

APPENDIX 3A

**THE DEPARTMENT OF PERFORMING ARTS AUDITION
CODE OF CONDUCT**

ENTRANCE EXAMINATION GUIDELINES FOR THE PROGRAMME IN CONTEMPORARY DANCE

Entrance

- When the application deadline has passed the programme's teachers, technical director, service assistant and department coordinator meet to discuss the organization of the entrance exams.
- The service assistant and the department coordinator accept, sort, and make copies of the applications for the panel of audition judges. The department coordinator assesses whether the applicants satisfy basic requirements. Any questions or concerns that come up at this stage of the process are put to the programme director or the dean of the department.
- The programme director organizes the audition schedule in collaboration with the department secretary.
- The department coordinator issues audition invitations and guidelines to the applicants in consultation with the programme director.
- The rector of the Academy appoints an entrance committee in consultation with the dean of the department and the programme director.
- The programme director calls the entrance committee to a meeting a week before the start of the entrance auditions. At the meeting, the entrance committee receives applications, guidelines and reviews the audition schedule. The programme director reviews all projects planned for the entrance audition and assigns duties to each member of the committee.
- The service assistant and the technical director prepare the space for the audition; see the checklist.
- When the first tier auditions are completed the entrance committee issues a list of applicants who are invited to an interview. The department secretary publishes the list.
- The dean of the department sends out a letter to all applicants with the results of the auditions. Prospective first year students in the Programme in Contemporary Dance are invited to an introductory meeting with the entrance committee around two weeks after the results have been decided.

ENTRANCE EXAMINATION GUIDELINES FOR THE PROGRAMME IN THEATRE AND PERFORMANCE MAKING

Entrance

- When the application deadline has passed the programme's teachers, technical director, service assistant and department secretary meet to discuss the organization of the entrance exams.
- The service assistant and the department secretary accept, sort, and make copies of the applications on behalf of the panel of audition judges. The department secretary assesses whether the applicants satisfy basic requirements. Any questions or concerns that come up at this stage of the process are put to the programme director or the dean of the department.
- The programme director organizes the audition schedule in collaboration with the department secretary.
- The department secretary issues audition invitations and guidelines to the applicants in consultation with the programme director.
- The rector of the Academy appoints an entrance committee in consultation with the dean of the department and the programme director.
- The programme director calls the entrance committee to a meeting two weeks before the start of the entrance auditions. At the meeting, the entrance committee receives applications, guidelines and reviews the audition schedule. The programme director reviews all projects planned for the entrance audition.
- Members of the entrance committee review the applicants' folders on the premises of the Department of Performing Arts. The next step is a meeting discussing each applicant.
- The service assistant and the technical director prepare the space for the audition; see the checklist.
- The dean of the department will send out a letter to all applicants with the results of the auditions. Prospective first year students in the Programme in Theatre and Performance Making are invited to an introductory meeting with the entrance committee around two weeks after the results have been decided.

ENTRANCE EXAMINATION GUIDELINES FOR THE BA PROGRAMME IN ACTING, DEPARTMENT OF PERFORMING ARTS, IAA, 2015.

The rector of the Academy, acting in consultation with the dean of the department, appoints three representatives to a judging committee. The committee's role is to select eight to ten individuals that it believes have the education and talent necessary to profit from the course of study offered by the BA Programme in Acting at the Iceland Academy of the Arts' Department of Performing Arts. The committee's assessment should not be interpreted as a general judgment on the applicants' artistic talents.

The work of the committee is bound by confidentiality, and the committee cannot publish its report on individual applications. Its conclusions are final and cannot be referred for review to any other administrative body within the Academy.

Amongst other assessment criteria, the committee will take into consideration the following:

- **Inventiveness/Richness of Imagination:** the ability to creatively channel one's ideas. Ideas that demonstrate curiosity and daring, and their presentation, are important factors in this context.
- **Physical Expression/Movement:** the applicant's skills and potential for movement in space and time. Suppleness, stamina, rhythm and strength are considered.
- **Spatial Awareness:** the applicant's skills and potential to relate his/her body to the context of the space and situation he/she finds himself/herself in at each time.
- **Voice Projection:** the applicant's skills and potential for working with suppleness, endurance, rhythm and strength.
- **Textual work:** the applicant's skills and potential for approaching text and processing it in a creative manner.
- **Collaboration:** the applicant's ability to collaborate, receive instruction and ideas from others. Consideration is given to independence and initiative.
- **Expression and Critical Thinking:** the applicant's ability to articulate his/her thoughts and ideas on projects, both assigned, and of his/her own choosing, as well as on contemporary art and theater.
- **Adaptive skills.**

The entrance examination has a three-tiered structure:

Tier 1: 5. – 8. January 2015: All applicants to the programme who fulfil the Academy's entrance criteria regarding previous education are invited to take the exam. The first tier audition is composed of physical warm-up, drama exercises and the performance of prepared materials.

A list of applicants invited to take part in tier 2 will be published on the url

<http://hi.is/leiklist-inntaka/> on 9 January

Tier 2: 10 – 11 January 2015: A number of applicants will be invited to proceed to the second tier of the entrance exams. At this level the audition is composed of vocal and physical warm-up, a group project, and the performance of prepared material.

Applicants who have participated in the second tier of the entrance exams will all be sent an email on **13 January** on whether they will be invited to take part in the third tier audition. Those who are invited to the final stage of the entrance exams are given a written text they must pick up in the department's office.

Tier 3: 17 – 20 January 2015: Applicants invited to take part in the third tier audition will collaborate for three days. The third tier is composed of vocal and physical work, textual work and projects that emphasize original creative work and scene work.

The eight to ten individuals who are offered a place upon completion of the entrance exams must confirm their acceptance of the offer at the department's office by 15 February 2015.

Information for applicants:

Applicants shall prepare three projects that in their totality may not take more than six minutes to perform. At least one project must be prose (play script, not poems). One or more projects should be a monologue, a performance, or a piece of performance art that the applicant believes reflects his/her character and interests. This part of the process may take the form considered appropriate by the applicant. For preparation purposes applicants are advised to take into consideration the criteria used by the committee to assess their contribution. Emphasis is placed on variety with regard to the projects.

As the exam is composed of different elements, including dance and physical practice, applicants are advised to wear appropriate clothing.

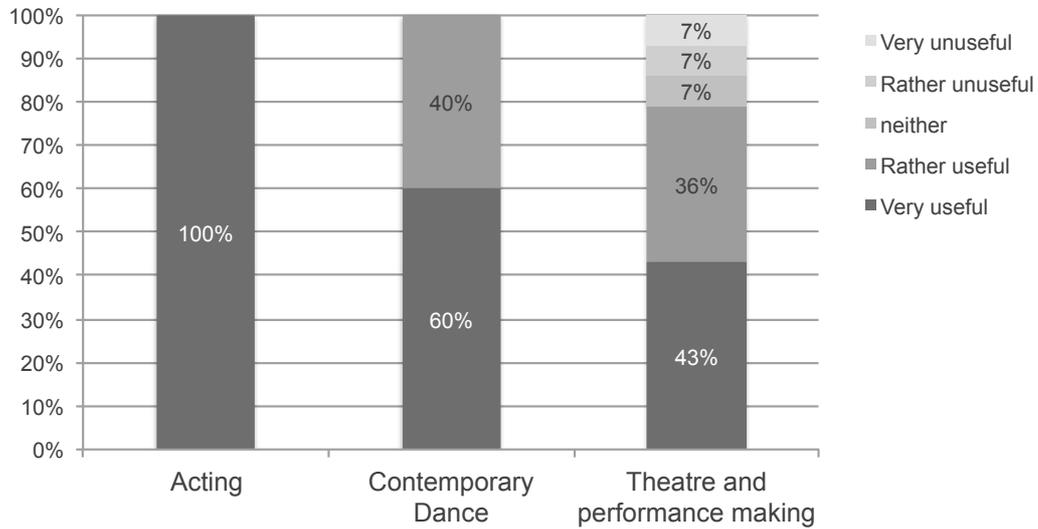
Note that the auditions can be very demanding, both mentally and physically. The applicant can excuse himself/herself from a project should he/she not consider himself/herself prepared to meet its demands, physically, mentally or ethically.

APPENDIX 3B

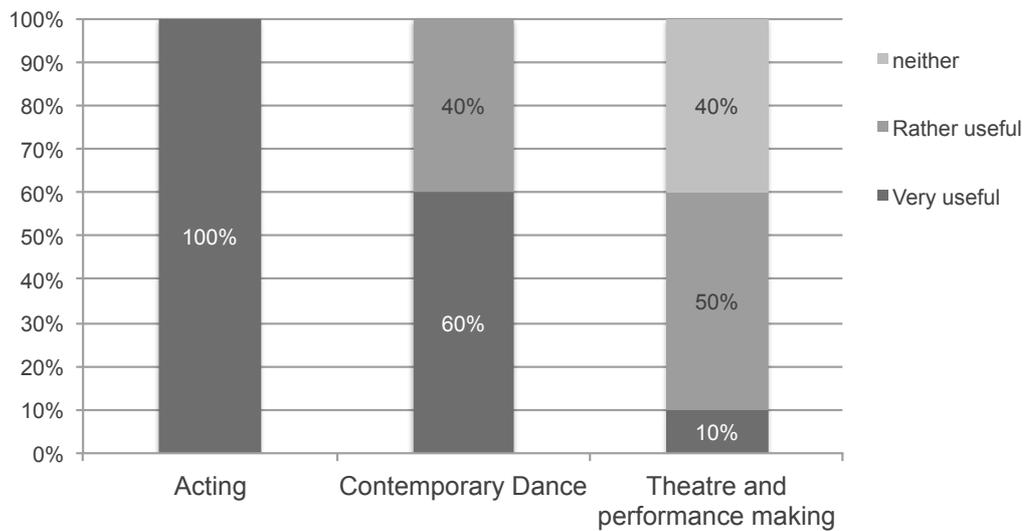
**THE IAA DEPARTMENT OF PERFORMING ARTS ALUMNI
SURVEY**

ALUMNI SURVEY (2003, 2004, 2005, 2006, 2007, 2008, 2009, 2011 GRADUATES) - DEPARTMENT OF PERFORMING ARTS

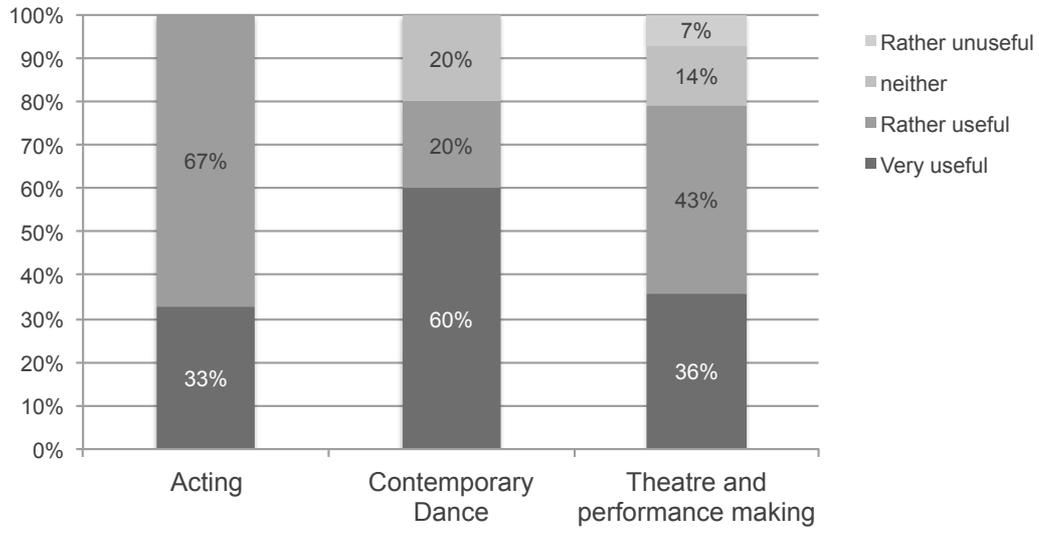
How useful do you think your studies at the IAA have been in regard to further projects or career?



How beneficial do you find your studies at the IAA in regard to further education?



How have the studies been useful in regard to your professional career(art creation/interpretation/design/teaching)?



APPENDIX 3C
THE IAA EQUAL RIGHTS POLICY

THE ICELAND ACADEMY OF THE ARTS EQUAL RIGHTS POLICY

Introduction

The Iceland Academy of the Arts Equal Rights Policy is written in compliance with Act No. 10/2008, Article 18 on Equal Status and Equal Rights of Women and Men, taking everyone at the Academy into consideration, students as well as staff. In accordance with the Act on Equal Status and Equal Rights of Women and Men No. 10/2008, all enterprises and institutions with more than 25 employees shall set themselves a gender equality programme or mainstream gender equality perspectives into their personnel policy.

Gender mainstreaming forms the basis of all policy-, decision- and strategy-making and is reflected in the Academy's Equal Rights Policy.

Article 18 of the Act on Equal Status and Equal Rights of Women and Men states that a gender equality programme must make provisions for the rights set forth in Articles 19-22.

These specify wage equality, vacancies, vocational training, retraining and continuing education (lifelong learning), reconciliation of work and family life and how employers and management must prevent gender-based harassment and sexual harassment in the workplace.

The Iceland Academy of the Arts Strategic Policy 2013–2017 states that the Academy is a community where equality, respect and mutual trust is honoured. The Academy emphasises the wellbeing of its students and staff and it wants to be a desirable workplace where every member of staff is ensured the best working conditions in which to grow and flourish in their study and in their work.

All communication within the Academy shall be based on mutual respect and equality shall be maintained in all areas. Within the Academy, no one may be discriminated against on the grounds of aspects such as gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability.

Below is the Academy of the Arts Equal Rights Policy, which is based on aims and an action plan, which Academy staff and students can refer to in their work.

- 1. Student admission**
- 2. Wage equality**
- 3. Appointments and roles**
- 4. Vocational training and continuing education**
- 5. Sexual harassment and gender-based harassment**
- 6. Participation in committees and councils**
- 7. The Board of the Iceland Academy of the Arts**
- 8. Reconciliation of work and family life**
- 9. Services and procedures**
- 10. Special measures**
- 11. Rulings**
- 12. About the Equal Rights Committee, review and agreements**

1. Student admission

Departments' admission committees assess all applications on a professional basis irrespective of gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or applicant's occupational disability.

The Academy of the Arts seeks to equalise access to education in terms of accommodation, equipment and study material, with appropriate adjustment at each time.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equalise the number of male and female students.	Equal Rights Committee, deans of departments, chairs of admission committees.	In the spring semester, during the admission process.	The Equal Rights Committee should suggest guidelines to be followed during the admission process.
Applications should solely be assessed on the basis of professional merit.	Equal Rights Committee, deans of departments, chairs of admission committees.	In the spring semester, during the admission process.	Deans of departments and chairs of admission committees pass guidelines on to Admissions Committee.

2. Wage equality

Care must be taken, when determining wages, not to discriminate on the basis of gender. Wages must be determined on the same basis for women and men. Women and men shall receive equal wages and benefit from the same terms for equally valuable and comparable work. Refer to Paragraphs 8 and 9, Article 2 and Article 19 of Act No. 10/2008 on Equal Status and Equal Rights of Women and Men for a definition of wages and terms.

Aims shall be set in gender equality programmes and work done on actions in accordance with the following articles of the law:

Article 19: Wage equality.

Women and men working for the same employer shall be paid equal wages and enjoy equal terms of employment for the same jobs or jobs of equal value.

By "equal wages" is meant that wages shall be determined in the same way for women and men.

The criteria on the basis of which wages are determined shall not involve gender discrimination.

Workers shall at all times, upon their choice, be permitted to disclose their wage terms.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Men and women benefit from the same terms for comparable jobs or jobs of equal value.	Managing Director, Equal Rights Committee.	Survey of wages every five years.	Equal Rights Committee creates a process for actions that need to be taken should wage inequality be revealed.

3. Appointments and roles

The Iceland Academy of the Arts accepts all job applications on the basis of professional merit irrespective of gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability.

Gender equality perspectives are always assessed on an equal basis with other important perspectives considered for appointments, in addition to it being the aim that the gender ratio be as equal as possible in comparable roles within the Academy's staff group.

In this context, care must be taken when allocating projects or when decisions are made about promotions, that individuals are not discriminated against on the basis of gender and that both genders receive the same opportunity to shoulder responsibilities.

The Academy of the Arts seeks to equalise access to jobs in terms of accommodation, equipment and working hours with appropriate adjustments at each time.

Article 20: Vacancies, vocational training, retraining and continuing education (lifelong learning).

Vacant positions that are open for application shall be equally accessible to women and men. [...]

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equal number of men and women in comparable roles.	Directors of support services, Evaluation Committee, Rector, Managing Director, deans of departments, programme directors.	When advertising vacancies and study places, both genders are encouraged to apply, as appropriate at each time. That the Equal Rights Committee writes an equality-oriented presentation of the working environment, which will accompany all advertisements for vacancies.	Equality encouraged in advertisements for vacancies.
Applicants are solely assessed on the basis of professional merit.	Directors of support services, Evaluation Committee, Rector, Managing Director, deans of departments, programme directors.	In the application process.	Rules on Academic Appointments. In the job descriptions of support services staff as well as in the job descriptions of academic faculty.

4. Vocational training, retraining and continuing education

The Iceland Academy of the Arts seeks to offer a favourable environment for work and study, good access and scope for vocational training, retraining and continuing education.

All members of the Academy of the Arts' staff, irrespective of gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability shall benefit from the same opportunities to shoulder responsibility and seek retraining and continuing education.

Article 20: Vacancies, vocational training, retraining and continuing education (lifelong learning).

[...]

Employers shall take necessary measures to ensure that women and men have equal opportunities regarding retraining, continuing education (lifelong learning) and vocational training, and to attend courses held to enhance vocational skills or to prepare for other assignments occupations.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Ensure that all members of staff, irrespective of gender, benefit from the same opportunities for retraining and vocational training.	Line manager.	The Equal Rights Committee formalises a process for education or vocational training arrangements.	Process must be visible in the IAA Handbook.
The Development Fund for Administrative Staff must be activated with funding.	Rector, Managing Director.	August 2014	Advertise applications.
Ensure that gender equality is reflected in the allocation of development funds.	Managing Director and International Office, Equal Rights Committee.	Managing Director and International Office manage statistics on the gender ratio of allocations from development funds.	Managing Director and International Office publish and present statistics during Equal Rights Week and on the Academy's website.

5. Sexual harassment and gender-based harassment

All staff and students have the right to be treated with respect and that nobody is subjected to sexual or gender-based harassment.

Sexual harassment is sexual behaviour which is of unfair and/or insulting and unwelcome by the person subjected to it. Sexual harassment can be physical, verbal or symbolic.

Gender-based harassment is any kind of unfair and/or insulting behaviour, which is connected with the gender of the person subjected to it, is unwelcome and impairs self-respect.

Article 22: Gender-based harassment and sexual harassment.

Employers and the directors of institutions and non-governmental organisations shall take special measures to protect employees, students and clients from gender-based or sexual harassment in the workplace, in institutions, in their work for, or the functions of, their societies, or in schools.

If a superior is charged with alleged gender-based or sexual harassment, he or she shall be non-competent to take decisions regarding the working conditions of the plaintiff during the examination of the case, and the next superior shall take such decisions.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To prevent sexual harassment.	Rector	Education plan for students taking into consideration that the Equal Rights Committee manages and formalises a thematic week for these groups: students and staff. The themed week about equal rights issues should be held every two years.	The Equal Rights Committee manages formal prevention with a themed week every two years as well as regular presentations; once in autumn in October and in spring in February with the publication of an electronic newsletter about equal rights issues relevant to students and staff. All staff and students are responsible for preventing and eradicating sexual and gender-based harassment.
To prevent gender-based harassment.	Rector	Annual plan about education for students taking into consideration that the Equal Rights Committee manage and formalise a themed week for these groups: students and staff.	The Equal Rights Committee manages formal prevention with a themed week every two years as well as regular presentations; once in autumn in October and in spring in February with the publication of an electronic newsletter about equal rights issues relevant to students and staff. All staff and students are responsible for preventing and eradicating sexual and gender-based harassment.

6. Participation in committees and councils

The Academy must seek to distribute internal projects in such a way that gender ratio becomes as equal as possible when it comes to participation in working groups, boards, councils and committees and that students have representatives on committees, councils and working groups, as appropriate.

Appointments to committee and group work should take the knowledge and interest of staff into consideration and staff should be enabled to systematically declare their interest in being part of certain committees.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To equalise the gender ratio in working groups, boards, councils and committees.	Rector, Managing Director and Management Council.	Always.	Access to information about committees and committee members should be on the website and in other relevant Academy publications.
Appointments to groups and committees should reflect a cross section of the Academy's activities as much as possible, in terms of programmes and departments.	Rector.	Always.	Access to information about committees and committee members should be on the website and in other relevant Academy publications.
That staff have the opportunity to systematically offer themselves as candidates for committee and group work.	Rector, Equal Rights Committee.	To open up appointment processes for committees and working groups.	That committee and group work is presented in advance before committee and working groups are appointed.

7. The Board of the Iceland Academy of the Arts

The Academy Board consists of five members appointed for two years at a time. The Minister of Education, Science and Culture appoints two members to the Board and three are elected at the Iceland Academy of the Arts Forum AGM.

The Board of the Academy of the Arts is subject to the Academy's Equal Rights Policy and equality should therefore be respected in appointments to the Board at each time. The Ministry of Education, Science and Culture appoints members to the Board in accordance with its own equal rights policies on appointments to boards. The Iceland Academy of the Arts Forum should also form an equal rights policy for itself and consequently on such aspects of appointing members to the Academy's Board.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To equalise the gender ratio on the Board of the Iceland Academy of the Arts.	The Board of the Iceland Academy of the Arts Forum and the Ministry of Education, Science and Culture.	Equal Rights Committee should send a formal query to the Board about reasons. May 2014.	The Equal Rights Committee makes proposals for improvements to the Iceland Academy of the Arts Forum and the Permanent Secretary of the Ministry of Education, Science and Culture.

8. Reconciliation of work and family life

The Academy's Policy on Human Resources states that the Academy of the Arts is a community based on equality. Therefore it is important that both staff and students are enabled to reconcile their study and work obligations with their family responsibilities, with flexible working hours or other work rationalisations, as appropriate.

Article 21: Reconciliation of work and family life.

Employers shall take the measures necessary to enable women and men to reconcile their professional obligations and family responsibilities. Amongst other things, such measures shall be aimed at increasing flexibility in the organization of work and working hours in such a way as to take account of both workers' family circumstances and the needs of the labour market, including facilitating the return of employees to work following maternity/paternity or parental leave or leave from work due to pressing and unavoidable family circumstances

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
That all students and staff can reconcile study and work obligations and family responsibilities.	Deans of departments, teachers. Line manager, Managing Director.	That the right to maternity / paternity leave is promoted to staff and students.	That the rights of students are clear in the Academy Rules and in handbooks.
	Managing Director.	That the organisation of the Academy calendar takes the needs of family people into account.	Visible in the IAA Quality Assurance and Enhancement Handbook.
	Managing Director	Annual survey of staff attitude to the workplace.	Conclusions of survey presented during organisation days in the autumn.

9. Services and procedures

It is important that diverse opinions and views about services and teaching at the Academy of the Arts are heard. The abolition of stereotypes and equal participation is a premise for equality in the Academy's activities.

Staff seeks to introduce the work and constructs of artists to students irrespective of their gender or other defining aspects. Teaching materials shall be organised in such a way that they are suited to both men and women and in no way demonstrate discrimination vis-à-vis students or staff.

Article 23: Education and schooling.

Gender mainstreaming shall be observed in all policy-making and planning in the work of the schools and educational institutions, including sports and leisure activities.

At all levels of the educational system, pupils shall receive instruction on gender equality issues in which emphasis shall be placed, amongst other things, on preparing both sexes to play an equal role in society, including work and family life.

Educational materials and textbooks shall be designed in such a way as not to discriminate against either sex.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equalise gender ratio in teaching material.	Deans of departments, programme directors in theory and teachers in all departments.	Teachers review their material with reference to the Equal Rights Policy and correct as applicable each time – e.g. teaching more female composers and architects.	The Equal Rights Committee will make an electronic survey of students' experiences of the curriculum with reference to gender mainstreaming in November 2014.
Equal the gender ratio of students in departments.	Deans of departments, Admissions Committee.	The marketing of programmes at the Academy should appeal to both genders in order to equalise their ratio in all departments. Gender equality perspectives shall be included in guidelines for admission.	The Equal Rights Committee will meet with deans of departments about gender equality perspectives before admissions in spring 2015. January 2015.
Equal gender ratio of teachers in departments.	Deans of departments.	That gender equality perspectives are included when roles are advertised.	Statistics in annual report.
Equal gender ratio in support services.	Directors of support services.	That gender equality perspectives are included when roles are advertised.	Statistics in annual report.

10. Special measures

The Academy of the Arts informs students and staff about special measure services in student and staff handbooks, on the Academy's website and on the intranet (MySchool).

Special measures are any actions intended to equalise the position of students and staff to study and to work and to ensure that special needs of students and staff are taken into consideration at each time.

A student or a member of staff who lives with some kind of impairment has the right to measures that equalise his position within the Academy.

Student measures take into consideration any disability or special need in education and aim to equalise the position of students. The Academy of the Arts seeks to equalise access to education with appropriate adjustments at each time.

Teacher measures include making daily work easier with regard to work facilities and equipment. The Academy of the Arts seeks to equalise access to work with appropriate adjustments at each time.

The Student Counsellor supervises special measures for students and line managers supervise special measures for members of staff.

Staff

Members of staff who live with impairment or long-term illness shall request assistance on account of their condition or changed circumstances to benefit from special measures. The request shall be sent to the relevant dean of department, if the member of staff is part of academic faculty, or the Managing Director of the Academy, if the member of staff is part of support services. The request must describe the condition of the person in question and the staff member will then, in collaboration with the dean of department or the Managing

Director, find a solution to the staff member's difficulties, as is suitable for both parties. Deans of department and/or the Academy's Managing Director are bound by confidentiality with regard to the subject and content of requests from staff.

The premise for granting measures is that a professional assessment from a specialist or an external confirmation is available. The staff trade union representative may be called for consultation and advice (cf. Act on Working Environment, Health and Safety in Workplaces No. 46/1980).

Students

The Student Counsellor at the Academy oversees special measures and a student that requests such measures must present himself to the Student Counsellor. The student must submit a certificate from a competent party on account of any special measures, before the stipulated time, to the Student Counsellor, who then meets with the student to discuss what measures would be best suited to his needs. The Student Counsellor receives analyses and archives information about the student's issues. The Student Counsellor is bound by confidentiality on all issues a student may seek his assistance with. The Student Counsellor has an advisory role in finding appropriate solutions, which the student then decides whether to use, or not.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Employ a Student Counsellor.	Rector.	Now.	In IAA Quality Assurance and Enhancement Handbook on the website and intranet and in all Academy activities.
Student Counsellor to explain what special measures are available.	Equal Rights Committee / Student Counsellor / Academic Affairs.	Annually in spring.	In the IAA Handbook, on the website and intranet and in all Academy activities.
To have an overview of the affairs of students and staff with special needs on account of impairment, illness or special difficulties.	Academic Affairs.	Always.	As appropriate in the Academy's publications and statistics.

Have an overview of the roles of those who tend to this category and support their work.	Student Counsellor.	Always.	Is visible in staff and student handbooks.
To prevent discrimination on account of any impairment or special needs of students and staff.	Rector.	Always.	Equal Rights Committee submits proposals for improvements to the Management Council.
That those living with impairment or special need have easy access to measures and support considered necessary for their equal participation in education and in work.	Student Counsellor.	Always.	Student Counsellor Handbook, IAA Quality Assurance and Enhancement Handbook, Student Handbook, student induction days and the Academy's website.
To meet individual need with special measures to the extent possible, laws and regulations provide and the financial position of the Academy allows.	Student Counsellor, Managing Director.	Always.	Student Counsellor Handbook, Staff Handbook, Student Handbook, student induction days and the Academy's website.
That services to students with special educational needs is analysed in terms of needs and a description made of measures, pathways and procedures with each and every one who seeks it.	Student Counsellor.	Academic year 2014-2015.	Student Counsellor Handbook.
To contribute to Academy staff being well informed about available measures and prepared to meet students with special needs in education.	Student Counsellor.	Always.	Student Counsellor regular presentations in autumn. Organisation days.

11. Rulings

If a student or member of staff is not satisfied with the Academy of the Arts' services or procedures or feels his rights are in any way infringed, the person in question can seek the advice of a student representative or staff trade union representative, as appropriate.

Representatives work on the solution of problems or find a suitable and formal process for raising the matter.

If a student is not satisfied with the handling of his affairs within the Academy, he can refer his case in writing to the Grievance Committee on Student Rights.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To review Article 2 in the Grievance Committee on Student Rights Code of Practice on the handling of affairs of the person bringing the charge.	Rector	2014 - 2015	On the Academy website.

12. About the Equal Rights Policy, review and agreement

This Equal Rights Policy is a living document, which should be reviewed every three years or more frequently if needed. The Academy of the Arts is a living community that changes and the Policy will therefore have to be continuously reviewed so that it is in line with the law and the spirit of the times.

Should external feedback be received, the Equal Rights Committee must discuss that feedback and adjust the Policy as needed. All changes to the Policy must be agreed by the Academy of the Arts Management Council.

The Action Plan must be reviewed annually and changes must be submitted to the Management Council. The Committee must also review the Action Plan of the previous academic year and assess its results. This work must take place before work on a new Action Plan begins.

The Committee's role

The Committee's role is i.a. to monitor the state of the Academy of the Arts' equal rights affairs, to formulate the Academy's policy and strategy in equal rights affairs.

The Committee's main assignments are to:

- Review the Academy's Equal Rights Policy.
- Monitor that laws and regulations on equal rights are being adhered to, i.a. by collecting and regularly publishing information about the status of equal rights issues at the Academy of the Arts.
- Consult on the making of action plans, if requested, about how to level the role of the genders where appropriate.
- Have an overview of government laws and regulations about gender equality and keep abreast of amendments to these. Furthermore, the Committee must follow the discourse on equal rights issues, to the extent possible.
- Organise education on equal rights issues for students and staff.
- Maintain discourse and education on equal rights issues and promote ideas that increase equality.
- The Equal Rights Committee shall furthermore ensure that the Equal Rights Policy is accessible to staff and students, is visible on the Academy's website and enhance access to measures.

The Committee must review policy-making on equal access to education and work at least every third year, cf. amendments to the law or new legal provisions. The Committee must annually seek external expertise and supervise surveys on the status of equal rights within the Academy among students and staff as appropriate and in consultation with the Managing Director. Such surveys must be submitted at least once every five years.

The Committee is authorised to establish a working group around the Policy and its revision, if needed.

The Equal Rights Committee has the authority to seek advice from the Academy of the Arts staff and external experts on consultation and opinion, if needed.

The Committee must at least once a year discuss the Policy where the Action Plan is reviewed. A meeting must be held within two weeks of the Committee receiving business or if other circumstances demand its opinion.

The Committee is appointed by the Rector in the autumn and the Committee shall meet within two weeks of being appointed.

Committee members

The Committee consists of staff representatives from all the Academy's departments and a student representative from the Student Council. Members of staff are on the Committee for at least two years and the student representative for at least one year.

There must always be at least one member on the Committee from the previous year.

Members of the Committee come from all departments and services (academic faculty, support services staff and students).

Student Council representative: 1

Support Services representative: 1

Academic faculty representative from each department: 1 (5*)

(*The Department of Fine Art and the Department of Arts Education, as well as the Department of Performing Arts and the Department of Music, may share representatives)

There is a minimum of 5 members.

Members of the Equal Rights Committee furthermore serve as the Academy's equal rights officers and as such are responsible for reminding colleagues and students to uphold the values of equality and equal rights for all.

Students and staff can bring worries and complaints regarding discrimination to the equal rights officers formally and such business should then enter a formal process.

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To prepare and follow-up the execution of the Academy's policy on equal access to education and work.	Rector, Managing Director and deans of departments	Write the Academy's new Equal Rights Policy. 2013-2014.	Submit the Policy to the Management Council for agreement in spring 2014.
To organise the systematic review of this Policy and gather information about its execution.	Equal Rights Committee	Annually in May, the Equal Rights Committee reviews the Action Plan and prioritises outstanding projects for the coming winter.	Presentations on the Committee's part of the website.
To encourage education about equal access to education and work in order to counteract inequality.	Equal Rights Committee	Always	With the publication of a newsletter at least once in the course of the academic year.
To ensure that the equality of students and staff of the Iceland Academy of the Arts for education and work is respected.	Rector	Always	Annual meeting of the Rector and the Equal Rights Committee in spring (May).
It is in accordance with this Policy to follow-up on accessibility in the Academy and to make proposals for improvements, if needed.	Equal Rights Committee, deans of departments, Managing Director.	The Equal Rights Committee seeks advice from experts on prioritising improved accessibility around and inside the Academy's buildings. October 2014.	Action Plan on improvements to accessibility around and inside the Academy's buildings sent to the Managing Director for agreement. December 2014
To clarify responsibility for work processes and issues within the Academy.	Rector.	2014-2015.	The IAA Handbook.

Appendices:

Legislation on which the Iceland Academy of the Arts Equal Rights Policy is based. In the making of this Policy, the following policies, regulations, legislation and agreements have been used for reference:

- On the making of equal rights policies, taken from the website of the Centre for Gender Equality (Jafnréttisstofa) <http://www.jafnretti.is/jafnretti/?D10cID=Page3&ID=252>
- Iceland Academy of the Arts Strategic Policy 2013-2017 (http://lhi.is/media/filer_private/2013/07/05/stefnumotun_lokager_vefutgafa.pdf)
- IAA Teachers Handbook (intranet)
- IAA Student Handbook (<http://lhi.is/skolinn/namid/handbok-nemenda/>)
- The IAA Code of Ethics (http://lhi.is/media/filer_private/2013/09/06/siareglur_januar_2013_2.pdf)
- Grievance Committee on Student Rights Code of Practice (http://lhi.is/media/filer_private/2013/09/06/starfsreglur_urskurarnefndar_um_rettindamal_nemenda_2juli_2012_1.pdf)
- The IAA Board Code of Practice (http://lhi.is/media/filer_private/2012/08/27/starfsreglur_stjornar.pdf)
- Iceland Academy of the Arts' Rules for 2012--2013 Academic Year (http://lhi.is/media/filer_private/2013/09/06/skolareglur_2013_-_2014_2.pdf)
- About the assessment of disability. Registers Iceland. <http://www.island.is/oryrkjar-fatladir/rettindi-og-fjarmal/ororkumat-og-greining-fatladra>
- About equality to study in the new education policy <http://www.menntamalaraduneyti.is/utgefif-efni/utgefin-rit-og-skyrslur/HTMLrit/nr/21>
- Act on Equal Status and Equal Rights of Women and Men, No. 10/2008 (<http://www.althingi.is/altext/stjt/2008.010.html>)
- Act on the Affairs of Disabled People, No. 59/1992 (<http://www.althingi.is/lagas/139a/1992059.html>)
- The Higher Education Institutions Act No. 63/2006, 13 June with amendments 2012 (<http://www.althingi.is/lagas/142/2006063.html>) Additional amendments to the Higher Education Institutions Act in 2012 (<http://www.althingi.is/altext/stjt/2012.067.html>)
- Act on Working Environment, Health and Safety in Workplaces, No. 46/1980 (<http://www.althingi.is/lagas/139b/1980046.html>)
- Convention on the rights of persons with disabilities (signed 2007) (<http://www.velferdarraduneyti.is/utgefif-efni/utgafa/nr/3496>)
- The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), (signed in Iceland in 1985) (<http://www.althingi.is/lagas/140a/1985005.html>)

APPENDIX 3D
THE DEPARTMENT OF PERFORMING ARTS
GENDER POLICY

GENDER POLICY

The Department of Performing Arts, IAA

Our objective is to provide an even male-female teacher ratio in all the department's programmes.

- We avoid any subject being conveyed by one sex only, (special projects: physical training and voice projection, in Acting, technique in Contemporary Dance and scriptwriting in Theatre and Performance Making).
- We select teaching materials authored by both sexes and work on choreography and drama composed by both sexes.
- In our teaching, we accentuate the role of women in history and introduce women's work to an equal degree with men's.
- We support, in equal measure, the different qualities and methods employed by men and women in the resolution of projects, both on the floor and at the table, as well as in oral and written form.

Teachers guiding principles in the classroom:

1. We respect people's qualities irrespective of gender, race or sexual orientation.
2. We are conscious of gendered positions and images, both in art and in other areas of society.

APPENDIX 4A

**EXAMPLES FROM THE DEPARTMENT OF PERFORMING
ARTS RESEARCH PROFILE**

Rannsóknir og nýsköpun

Output in the academic year

1. ágúst 2013 - 31. júlí 2014

Magnús Þór Þorbergsson

Lecturer, fagstjóri - leiklistarfræði
Department of Performing Arts

Magnús Þór Þorbergsson – Overview



Name: Magnús Þór Þorbergsson

Position: Lecturer, fagstjóri - leiklistarfræði

Department: Department of Performing Arts

Projects				
Research Activity				
Title	Field	Role	Date/Period	Keywords
Doktorsritgerð	Theatre Studies	Scholar	Aug. 3, 2009 - Aug. 17, 2011	
Publications				
Title	Type	Role	Publication year	Keywords
Being European: Staging the Nation in 1920s Icelandic Theatre	Peer-reviewed article	Scholar	2013	
Other Activity				
Type	Title	Field	Role	Date/Period
Lecture	Á þetta að vera fyndið? Svefnherbergisfarsar og stéttavitund	Theatre Studies	Scholar	Feb. 28, 2014
Member of board	IFTR Theatre Historiography Working Group	Theatre Studies	Scholar	June 1, 2012 - June 1, 2015

Doktorsritgerð

Title: Doktorsritgerð

Field: Theatre Studies

Period: Aug. 3, 2009 - Aug. 17, 2011

Description: Verkefnið er doktorsrannsókn mín við Freie Universität í Berlín undir handleiðslu Próf. Eriku Fischer-Lichte. Rannsóknin fjallar í stuttu máli um afmarkað tímabil í íslenskrri menningarsögu, hverfist um miðbik og lok þriðja áratugar 20. aldar og þá strauma sem fóru um menningarlíf Reykjavíkur á þeim tíma. Í miðpunkti rannsóknarinnar stendur starfsemi Leikfélags Reykjavíkur á þessum tíma, sér í lagi þáttur Indriða Waage og fyrstu sýningar sem hann leikstýrði hjá LR, en oft hefur verið minnst á forystuhlutverk hans í starfi nýrrar kynslóðar leikhúsfólks á 3. áratugnum. Á þessum tíma voru tekin mikilvæg skref í átt til aukinnar fagmennsku innan leikhússins og verða þau skref skoðuð í samhengi við strauma í menningarlífi hér heima og erlendir og leitast er við að skilgreina þátt leiklistarinnar í mótun menningarlegrar sjálfsmyndar Íslands á þessum tíma.

Work in progress

Cooperation partners

Leiklistarfræðideild Freie Universität Berlin
<http://www.geisteswissenschaften.fu-berlin.de/we07/>

Funding body

Deutscher Akademischer Austausch Dienst
<http://www.daad.de/en/index.html>

Related activity

"Hvað eigum við að kalla instructör?" - *Other Activity (Lecture)*

People related to the project

Name	Role	Field	Department
Magnús Þór Þorbergsson	Scholar	Theatre Studies	Department of Performing Arts

Being European: Staging the Nation in 1920s Icelandic Theatre

Title: Being European: Staging the Nation in 1920s Icelandic Theatre

Type: Peer-reviewed article

Publisher: Nordic Theatre Studies, Stockholm, 2013

Description: During the campaign for Iceland's independence in the nineteenth and early twentieth centuries, theatre was considered an important site for the representation of the nation. Emphasis was placed on producing and staging local plays dealing with the nation's folklore, myths and history, thereby strengthening a sense of the roots of national identity. The article examines the longing for a representation of the nation in late nineteenth-century theatre as well as the attempts of the Reykjavik Theatre Company to stage the nation during the so-called 'Icelandic Period' (1907-20), before analyzing the distinctive changes in the company's repertoire following the decision of the Icelandic parliament to build a national theatre in 1923. The staging of the nation, which had been dominated by nineteenth-century cultural nationalism, took a turn in the late 1920s towards representing the nation as a member of European metropolitan culture through an increased focus on international contemporary drama, bourgeois bedroom farce and classical drama. The image of the modern Icelanders, as represented on the stage in the 1920s, was that of the middle-class bourgeoisie.

Authors			
Name	Role	Field	Department
Magnús Þór Þorbergsson	Scholar	Theatre Studies	Department of Performing Arts

Á þetta að vera fyndið? Svefnherbergisfarsar og stéttavitund

Type of project: Lecture

Title: Á þetta að vera fyndið? Svefnherbergisfarsar og stéttavitund

Field: Theatre Studies

Date: Feb. 28, 2014

Venue: Hugarflug LHÍ

Description: Svefnherbergisfarsar þykja almennt ekki merkileg eða mannbætandi listaverk. Algengara er að lítið sé á þá sem lágkúru sem höfði eingöngu til hinna lægstu þarfa áhorfandans, eins og fram kom í orðum leikarans Haraldar Björnssonar: "Ég hef alltaf verið þeirrar skoðunar að leiklist sé ekki fólgin í því að koma heimsku fólki til að hlæja." Svefnherbergisfarsinn hefur einnig lítið átt upp á pallborðið meðal fræðimenna, sem horfa algjörlega framhjá honum þegar fjallað er um gamanleiki. Ein af fáum rannsóknnum á svefnherbergisförsu sem til eru er bók Volker Klotz Bürgerliches Lachtheater sem setur tilkomu svefnherbergisfarsa undir lok níttjándu aldar og í byrjun þeirrar tuttugustu í samhengi við vöxt borgaralegrar millistéttar. Í ljósi kenninga Klotz skoðaði ég í erindi mínu annars vegar innkomu svefnherbergisfarsa í íslenskt leikhús á þriðja áratug síðustu aldar í samhengi við stöðu reykviskrar millistéttar í kjölfar fullveldis og hins vegar vinsældir svefnherbergisfarsa á undanföllum tveimur áratugum í tengslum við aukna einstaklingshyggju og frjálshyggju. Spurt var hvernig líta má á farsann sem mælistiku samfélagsins og vitnisburð um sjálfsmynd millistéttar.

People related to the project

Name	Role	Field	Department
Magnús Þór Þorbergsson	Scholar	Theatre Studies	Department of Performing Arts

IFTR Theatre Historiography Working Group

Type of project: Member of board

Title: IFTR Theatre Historiography Working Group

Field: Theatre Studies

Period: June 1, 2012 - June 1, 2015

Venue: IFTR

Description: Seta í þriggja manna stjórn vinnuhóps International Federation for Theatre Research á sviði rannsókna í leiklistarsögu. Stjórnin heldur utan um fundi hópsins innan og utan ráðstefna IFTR, semur og sendir út kall eftir erindum, stýrir umræðum og leggur almennt línurnar varðandi annað starf hópsins, t.d. varðandi útgáfu. Aðrir stjórnarmenn eru sem stendur Janne Risum, Háskólanum í Árósum, og David Wiles, Royal Holloway.

Cooperation partners

International Federation for Theatre Research
<http://www.iftr-iftr.org/>

Links

Theatre Historiography Working Group (IFTR)
<http://theaterhistoriography.wordpress.com/>

People related to the project

Name	Role	Field	Department
Magnús Þór Þorbergsson	Scholar	Theatre Studies	Department of Performing Arts

Rannsóknir og nýsköpun

Output in the academic year
1. ágúst 2013 - 31. júlí 2014

Stefán Jónsson

Professor, fagstjóri - leikabraut
Department of Performing Arts

Stefán Jónsson – Overview



Name: Stefán Jónsson

Position: Professor, fagstjóri - leikarabráut

Department: Department of Performing Arts

Projects

Artistic Activity

Title	Field	Role	Date/Period	Keywords
The Guest Book	Theatre	Artistic Director	Aug. 12, 2013 - Sept. 20, 2013	icelandic contemporary radio drama theatre
My Kind Of A Guy	Theatre	Artistic Director	April 29, 2013 - Sept. 14, 2013	Icelandic contemporary theatre

The Guest Book

Title: The Guest Book

Field: Theatre

Venue: Útvarpsleikhúsið

Period: Aug. 12, 2013 - Sept. 20, 2013

Keywords: icelandic contemporary radio drama theatre

Description: A new work by Bragi Ólafsson. It was in a series of a plays by several authors, commissioned by Reykjavík Arts Festival and the Radio Theatre at RUV, where they will be rehearsed further and broadcast in the winter, 2013-14. Director: Stefán Jónsson. Actors: Eggert Þorleifsson, Guðlaug María Bjarnadóttir, Hjalti Rögnvaldsson, Katla Margrét Þorgeirsdóttir and Jóhannes Haukur Jóhannesson.

Cooperation partners

Listahátíð í Reykjavík
<http://www.listahatid.is/>

Links

Listahátíð í Reykjavík
<http://www.listahatid.is/>

Related activity

The Guest Book - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Stefán Jónsson	Artistic Director	Theatre	Department of Performing Arts

My Kind Of A Guy

Title: My Kind Of A Guy

Field: Theatre

Venue: Þjóðleikhúsið

Period: April 29, 2013 - Sept. 14, 2013

Keywords: Icelandic contemporary theatre

Description: New Icelandic play by Bragi Ólafsson. Director: Stefán Jónsson, dramaturgie: Stefán Hallur Stefánsson, set: Finnur Arnar Arnasson, costumes: Agnieszka Baranowska, lighting: Ólafur Ágúst Stefánsson, sound: Halldór Snær Bjarnason, actors: Eggert Þorleifsson, Pálmi Gestsson, Ólafía Hrönn Jónsdóttir, Kristbjörg Kjeld, Þorsteinn Bachmann, Þorleifur Einarsson. Premiere on the main stage of the National Theatre of Iceland, 14.09.2013.

Links

Þjóðleikhúsið
<http://www.leikhusid.is>

People related to the project

Name	Role	Field	Department
Stefán Hallur Stefánsson	Artistic Director	Theatre	Department of Performing Arts
Stefán Jónsson	Artistic Director	Theatre	Department of Performing Arts

Rannsóknir og nýsköpun

Output in the academic year
1. ágúst 2013 - 31. júlí 2014

Sveinbjörg Þórhallsdóttir

Lecturer, fagstjóri - samtímadans
Department of Performing Arts

Sveinbjörg Þórhallsdóttir – Overview



Name: Sveinbjörg Þórhallsdóttir

Position: Lecturer, fagstjóri - samtímadans

Department: Department of Performing Arts

Projects				
Artistic Activity				
Title	Field	Role	Date/Period	Keywords
REIÐ	Theatre Dance	Artistic Director	June 15, 2014 - Sept. 13, 2014	Contemporary Dance
Kvennsóló	Theatre Dance	Artistic Director	Jan. 12, 2014 - March 9, 2014	Choreography
Other Activity				
Type	Title	Field	Role	Date/Period
Lecture	Málþing um íslenskan dans-Íslenskur Listdans-Kortlagning og möguleikar.	Theatre Dance	Expert	June 21, 2014
Member of committee	Stjórn Dansverkstæðisins	Theatre Dance	Artist	April 10, 2012 - April 10, 2014
Member of committee	Leiklistarráð	Theatre Dance	Artist	Sept. 1, 2011 - Sept. 2, 2013
Conference or symposium organization	"Writing Movement"	Theatre Dance	Artist	Sept. 1, 2011 - Sept. 1, 2014

REIÐ

Title: REIÐ

Field: Theatre Dance

Venue: Reykjavik Dance Festival og Borgarleikhúsið

Period: June 15, 2014 - Sept. 13, 2014

Keywords: Contemporary Dance

Description: Í dansverkinu REIÐ stíga á svið níu flóknar skepnur. Glæsilegar, ljósar yfirlitum, holdugar, loðnar og gljáandi. Dásamlega dramatískar, skapmiklar, villtar og viðkvæmar. Þær eru með tígulegan limaburð, langan háls, sterka leggi, breið bók og mjúkar línur. Þægar en óútreiknanlegar, varar um sig, þolinmóðar og gáfaðar. Tillitsamar, kærleiksrikar, kynæsandi og kraftmiklar. Þetta eru hraustar, frjóar og geðþekkar gyðjur. Í dansverkinu REIÐ skoða danshöfundarnir Steinunn Ketilsdóttir og Sveinbjörg Þórhallsdóttir hvar mörkin liggja á milli konunnar og hryssunnar og hvernig þær endurspeglar hvor aðra. Samlíking konunnar og hryssunnar býður upp á margar spaugilegar myndir en getur um leið varpað ljósi á önnur og jafnvel dekkri málefni lífsins og kveikt spurningar um eðli náttúrunnar og grunnþarfir bæði manna og skepna; kærleik, umhyggju, samstöðu, samkeppni, osrív. Jafnframt varpar verkið ljósi á það sem bæði menn og skepnur eiga sameiginlegt, hvað tekist er á um og hvernig hegðun þeirra er innan höps sem og utan hans. Jafnframt beinir verkið augum sínum að náttúrulegum sérkennum kvendýrsins og fegurðinni sem felst í því að vera kona, móðir, vinkona, systir, eiginkona eða gyðja. Verkefnið er styrkt af Menntamálaráðuneytinu og sýnt í samstarfi við Borgarleikhúsið og Reykjavik Dance Festival. Listrænir Stjórnendur: Danshöfundar: Sveinbjörg Þórhallsdóttir og Steinunn Ketilsdóttir Tónlist: Andrea Gylfadóttir Búningar: Jóni Jónsdóttir Lýsing: Jóhann Bjarni Pálmason Dansarar: Diana Rut Kristinsdóttir Elín Signý W. Ragnarsdóttir Eydis Rose Vilmondardóttir Gígja Jónsdóttir Halla Þórðardóttir Saga Sigurðardóttir Snædis Lilja Ingadóttir Valgerður Rúnarsdóttir Védís Kjartansdóttir

Cooperation partners

Leikfélag Reykjavíkur
<http://www.borgarleikhus.is>

Funding body

Menningar og menntamálaráðuneyti
<http://eng.menntamalaraduneyti.is/>

Links

Danshátið í Reykjavík
<http://reykjavikdancefestival.wordpress.com/archive/rdf-2011/schedule-2011/adrir-vidburdir/panel-umraedur-vantar-helti/>

People related to the project

Name	Role	Field	Department
Sveinbjörg Þórhallsdóttir	Artistic Director	Theatre Dance	Department of Performing Arts

Kvennsóló

Title: Kvennsóló

Field: Theatre Dance

Venue: Norrænahúsið

Period: Jan. 12, 2014 - March 9, 2014

Keywords: Choreography



Description: Kvennasóló eru tónleikar og danssýning þar sem fimm tónskáld, fimm hjóðfærarleikarar, fimm danshöfundar og dansarar, allt konur, leiða saman hesta sína. Danssýningin er hluti af tónleikasýrpu 15:15 í Norræna húsinu og er stefnt að því að hún verði 9. mars 2014 í tilefni af alþjóðlegum baráttudegi kvenna þann 8. mars. Leikin verða fimm einleiksverk (sóló) og verður dansað nýtt danssóló við hvert verk. Einleiksverkin eru allt verk sem samin hafa verið á síðustu fimm árum sérstaklega fyrir þann flytjanda sem flytur þau. Tónskáldin sem skrifað hafa verkin eru: Anna Þorvaldsdóttir, Elin Gunnlaugsdóttir, Hildigunnur Rúnarsdóttir, Karólína Eiríksdóttir og Puriður Jónsdóttir. Verkin verða leikin af Eydísí Franzdóttur, óbó, Hildgunni Halldórsdóttur, fiðla, Kristínu Mjóll Jakobsdóttur, fagott, Pamelu De Sensi, flauta og Tinnu Þorsteindóttur, píanó. Tónskáldin eru allt konur sem getið hafa sérgott orð fyrir tónsmíðar sínar og hjóðfærarleikararnir hafa verið mjög virkir í íslensku tónlistarlífi. Leitað hefur verið eftir samstarfi við dansbraut Listaháskóla Íslands og hefur fengist vilyrði fyrir samstarfi frá Sveinbjörgu Þórhallsdóttur, fagstjóra dansbrautar LHÍ. Þá hefur einnig verið leitað eftir samstarfi við Íslenska dansflokknunum og hefur fengist vilyrði fyrir samstarfi frá Láru Stefánsdóttu, listrænum stjórnanda Íslenska dansflokksins. Dansarar og danshöfundar munu því ýmist vera nemendur af dansbraut LHÍ eða dansarar í ÍD. Þar sem hér er eingöngu um einleiksverk að ræða eru hjóðfærarleikararnir mjög hreyfanlegir og verður jafnt anddyri sem aðalsatur Norræna hússins nýttir í sýninguna. Einungis verður notaður lágmarks ljósabúnaður og búningar verða einfaldir. Sýningin verður meira miðuð við að nýta rýmið sem best. Öll umgjörð er einföld og ættu áheyrendur því að upplifa mikla nálægð bæði við tónlistina og dansinn. Orðið sóló býr yfir skemmtilegri tvíræðni. Oft er talað um sólóverk eða danssóló. Hér eru það konurnar sem stíga einar fram og tjá sig á sinn hátt. En þó þær séu einar þá sameinast þær í tónlist og dansi og skapa þannig eina heild þar sem hver kona fær notið sín á sinn hátt. Heildartími sýningarinnar án hlés verði um 75 mín. eða 90 mín. með hléi.

Cooperation partners

15:15 tónleikasýrpan

People related to the project

Name	Role	Field	Department
Sveinbjörg Þórhallsdóttir	Artistic Director	Theatre Dance	Department of Performing Arts

Málþing um íslenskan dans-Íslenskur Listdans- Kortlagning og möguleikar.

Type of project: Lecture

Title: Málþing um íslenskan dans-Íslenskur Listdans- Kortlagning og möguleikar.

Field: Theatre Dance

Date: June 21, 2014

Venue: Tjarnarbíó

Description: FÍLD í samvinnu við Leiklistarsamband Íslands og Dansverkstæðið, efndi til málþings í Tjarnarbíó laugardaginn 21. júní undir yfirskriftinni "Kortlagning á landslagi danslistar" þar sem staða og framtíðarmöguleikar dansheimsins hér á landi var skoðaður. Boðað var til samtals um möguleika og framtíðarsýn dansara og danshöfunda á Íslandi. Erindi mitt fjallaði um Dansmenntun á háskólastigi, hvernig dansbraut Sviðslistardeildar LHÍ er byggð upp, fyrir hvað hún stendur, þróun og möguleikar í tengingu við landslag dansins á Íslandi. Titill: Dansmenntun á háskólastigi.

Cooperation partners

Dansverkstæði í Reykjavík
<http://www.dance.is/danshus/danshus-dansverkstaedi/>

People related to the project

Name	Role	Field	Department
Sveinbjörg Þórhallsdóttir	Expert	Theatre Dance	Department of Performing Arts

Stjórn Dansverkstæðisins

Type of project: Member of committee

Title: Stjórn Dansverkstæðisins

Field: Theatre Dance

Period: April 10, 2012 - April 10, 2014

Venue: Dansverkstæðið

Description: Sit í stjórn Dansverkstæðisins, vinnustofur fyrir danshöfunda.

People related to the project

Name	Role	Field	Department
Sveinbjörg Þórhallsdóttir	Artist	Theatre Dance	Department of Performing Arts

Leiklistarráð

Type of project: Member of committee

Title: Leiklistarráð

Field: Theatre Dance

Period: Sept. 1, 2011 - Sept. 2, 2013

Venue: Menntamálaráðuneytið

Description: Seta í leiklistarráði, Menntamálaráðuneytið. Valnefnd fyrir styrkúthlutanir leik- og danshópa. Skípuð af Leiklistarsambandi Íslands til tveggja ára. Varaformaður.

People related to the project			
Name	Role	Field	Department
Sveinbjörg Þórhallsdóttir	Artist	Theatre Dance	Department of Performing Arts

"Writing Movement"

Type of project: Conference or symposium organization

Title: "Writing Movement"

Field: Theatre Dance

Period: Sept. 1, 2011 - Sept. 1, 2014

Venue: Keðja

Description: keðja 2012-2015 – a platform for the Nordic-Baltic contemporary dance community Object: to develop the concept of and possibilities for contemporary dance in the Nordic-Baltic region.

Links

Danshátíð í Reykjavík
<http://www.dancefestival.is/>

People related to the project

Name	Role	Field	Department
Sveinbjörg Þórhallsdóttir	Artist	Theatre Dance	Department of Performing Arts

Rannsóknir og nýsköpun

Output in the academic year

1. ágúst 2013 - 31. júlí 2014

Una Þorleifsdóttir

Lecturer, Fagstjóri - sviðshöfundabraut
Department of Performing Arts

Una Þorleifsdóttir – Overview



Name: Una Þorleifsdóttir

Position: Lecturer, Fagstjóri -
sviðshöfundabraut

Department: Department of Performing Arts

Projects

Artistic Activity

Title	Field	Role	Date/Period	Keywords
Harmsaga	Theatre	Artist	May 27, 2013 - Sept. 20, 2013	

Other Activity

Type	Title	Field	Role	Date/Period
Conference or symposium organization	Walk & talk	Theatre	Project director	Aug. 1, 2013 - Sept. 30, 2013

Harmsaga

Title: Harmsaga

Field: Theatre

Venue: Þjóðleikhúsið

Period: May 27, 2013 - Sept. 20, 2013

Description: Nýtt íslenskt leikrit um ofsafengin samskipti ungs pars. Harmsaga er nútímaleg ástarsaga um allt sem heppnaðist og líka allt sem fór úrskeiðis. Í verkinu er af innsæi dregin upp mynd af ungum hjónum sem reyna hvað þau geta til að bjarga hjónabandinu sem er að tortíma þeim. Af vægðarleysi afhjúpar verkið ástir þeirra og sorgir, svikin loforð og brostna drauma. Harmsaga er fyrsta leikrit Mikaelis Torfasonar í Þjóðleikhúsinu, en hann hefur sent frá sér fjölda skáldsagna, leikrit og kvikmyndahandrit. Sýningin er jafnframt fyrsta uppsetning Una Þorleifsdóttur leikstjóra í Þjóðleikhúsinu en hún er lektor við leiklistar- og dansdeild Listaháskóla Íslands og hefur meðal annars leikstýrt þar nokkrum sýningum. Hinn heimspekkti og virti tónlistarmaður John Grant semur nú í fyrsta sinn tónlist fyrir leikhús. Hann sendi nýlega frá sér plötuna Pale Green Ghosts sem hefur hlotið afar góðar viðtökur.



Cooperation partners

Þjóðleikhúsið
<http://www.leikhusid.is>

People related to the project

Name	Role	Field	Department
Una Þorleifsdóttir	Artist	Theatre	Department of Performing Arts

Walk & talk

Type of project: Conference or symposium organization

Title: Walk & talk

Field: Theatre

Period: Aug. 1, 2013 - Sept. 30, 2013

Description: Undirbúningur, dómnefndarstöf og skipulagning á Walk & talk hittingi sviðslistamanna, leikskálda, danshófundu og prómótera á vegum Leiklistarsambands Íslands í ágúst 2013. Verkefnið var unnið í samstarfi við Lókal og RDF. Una Þorleifsdóttir og Ólöf Ingólfssdóttir leiddu verkefnið.

Cooperation partners

Leiklistarsamband Íslands
<http://www.stage.is/>

People related to the project

Name	Role	Field	Department
Una Þorleifsdóttir	Project director	Theatre, Theatre Dance	Department of Performing Arts

APPENDIX 4B

RULES ON ACADEMIC APPOINTMENTS AT THE IAA

RULES ON ACADEMIC APPOINTMENTS

1. ADVERTISEMENT OF POSITIONS

1.1. The positions of the rector, deans and permanent teachers shall be advertised. The advertisement shall be comprehensive and clear, noting the requirements of the positions in each case. The professional titles of permanent teachers are assistant professor, associate professor or professor.

Items 2-6 of these rules concern the appointments of deans and university teachers. Specific rules apply for the appointment of the rector.

2. APPLICATIONS

2.1 Applications shall contain a comprehensive account of the applicant's artistic work, research and publications along with information about his/her teaching and academic management experience. Moreover, other information that the applicant considers relevant to illuminate his/her experience and knowledge for the position in question. A summary of the applicant's education and a copy of his/her diplomas along with an account of the applicant's ideas for the advertised position should furthermore accompany the application. Reviews/recommendations concerning the applicant's former work are desirable, along with student evaluation if such material is available. Further requirements may be included in the advertisement as stated in item 1.1.

3. THE SELECTION AND WORKING METHODS OF EVALUATION COMMITTEES

3.1 A three-member evaluation committee shall assess applicants' competence. The board of the Iceland Academy of the Arts nominates evaluation committee members. If the rector wants the evaluation committee to rank competent applicants, his/her request should be affirmed before the evaluation committee begins its work. The rector confirms the committee's appointment by letter to the committee members in question and appoints its chair.

3.2 All members of the evaluation committee must have knowledge and experience in accordance with international standards for the position in question and have earned a diploma in their field. At least two of the committee members should be specialists within the academic fields of the Academy, the third member can be from outside the Academy's field. At least one evaluation committee member should not have a permanent position at the Academy.

3.3 The chair of the committee accepts the applications and accompanying documents from the Academy's office and mobilizes the committee. The evaluation committee has authorization to request additional materials, granted that it treats all applicants equally.

4. EVALUATION OF APPLICANTS' COMPETENCE

4.1. In addition to education or equivalent experience, as stated in the Law on Universities No. 63/2006, the evaluation of applicants shall be based on the following: artistic career and/or research and academic work, teaching, management experience, and other experience particularly relevant to the position in question.

4.2. Evaluation of artistic work shall be based on the following: artistic value and originality and the knowledge that renowned domestic or foreign art institutions, which make their selection professionally, have either employed the applicant, or exhibited, performed or published his/her work. Work in progress may be considered as well as completed work.

4.3. Evaluation of research and academic work shall consider such factors as the originality of the research project and independence vis-à-vis other research and publications, knowledge of the status of research within the relevant academic field, the proper use of resources and scientific methods, academic innovations and the significance of the research.

4.4. Evaluation of former teaching experience shall consider such factors as the applicant's teaching efforts and teaching achievements. Furthermore, variety and innovation in teaching methods, initiative in the organization of teaching and efforts towards encouraging students to use independent working methods shall be included in the evaluation.

4.5. Evaluation of management experience shall consider experience from university level management and other knowledge that can be of value to the Iceland Academy of the Arts, such as community work, business management, and work in the interest of culture and art.

4.6. The evaluation committee has permission to request specific additional materials and/or interviews, artistic performances or a more detailed examination of the applicant's work. The evaluation committee can request reviews from specialists of specific works made by the applicant or of his/her work in general.

4.7. The board of the Iceland Academy of the Arts can make more specific rules for particular evaluation committees if needed.

5. THE EVALUATION COMMITTEE'S OPINION

5.1. The evaluation committee shall at the beginning of its opinion account for the assumptions, documents and sources on which it bases its evaluation.

5.2. The evaluation committee shall submit a well-substantiated opinion on whether applicants are competent to hold the position in question or not. This opinion must be unequivocal. If members of the committee do not agree on this issue, there shall be a vote on each applicant, in which each committee member takes a stand. Each committee member is free to explain his/her opinion individually.

6. CONSIDERATION OF THE EVALUATION COMMITTEE'S OPINION AND THE FINAL DECISION

6.1. An evaluation committee opinion signed by all committee members shall be presented to the rector, together with all application materials. If rector finds the opinion or the committee's work flawed in any way, he/she can return the opinion to the committee with questions and/or comments. The evaluation committee is obligated to respond to these.

6.2. The rector shall send the individual relevant opinion to each applicant. Rector invites written comments from applicants before the opinion is accepted. Comments which are delivered within the specified deadline are presented to the evaluation committee. The

applicant's comments and the evaluation committee's response shall accompany the opinion to the end of the appointment procedure.

6.3. All application material, the evaluation committee's opinion and other material related to the evaluation committee's work shall be treated confidentially.

6.4. No one can be appointed to a permanent teaching position at the Iceland Academy of the Arts, unless a majority of the evaluation committee considers him/her competent for the position.

6.5. Rector appoints when the evaluation committee has come to a conclusion, following detailed interviews with the applicants which the committee considered competent for the position or ranked, where applicable, as stated in item 3.1.

6.6. If rector does not accept the evaluation committee's conclusion, the position shall be advertised again.

7. REAPPOINTMENTS

7.1. The main rule on the reappointment of teachers at the Iceland Academy of the Arts is that rector is authorized, in consultation with the board, to reappoint faculty members twice without advertising, albeit for a maximum appointment of eight years. Upon the fourth appointment, the position shall be advertised as in the case of a new appointment.

7.2. Under special circumstances, exceptions may be made to this main rule. Rector shall then submit reasoning explaining the special circumstances in question. An authorization is dependent upon the board's approval.

10. September, 2012

APPENDIX 4C
INDUCTION OF PART-TIME LECTURERS

CHECKLIST FOR PART-TIME LECTURERS

TEACHING PREPARATION

Course description and planned learning activities

Review course and course description with the Programme Director.

On the online teaching network: MySchool contains the basic course description. Two weeks prior to the start of the course, teacher must have entered planned learning activities, assessment criteria, working methods and reading list into MySchool (see below for information on access to the online teaching network).

Entering planned learning activities into MySchool: It is good practice to read the course description and ensure consistency in the writing of planned learning activities.

Reading lists

The Programme Director and the Academy's Library must receive reading lists at least three weeks prior to the course start date.

Teaching materials

The teacher prepares teaching materials but has access to the Academy's facilities and materials, e.g. for photocopying, printing, paper and so on.

Access to the online teaching network

The online teaching network is used to communicate information to students, manage attendance records, record grades and more. A new teacher is given a username and a password for the online teaching network and an e-mail address with the Department Coordinator. Information on the online teaching network and guidelines on its use are available from the Computer and Web Services, the Department Coordinator and the Programme Director. A teacher who has previously been given a username and a password for MySchool but has lost these should contact the Computer and Web Services: verkbeidni@lhi.is

Premises and facilities

Access to Academy premises is controlled by an electronic access card and a number code, both available at the start of teaching from the Service Coordinator.

The Service Coordinator should also be contacted with requests regarding equipment and other resources required for teaching at least one week in advance.

REMUNERATION

A teacher signs a contract for teaching each term with the Department Coordinator in Sölvhólsgata or with the Payroll Coordinator in Pverholt. A teacher has a choice of receiving payment as an independent contractor (by submitting an invoice) or as a salaried employee of the Academy. No payments can be made for any teaching until a contract has been signed.

New teachers must send information to the Department Coordinator: Name, social security number, address, e-mail address and phone number. Without this information, payments may be subject to delay and the flow of teaching via the online teaching network disrupted.

TEACHING

Teachers inform students about course requirements, teaching arrangements, assessment and teaching location(s) at the start of the course. It is important that the teacher informs students about arrangements around the recording of attendance and any change to these arrangements. It is also good practice to advise students at the start of the course how the teacher will be communicating information to students during the course period.

Communication, attendance and the recording of grades in MySchool

The teacher records students' attendance and performance in accordance with the Academy's Rules and the course requirements.

The teacher records grades for assignments and a final grade in MySchool. Teachers publish grades for assignments but the Department Coordinator publishes final grades. See the attached procedures for the recording of grades. The Academy's assessment criteria are coordinated but adapted to each Department. Assessment criteria can be obtained from the Programme Coordinator and the *IAA Handbook*.

Teachers can communicate with students by announcements, messages and e-mail via the online teaching network. Students' written assignments can similarly be submitted through the online teaching network. Students can also monitor their course attendance records on the network. Teachers should record attendance daily on the network.

Other materials, reading materials, slides etc. should also be available on the online teaching network.

Students' obligations

Students must adhere to teachers' instructions on attendance, diligence, submission of assignments and reviews. Attendance obligation is 100%, according to the Academy's Rules. Should attendance fall below 80% in a course, the student has failed the course.

The Office should be notified of illness or other inevitable absences by phone on 545-2280. In the case of a protracted illness, a doctor's certificate must be handed in to the Department Coordinator and each instance is then reviewed on its own merits. Please note that a doctor's certificate is not a guarantee for a student to pass a course where s/he does not have minimum required attendance.

Should a student fail a mandatory course, s/he has a right to a single retake. The arrangements for the retake are subject to the decision of the Programme Director at each time.

For further information, see Article 26 in the Academy's Rules on assessment.

INFORMATION ON THE ACADEMY'S HOMEPAGE

Part-time lecturers can submit information about themselves to be published on the Academy's homepage under the subject heading Members of Staff. Technical guidance may be found in the *IAA Handbook*.

News and events from teaching at the Department or about teachers' work, related or unrelated to their work at the IAA, may be published on the Academy's homepage www.lhi.is. The Service Coordinator in Sölvhólgata supervises this. Text, image and all information related to the event or the news item must arrive to the Service Coordinator fully completed.

LIBRARY

Teachers have full access to the Academy's libraries and databases:
<http://lhi.is/skolinn/bokasafn/thjonusta/gagnasofn>

CONTACTS

Department of Performing Arts

- Dean of Department: Steinunn Knútsdóttir steinunn@lhi.is
 - Service Coordinator: Albert Eiríksson albert@lhi.is
 - Department Coordinator: Sóley Björt Guðmundsdóttir soleybjort@lhi.is
- Programme Directors:
- Theory: Magnús Þór Þorbergsson magnusthor@lhi.is
 - Acting: Stefán Jónsson stefan@lhi.is
 - Contemporary Dance: Sveinbjörg Þórhallsdóttir sveinbjorg@lhi.is
 - Theatre and Performance Making: Una Þorleifsdóttir una@lhi.is

Department of Music

- Dean of Department: Tryggvi M Baldvinsson tmbald@lhi.is
 - Service Coordinator: Albert Eiríksson albert@lhi.is
 - Department Coordinator: Sóley Björt Guðmundsdóttir soleybjort@lhi.is
- Programme Directors:
- Theory: Þorbjörg Daphne Hall thorbjorghall@lhi.is
 - Instrumental and Vocal Performance: Peter Máté peter@lhi.is
 - Creative Music Communication: Gunnar Benediktsson gunnarben@lhi.is
 - Composition: Hróðmar I. Sigurbjörnsson hrodmari@lhi.is
 - Joint Music Master: NAIP: Sigurður Halldórsson sigurdurh@lhi.is

Computer and Web Services
Library and Information Services

verkbeidni@lhi.is
bokasafn@lhi.is

APPENDIX 4D
REGULATIONS OF THE IAA RESEARCH FUND

RESEARCH FUND

- REGULATIONS –

Article 1

The Research Fund has the role of promoting the Academy's academic faculty research and innovation (R&I) activities and encouraging the production of knowledge in its respective fields. The Fund's grants shall cover research in the academic field *the arts*.

Article 2

The Fund's revenue is the Academy's contribution in accordance with its operational budget and other revenue, which the Fund may receive.

Article 3

The Research Fund's Board shall be composed of three professional parties, two external and one from the Iceland Academy of the Arts. Board members shall have knowledge and experience of research work and processes, and fulfil comparable criteria to those made of the Academy's academic faculty.

The rector appoints the Board for two years at a time by suggestion from the Management Council. It should be ensured that the membership of two or more Board members does not come to an end at the same time.

The role of the Board is to assess applications and award research grants on the basis of these rules.

Article 4

The Academy's Managing Director oversees the operation and administration of the Research Fund with mandate from the Fund's Board. The Director of the Research Service Centre shall be the Fund's Secretary.

Article 5

All academic faculty members who are appointed with R&I time have the right to apply for a grant from the Fund.

Article 6

The assessment of applications should primarily focus on the artistic and/or academic value of a project, as well as the applicants' qualifications. There should be a focus on how the project contributes to the production of new knowledge or new understanding, or the development of new methods in a particular field, and how the project presents previously accepted knowledge or methods in a new light. It should also be taken into consideration whether time schedules and cost estimates are realistic. The project must be disseminated in a public arena and it must be clearly relevant to the wider society. The Academy's Research Strategy forms the base of any decision.

Article 7

Applications for grants from the Fund shall be sought by advertisement once a year, normally in the spring term.

The Fund provides grants for production costs, contracted services or other costs incurred in the execution of the project, e.g. the work contribution of assistants, among other. It is not possible to apply for a grant for own salary but applicants shall account for their own estimated work contribution in their application.

Article 8

Applications shall be accompanied by a comprehensive description of the research project, including:

- The aim of the project
- Relevance to the field in question and the work of others in that field (state of the art)
- Method used in research process, in addition to time schedule and project plan
- Schedule for the proposed dissemination of the research process and/or research output
- The impact of the project and its benefit for the relevant subject area
- Relevance to the Academy's Research Strategy and overall academic policy.
- Comprehensive cost estimate where the project's main cost items and secured funding is listed, e.g. in the form of grants.

The application shall be accompanied by a résumé and an overview of the applicant's professional activities.

Article 9

At the end of the project period, applicants shall submit a project report, where the research process shall be described in addition to methods, output and means of dissemination. The project shall be discussed within the context of the relevant subject area in addition to assessing its value and impact in a wider context. The report shall be submitted electronically to the Fund's Secretary.

Article 10

The Fund's application form may be found on the Academy's Research Service Centre home page. Applicants who has previously received a grant must have submitted a statement on account of the previous project should they apply again

Article 11

These rules are made on the basis of Article 18 of the Iceland Academy of the Arts Rules and take immediate effect.

Thus agreed by the Board of the Iceland Academy of the Arts on 7 February 2012.

APPENDIX 4E

**THE DEPARTMENT OF PERFORMING ARTS
ACADEMIC FACULTY**

PERMANENT EMPLOYEES

Björk Jónsdóttir

Egill Ingibergsson

Kjartan Valdemarsson

Magnús Þór Þorbergsson

Snæbjörg Sigurgeirsdóttir

Stefán Jónsson

Steinunn Ketilsdóttir

Steinunn Knútsdóttir

Sveinbjörg Þórhallsdóttir

Una Þorleifsdóttir

PART-TIME LECTURERS

Aðalheiður Halldórsdóttir

Ágerður Gunnarsdóttir

Alexander Graham Roberts

Amanda Apetrea

Anna Margrét Sigurðardóttir

Ásgeir Helgi Magnússon

Ásgerður Guðrún Gunnarsdóttir

Bjarni Jónsson

Elísabet Indra Ragnarsdóttir

Guðmundur Ingi Þorvaldsson

Guðmundur S. Brynjólfsson

Guðrún Svava Kristinsdóttir

Gunnar Benediktsson

Hálf dán Theódórsson

Halla Ólafsdóttir

Hannes Þór Egilsson

Helena Jónsdóttir

Hilmar Jónsson

Hlín Agnarsdóttir

Ingibjörg Björnsdóttir

Jóhannes Níels Sigurðsson

Jón Páll Eyjólfsson

Jozef Frocek
Jurij Alschitz
Karin Rudfeldt
Karl Ágúst Þorbergsson
Katrín Hall
Kolbrún Björt Sigfúsdóttir
Lára Sveinsdóttir
Lenard Petit
Linda Kapetanea
María Pálsdóttir
Melkorka Sigríður Magnúsdóttir
Milla Koistinen
Ólafur Egilsson
Ólöf Jónína Jónsdóttir
Pálmi Sigurhjartarson
Paul Blackman
Pia Olby
Rafael Bianciotto
Ragnar Bragason
Ragnheiður Skúladóttir
Ria Marks
Rimini Protocoll
Saga Sigurðardóttir
Sesselja G Magnúsdóttir
Shai Faran
Símon Birgisson
Tinna Grétarsdóttir
Tómas Oddur Eiríksson
Tony Vezich
Trausti Ólafsson
Tyrfingur Tyrfingsson
Vala Ómarsdóttir
Valgerður Rúnarsdóttir
Viðar Eggertsson
Víðir Guðmundsson
Þorgerður E Sigurðardóttir

APPENDIX 5

**IAA HANDBOOK FOR QUALITY ASSURANCE AND
ENHANCEMENT – INDEX AND LIST OF WORK-PROCESSES**

IAA HANDBOOK FOR QUALITY ASSURANCE AND ENHANCEMENT – INDEX AND LIST OF WORK-PROCESSES

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V815 HANDLING OF TOOLS AND EQUIPMENT

9. RESEARCH SERVICE CENTER

V900 RESEARCH SERVICE CENTER: MEETINGS AND CONSULTATION

V901 STRATEGIC PLANNING: RESEARCH AND INNOVATION

V902 GRANT POSSIBILITIES
V903 SCIENCE EVENING (VÍSINDAVAKA – EU SCIENCE DAY)
V904 FACULTY PRESENTATION OF RESEARCH
V905 “HUGARFLUG” – CONFERENCE ON RESEARCH IN THE ARTS
V906 MANAGING RESEARCH PROJECTS
V907 DATABASE FOR RESEARCH AND INNOVATION OUTPUT
V908 ASSESSMENT OF RESEARCH AND INNOVATION
V909 SABBATICALS
V910 DOCUMENTATION OF COLLABORATION PROJECTS
V911 DEVELOPMENT FUND FOR ACADEMIC STAFF
V912 RESEARCH FUND
V913 PUBLICATION FUND
V914 WEBSITE UPDATE: RESEARCH AND INNOVATION

10. COMPUTER AND WEB SERVICES

V1000 COMPUTER AND WEB SERVICES: CONSULTATION AND MEETINGS
V1001 HANDLING: WORK REQUESTS
G1001 CHECKLIST FOR WORK REQUESTS
V1002 ACADEMY COMPUTERS: SETUP
G1002 CHECKLIST: SETUP OF COMPUTERS
V1003 UPDATE OF MAILING LISTS
V1004 ACADEMY ACCESS SYSTEM

11. QUALITY ASSURANCE AND ENHANCEMENT

V1100 QUALITY ASSURANCE AND ENHANCEMENT: CONSULTATION AND MEETINGS
V1101 INSTITUTION-LED REVIEW: DEPARTMENTS AND PROGRAMMES
V1102 QUALITY BOARD-LED REVIEW
V1103 DEVELOPMENT OF THE HANDBOOK OF QUALITY ASSURANCE AND ENHANCEMENT

APPENDIX 6
INTERSHIP AGREEMENT

INTERNSHIP AGREEMENT

The Iceland Academy of the Arts (IAA), contact
Una Thorleifsdóttir, Sölvholsgata 13, 101
Reykjavík, +354-5525020, una@lhi.is.

and

[group/artists name]

make the following agreement of collaboration,
with regard to, nafn nemanda 2. year student in
Theatre and Performance Making, internships with
nafn listmanns, assessed at 30 ECTS.

Duration of internship: weeks, dates

1. General assumptions

1.1 The main aim of the internship is that the student acquire further skill and insight into the artist's varied working methods and deepens his/her understanding of the artist's working environment through his/her experience in the setting.

1.2 The length of the internship shall be from the dagsetning and finish no later than dagsetning.

1.3 A project plan, the equivalent of 30 ECTS (750 - 900 working hours), as well as learning outcomes from the internship, shall be available when the student begins the internship and an assessment of the student's progress at the end of the internship shall reflect the projects and study aims specified there.

1.4 Should disaffection arise with regard to the internship, be it the artist's or the student's, the IAA and the artist should jointly resolve this.

2. IAA general duties and responsibilities

2.1 The IAA is responsible for the student's assessment during his/her internship and will supervise this.

2.2 The IAA shall provide the student with advice during the internship in order to maximize his/her progress.

3. Student's general duties and responsibilities during internship

3.1 The student commits herself entirely to working in accordance with the rules and the organisation which nafn listamanns sets her.

3.2 The student commits herself to participate in the projects that nafn listamanns sets her at each time.

3.3 The student is responsible for medical costs and costs of physiotherapy should the student be hurt or sustain injuries during the internship.

4. nafn listamanns general duties and responsibilities

4.1 nafn listamanns commits himself to take the intern in question into his care and to make sure that she receives as much training as possible in order to reach the stated study aims and so that she may progress as much as possible.

4.2 On the completion of the internship, nafn listamann commits himself to grading the student and providing a written reference on her performance.

Steinunn Knútsdóttir
Dean of the IAA Department of Performing Arts

Artist's signature

Student's signature

APPENDIX 7

**DEPARTMENT OF PERFORMING ARTS ACTION PLAN
2015 - 2019**

DEPARTMENT OF PERFORMING ARTS

ACTION PLAN 2014 – 2018

LEARNING AND TEACHING

Provide a rich and creative environment for learning and teaching.	
Implement new ways of delivering theory that enhances student interactivity.	On going
Develop timetables to allow more flexibility within different programmes of the department.	On going
Support innovative teaching methods that can enrich the performance practice.	On going
Work on course and teacher evaluations – create a forum for direct evaluation within each course in addition to the written one.	Spring 2015
Change the grading system from numerical grading to pass/fail	2015 - 2016
Enhance curriculum development and increase involvement of professionals outside the department	
Revise the induction course <i>Prologue</i> in collaboration with the professional field.	Spring 2015
Create artistic teams for each programme of the department consisting of part-time teachers.	Spring 2015
Staff support	
Give subject related workshops for part-time teachers	2015 - 2018
Strengthen staff/teacher training.	On going
Provide workshops for faculty and part-time teachers about assessment methods and feedback.	Spring 2015
Start an MA Programme in Performing Arts	Autumn 2016
Form a new committee for the revision of the pending MA programme curriculum.	Spring 2015

RESEARCH AND INNOVATION

Organize evenings on artistic research in collaboration with the trade unions.	Spring 2015
Organize workshops for faculty on academic research methods in collaboration with the research services	Spring 2015
Promote voice practice research.	2014-2016
Encourage further specialisation and in-depth research within the field of performing arts in Iceland.	2016-2018

DEPARTMENTAL DEVELOPMENT / ADMINISTRATION

Strengthen the community of teachers within the department.	On going
Create a framework for documentation of student work in the Student Theatre.	2015
Clarify the processes involved in student presentations in the Student Theatre.	2015
Publish a new manifesto.	Spring 2015
Create a platform for further collaborations between the programmes of the department.	On going

DEPARTMENT OF PERFORMING ARTS

ACTION PLAN 2014 – 2018

INTERNATIONAL RELATIONS

Ensure active international relations by participating in collaborative projects, encouraging student and teacher exchanges.	On going
Open the BA programme in Contemporary Dance to international students.	2016
Strengthen international collaborations with Kiho in Oslo and Ernst Busch in Berlin by creating formal projects.	On going

RELATIONS TO SOCIETY / PROFESSIONAL FIELD

Strengthen relations to the professional field.	
Strengthen relations to the province – find opportunities to place shorter workshops in different towns and/or present student work.	2015 - 2018
Instigate a Mentor programme within the field in collaboration with other institutions and independent theatres.	spring 2015
Create formal agreements with Lokal, RDF.	2015 - 2016
Work on the image of the Student Theatre and promote the work of students.	On going

MARKETING

Create a Facebook and Twitter page for the department.	2015
Create a publication strategy for the department.	2015
Publish results from the voice practice research.	2016
Produce promotional videos for each programme and distribute on the web.	2015 - 2016

INSTITUTION

Unite with the other departments of the IAA in specially designed housing.	2018
Initiate a forum for programme directors across the Academy to give space for more cross-disciplinary collaborations within the IAA.	2015

The plan reflects the current assignments and projects of the Department in and is in constant progress.

Reykjavík 4th December 2014